

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME V

5

FEBRUARY, 1967 — No. 3

ICSOM CHART—in This Issue

(INSIDE PAGES)

CINCINNATI WORLD TOUR

The Cincinnati Symphony Orchestra returned October 9 from a ten week foreign tour sponsored by the Cultural Presentations Division of the United States State Department. The tour took them to 14 countries throughout Europe, the Middle East, and the Orient. This tour is of special interest since it covered a great distance in a relatively few weeks. The exact distance logged was 32,063 miles and took the orchestra through many diverse climatic conditions: one hop from Switzerland where temperatures reached into the low 50's went directly to Bombay, India where it was extremely hot and humid. The orchestra survived almost every adverse condition imaginable, scoring artistic triumphs such as at the prestigious Lucerne Festival, where they were tendered an almost immediate invitation to return for the 1970 summer series.

The tour was marred by a series of motor failures which occurred on the cargo plane. In Greece a catastrophe was narrowly averted which would have plunged cargo, instruments and plane into the sea. Rescheduling of concerts became necessary on several occasions because of these motor failures. Morale was quite low during the first five weeks, which were marked by a great deal of damage to instruments and much illness resulting from frequent changes in food, water and climate. A most serious development was the lack of a clear delineation of duties assigned to the orchestra manager, escort officer and stage manager. Contradictory orders and explanations were commonplace.

Late Cargo Causes Fracas

A critical point was reached in Singapore where the orchestra rebelled against returning to Singapore from Kuala Lumpur to play two rescheduled concerts cancelled because instruments were late in arriving from India. The rescheduling would have resulted in the violation of the touring contract on three different points. This orchestra stand was the culmination of a myriad of inconveniences, many the result of personality clashes on the management level. In a heated meeting the orchestra committee agreed to the rescheduling of concerts (at a penalty of one-fourth the weekly salary to each musician) in deference to the many people who would have been disappointed by the cancellations, and to the bad relations which would have resulted. At one point in the meeting the patriotism of the orchestra personnel was questioned by its management, an attitude which did little to improve dispositions. From this point to the end of the trip grievances by the musicians were listened to with much less condescension by the tour management.

It seems a tendency to classify all inconveniences experienced on a foreign tour as "unavoidable" or due to "language barrier," to be tolerated in "the show must go on" tradition. As the result of reports by many orchestras of unsatisfactory experiences with transportation, lack of communication between those who give the



Cincinnati Orchestra performs in Herod Atticus Amphitheatre at the foot of the Acropolis in Athens, Greece.

orders and those who take them, and *avoidable* inconveniences dealing with other aspects of foreign touring, this topic would be well worth discussing fully at the next ICSOM meeting.

The Cincinnati Orchestra touring contract called for a maximum of six services a week and a limitation of five concerts per week. On several occasions back-to-back Young Peoples concerts were performed, counting as two services but credited as only one concert. These worked no hardship and were a most satisfactory means of bringing music at a low price to the many young people who could not afford the high ticket prices that prevailed almost everywhere. Rehearsals were limited to sixteen in a ten-week period; eight of two hours and eight of one hour.

It is recommended that management be prevailed upon as soon as possible after announcement of a foreign tour, to provide musicians with adequate instrument and wardrobe trunks. Extraordinarily rough handling makes this imperative. Incidentally, while in Athens, the Cincinnati orchestra observed a beautiful, large Russian Ilyshin jet which had just landed the Leningrad Philharmonic Orchestra, *plus all its cargo and baggage*. Comments were rather choice, it is reported.

SEASONAL LENGTH, WAGES

FRINGE BENEFITS

ICSOM ORCHESTRA CHART

Season of
1966 - 1967

	TOTAL YEARLY WEEKS	WEEKS IN WINTER SEASON	BASIC WEEKLY SCALE - WINTER	WEEKS IN SUMMER SEASON	BASIC WEEKLY SCALE - SUMMER	GUARANTEED ANNUAL WAGE	SUMMER SEASON SEPARATE CONTRACT	ALL PLAYERS ELIGIBLE SUMMER SEASON	OPTIONAL NUMBER WEEKS FOR MUSICIAN	FINAL YEAR OF CURRENT CONTRACT	WEEKLY SALARY FINAL YEAR	GUARANTEED ANNUAL WAGE FINAL YEAR	HOSPITALIZATION	MAJOR MEDICAL/SURGICAL PLAN	UNEMPLOYMENT COMPENSATION	PRIVATE PENSION PLAN	AFM - EPW	NUMBER OF DAYS PAID VACATION	AT (M) MINIMUM OR (P) PERSONAL SCALE
BALTIMORE	34	34	145			4,930				'68	150	5,250	X	SURG	X			3	P
BOSTON	50	31	205	17	205	10,250		X		'68	210	10,500	X	X		X		28	P
BUFFALO	34	34	157 ³⁰			5,255				'69	182 ⁵⁰		X		X				
CHICAGO	50	42	220	8	220	11,000		X		'70	245	12,740	X	X		X		21	M
CINCINNATI	45	34	170	11	160	7,710	X	X		'68	180	7,920				X		7 ⁵	P
CLEVELAND	49	38	190	11	190	9,310	X	X	6	'67	190	9,310		X		X		21	P
DALLAS	32	32	120							'67	120				X				
DETROIT	47	31	185	16	185	8,695		X	10	'69	205	9,840	X	X	X	X		7	P
HOUSTON	30	30	147 ³⁰	9	60	4,425	X	a		'67	147 ³⁰	4,425	X	X		X		7	P
INDIANAPOLIS	31	31	145							'71	175		X	SURG.		'67		7	P
KANSAS CITY	30	30	140			4,200					160	4,800					x3%	7	P
MET OPERA	50	35	225	6	200			X	T.	'69	260		X	X	X	X		14	P
MINNEAPOLIS	38	33	175	5	175	6,650		X	5	'70	205	9,225			X	X		7	P
NATIONAL	40	36	172	4	172 ⁵⁰			X	4	'69	200		X		X	X		14	P
NEW YORK	52		210							'67	210		X	X	X	X	X	28	P
PHILADELPHIA	52		225			11,700 K1			6 T.	'69	232 ⁵⁰	12,350 K1	X	X	X	X	X	34	P
PITTSBURGH	40	40	180			7,200				'69	200	8,800	X	X	X	X		14	P
ROCHESTER	32	32	175							'69	185				X	X		7	P
ST. LOUIS	36	36	173 ³⁰			6,258				'68	181	6,697			X	X			
SAN ANTONIO	29 ²	29	120							'67	120								
SAN FRANCISCO	30	30	190	A1	B1	5,700	X	X	C1	'67	190	5,700			X	X		7	P
S.F. OPERA N1.	10	10	195			1965				'67	201	2,010					X		N
SEATTLE	29	29	E1			2645 F1				'68		2790 ⁶¹					x4%		
TORONTO	30	30	130			3,900				'67	130	3,900				X	X	7	P
LOS ANGELES	42		200	9		8,400				'69	225	10,350	\$660 PER WK		X	X		7	P
VANCOUVER	26	26	104			1,580				'67	104	1,580				I1			

A—1st Chair 160.00

B—1st Chair 165.00

C—3 yrs. Service \$100/yr. to \$1200 max.

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L—Summer Only

M—Total of 50 Concerts

N—1 Service for over 75 mi.

O—45 employed

P—Expens

Q—3 wks

R—8 wks.

S—1/4 S

T—Based

SERVICES										TOURING					COMMITTEES					MISCELLANEOUS								
AMOUNT	SENIORITY PAY	NON-RENEWAL APPEAL PROVIDED	AVERAGE NUMBER WEEKLY SERVICES	SEASONAL SERVICES	MAY CARRY OVER UNUSED SERVICES	TYPE OF SERVICE DIFFERENTIATED	MAXIMUM CONCERT LENGTH	OUTSIDE USE ALLOWED (OPERA, BALLET)	NUMBER OF DAYS	TOTAL PER DIEM	BREAKFAST (\$)	LUNCH (\$)	DINNER (\$)	HOTEL (\$)	ROOMS SUPPLIED	ADDITIONAL WEEKLY SALARY FOR TOURING	ADDITIONAL (S) SALARY OR (C) SERVICE CREDIT FOR RUNOUTS	MAXIMUM MILEAGE (M) OR MAXIMUM TRAVEL-TIME (T) PERMITTED TOUR DAYS	COMMITTEES ELECTED (E) OR APPOINTED (A)	ORCHESTRA RATIFICATION OF CONTRACT	COMMITTEE PARTICIPATES IN NEGOTIATION	ORCHESTRA RETAINS LAWYER	ORCHESTRA LAWYER PARTICIPATES IN NEGOTIATION	UNION LAWYER PARTICIPATES IN NEGOTIATION	NON-PLAYING PERSONAL MANAGER	ROTATION FOR OUTSIDE JOBS OF P.M.	SHOP STEWARD	PREMIUM PAY FOR OVER-SCALE PLAYERS FOR 24 HRS.
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		X	8 2			X	2 1/2	X	85	21	300	300	600	900					E.	X	X	X	X		X	F. X		
G.		X	8 272				2 1/2	X	40	1750	200	250	400	800	X				E.	X	X							
I.		X	8			X	2 1/2	X	28	18	200	300	500	700	X	1250		T 2 HRS	E.	X	X	X		X		X	X	
		X	8 332	X			2 1/2	X	84	17								22 1/2 5 HRS	E.	X	X			X				
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	X	X	8 232	X			2 1/2	X	21	15	175	250	425	650		S.			E.	X	X			X				X
		U.	9-10			X	4		42	9	17								E.	X	X	X	X		X	X	X	X
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		X	8 256				2	X	5	700	150	250	300	PD.	X.				E.	X	X			X				X
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50		X	9 240			X	2 3/4	X	28	1000	150	250	400	PD.	X	1000		T 6 HRS	E.	X	X						X	X
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STRING SHORTAGE

(Continued from page 4)

departments of well known colleges. Most colleges and conservatories have excellent conductors who should have charge of professional orchestras but prefer to remain where they are. The students get excellent training under pleasant conditions.

What happens to these enthusiastic music students? Some are interested in teaching, some want to be orchestra players, and some hope to be soloists. The majority are still enthusiastic when they begin to look for jobs as teachers or players. However, during their college days they have been exposed to students in other fields and the financial returns these graduates expect. An instrumental student, and this includes the very best performers, can perhaps find a job in a second or third rate orchestra, which in itself is not too bad, because experience is necessary. If he is lucky, after quite a few years, he might be accepted in one of the major orchestras. In the meantime he has been working at a salary that is insufficient for a decent existence, and his wife has been helping by also working.

Musicians Beaten Down

Working conditions in orchestras are not at all what he anticipated. He is beaten down by sarcastic remarks, very often personal, and his love for music flies out the window. The conductors of these organizations are primarily responsible for this condition. Since this is a competitive field also (raising money, social engagements, lack of training, etc.) these musical dictators who are complaining about the lack of talent, themselves are to blame. Many young people find this out very early in life and do not think it worthwhile to continue in the face of these obstacles. I know of two former students at the Curtis Institute who now are medical doctors.

Many orchestras now have retirement plans, but they cannot be compared with government or private business. Besides, when sickness strikes, after a few weeks income stops.

It appears to me that if working conditions could be improved upon, with better salaries, better conductors, and better traveling conditions, that many talented people could be found to play.

With the funds from the Ford Foundation things are going to be better in orchestras. Some will operate on a year-round basis, but unless the working conditions discussed above are improved, many young people will do what those before them did—stop playing as a profession.

(Reprinted with permission from the American String Teacher, P. Askegaard, Ed.)

LETTERS TO THE EDITOR

... we are heartily in accord with Mr. Maisel's suggestion that more "working musicians" should attend the League National Conferences.

The 1967 Conference will be presented at the Statler Hilton Hotel in Los Angeles, June 12-15, and we hope you will extend an invitation to the musicians to attend.

Mr. Maisel expressed regret that the League no longer sponsors the musicians' seminars in conjunction with the National Conference. This project was discontinued when we increased our summer study projects for conductors and musicians which offer study opportunities somewhat similar . . . the 1967 study projects will be:

June 26 - July 15, West Coast Study Project, Asilomar Hotel, Monterey Peninsula, California.

August 1 - August 19, Eastern Study Project, Orkney Springs Hotel, Orkney Springs, Virginia.

The headline for "A.S.O.L.'s View of Symphony Negotiations" is in error. The League conference session serves as a national forum for the expression of many viewpoints. Just as Mr. Roy Cox, the ICSOM Secretary, was invited to participate in the 1966 Conference program, so were many other persons asked to participate . . . Mr. William J. Biehl was asked to speak on labor relations because his firm handles this field of work professionally. He did not speak on behalf of any League any more than Mr. Cox spoke on behalf of the League.

MRS. HELEN M. THOMPSON

Executive Vice President,

American Symphony Orchestra League, Inc.

• *Our apologies for not noting that the views of Mr. Biehl were not those of the American Symphony Orchestra League. — Ed.*

PROPOSED AMENDMENTS OF ICSOM BY-LAWS

All proposed amendments of ICSOM By-laws will be printed in the next issue of Senza Sordino. These amendments are to be considered by the individual orchestras and will be voted upon by the orchestra's delegate to the September 1967 meeting of ICSOM to be held in Houston, Texas.

MUSIC HATH CHARMS

Israeli Symphony Will Play Wagner

A decision to lift the 29-year-old ban on the playing of Wagner and Richard Strauss was made in June at a meeting attended by two of the three members of the orchestra committee and three of nine members of the public advisory committee for the Israel Philharmonic. Some of those absent now say they would have opposed the lifting of the ban.

The Israel Philharmonic was formed in the 1930's by refugee musicians. After the German purge of Jews in 1938, the music of Wagner and Strauss was eliminated from all programs. Wagner's music became associated with the Nazi period in Germany after Hitler was attracted by its swaggering heroics. Wagner's own anti-Semitic remarks added to the distaste for his music. Richard Strauss who died in 1949, lived through the Nazi period and was openly identified with it.

The ban was lifted, according to a spokesman for the orchestra, because it was felt that the works of German composers would no longer offend the Israeli public.

—Excerpted from *N.Y. Times*, June 20, 1966

Lebanese Denounce Cincinnati Players

The Cincinnati Symphony Orchestra arrived in Beirut, Aug. 10, 1966, and ran into a press campaign aimed at barring the orchestra from performing at the Baalbek International Festival.

Two newspapers charged that the orchestra was "Zionist," and demanded that the Government offer the orchestra the choice of playing either there or in Israel, but not in both countries.

The orchestra, on a State Department sponsored tour of 15 countries, gave two performances amid the Roman ruins at Baalbek. It then went to play in Israel.

The papers said three deputies in Lebanon's Parliament had asked the Government to bar the orchestra because it was going to perform in Israel.

The Government issued an official statement saying it had nothing against the orchestra or any of its members. The statement said officials were attempting to make sure none of the 115 performers were on the Government's blacklist.

Lebanon follows the general Arab policy of boycotting companies who deal with Israel.

—Excerpted from *N.Y. Times*, August 11, 1966

BOOKS AND PERIODICALS REVIEW

Behind the Baton

"The conductor who constantly blamed his orchestra for not playing as he was conducting. The orchestra held a meeting to discuss what might be done about this. Their elected spokesman said quite calmly and politely, 'Maestro, the orchestra is very concerned with the music as you are conducting it, but if you don't stop your abuse of us, we promise to follow you implicitly.'"

This is the kind of approach this book takes; a look at the conductor from many viewpoints, not the least of which is that of the musicians who do the music making with the conductor.

Behind the Baton by Charles Blackman is a thoughtful and entertaining look at conducting. It should be read by every conductor, critic and board member of a symphony orchestra, and will be read by many serious orchestra players . . . it is of sufficient interest to be on the shelf of thinking musicians.

Mr. Blackman is a conductor as well as a player, and incorporates in his book the views of other players and other conductors. Statements from the players (some of whom also conduct) are there to give the book balance, and to give force to many of the reasonable and well-informed views Mr. Blackman presents of the conductors' role and function.

There are many penetrating comments: conductors . . . "would proclaim their love for music and regard for the orchestra without any compunction, never thinking their actions could belie their words. Verbal instructions, during a rehearsal, cannot override or be considered a substitute for the physical direction at the concert. Even if they would wish to accept such a substitute, the natural tendency of players to react to what they see would cause confusion and indecision."

A complete report on the three recent meetings with President Kenin and members of the AFM International Executive Board and various ICSOM Executive Board members will be in the next issue of *Senza Sordino*. Main topic of conversation was the proposed revision of Article 22, AFM By-laws, but many other areas of interest to symphonic musicians were discussed.

OPERA TOUR ORCHESTRA SALUTED

Senza Sordino wishes to salute the 37 members of the Metropolitan Opera National Company Orchestra who signed a petition calling for immediate positive action in behalf of the striking players of the Indianapolis orchestra. The petition read, in part, "we are greatly disturbed that we are opening the cultural season in a community which is ignoring the plight of its finest cultural asset, the Indianapolis Symphony Orchestra."

Secretary of Labor, W. Willard Wirtz in a speech to the ASOL (American Symphony Orchestra League, the management association) June 20, 1965 said: "There is, to be sure, much more to be done in developing the functions of representation, through unions, as an essential part of the working of artists with those who employ and promote their talents."

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Book Section Quotes Players

From the section of the book devoted to opinions of other musicians:

"... a clear beat is a basic tool for every conductor" Bernard Garfield, Basson, Philadelphia Orch.

"most conductors are not clever enough to know that 50% of the time they are 'getting in the way'." Ray Still, 1st Oboe, Chicago Symphony.

"Too often the conductor achieves his goals in advance of the concert; thus the performance itself does not measure up because the best has already been given at rehearsal." Sidney Cohen, Violist, Pittsburgh Symphony.

"... when a conductor stops for a correction, he should tell the player what was wrong and how he should play the passage in question instead of merely asking him to play it again." Sam Green, Tuba, Cincinnati Symphony.

"... should an accident occur . . . the conductor should pass it by apparently unnoticed . . . because a glare or an angry grimace serves only to create an epidemic of such happenings in most cases." Joseph Singer, Solo Horn, N.Y. Philharmonic.

Behind the Baton by Charles Blackman is published by Charos Press at \$7.50 and is available only through Carl Fischer, Inc., 56-62 Cooper Square, N.Y. 3, N.Y.

SENZA SORDINO

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