Chairman’s Report

More Personnel Needed to Avoid Player Fatigue

I am sure all my colleagues will join me in congratulating the Ford Foundation for their recognition of the financial difficulty that major and metropolitan symphony orchestras are facing, and the handsome grant of $50,000 to help relieve this problem.

Generous as this grant is, the ultimate success of the program will, in my opinion, depend on the imagination and creativity of the trustees and managers of the designated orchestras. It is in relation to the Ford Foundation grant, I should like to discuss the need for development for symphony orchestra musicians.

For the 120 big orchestras, I suggest that the problem of player fatigue is one which must now receive serious consideration. Like many of you, I am a music lover and have attended many concerts in my lifetime. Such a challenge and opportunity to those who welcome it provides a much needed contribution to the orchestras and the enjoyment of the public.

Another subject of great concern to the orchestra players is that of the office of personnel manager. It is necessary to have an effective personnel manager. Space does not permit a thorough discussion of this very important matter. In the next issue, I shall explore this area.

For really yours,

George Zazofsky
Chairman, ICUSOM

Study Proves Musicians Are Hard-Working

(Reprinted from the Swiss periodical "Der Orochester"

Time and again it may be observed, or deduced from conversations on this subject, that the musician's unceasing activity as a "work-effort" is underestimated. This misunderstanding is at least partially attributable to the seeming efficiency of his work, the result of the usual talk about the "itinerant musician.

After all, who amongst us has seen a Bach fugue's final statement in a tempo slower than the "itinerant musician"? And yet, the "itinerant musician" is a musician of the utmost merit.

(Continued on Page 2)

From St. Louis

Musicians Give Own Account Of Negotiations

For the first time in 86 years the St. Louis Symphony Orchestra failed to start contract negotiations had been submitted, the orchestra as we now know it.

A more modern system of rotating vacations has been in effect in Boston for almost a half-dozen years. The Berlin Philharmonic, with a complement of 120 players has been using such a system for many years, also. In my opinion, more than eight weeks of continuous playing, with the heavy demands on the emotional and physical being, can only be done with a shorter return and a shorter tenor in active playing.

My second point is that many symphony orchestras will be increasing the length of their seasons as a result of the Ford Foundation grant. Part of enlarging weeks of total employment, I am sure, will include summer festivals.

This can provide a unique opportunity to feature members of the orchestra as soloists. Again, may I refer to the St. Louis Symphony Orchestra. During the past and coming months, in a number of concerts, various soloists from all sections appear as soloists in full concerts. Such a challenge and opportunity to those who welcome it provides a valuable contribution to the orchestra and the enjoyment of the public.

Another subject of great concern to the orchestra players is that of the office of personnel manager. Space does not permit a thorough discussion of this very important matter. In the next issue, I shall explore this area.

For really yours,

George Zazofsky
Chairman, ICUSOM

Study Proves Musicians Are Hard-Working

(Reprinted from the Swiss periodical "Der Orochester"

Time and again it may be observed, or deduced from conversations on this subject, that the musician's unceasing activity as a "work-effort" is underestimated. This misunderstanding is at least partially attributable to the seeming efficiency of his work, the result of the usual talk about the "itinerant musician. After all, who amongst us has seen a Bach fugue's final statement in a tempo slower than the "itinerant musician"? And yet, the "itinerant musician" is a musician of the utmost merit.

(Continued on Page 2)

August 10: Although representatives of the St. Louis Symphony Orchestra met with the Society to negotiate the contract, there was no agreement. The Society merely presented its proposal as an ultimatum. The contract demands that included a "growth clause," which stated that any new revenues that came in from outside sources, i.e., State and Federal funds, would be used to extend the season and/or increase salaries. An orchestra meeting on September 17, the orchestra voted not to consider the latest Society offer on the grounds that the week just added would already have been in the contract rejected by the musicians.

The first time in 86 years the St. Louis Symphony Orchestra failed to start contract negotiations had been submitted, the orchestra as we now know it.

A more modern system of rotating vacations has been in effect in Boston for almost a half-dozen years. The Berlin Philharmonic, with a complement of 120 players has been using such a system for many years, also. In my opinion, more than eight weeks of continuous playing, with the heavy demands on the emotional and physical being, can only be done with a shorter return and a shorter tenor in active playing.

My second point is that many symphony orchestras will be increasing the length of their seasons as a result of the Ford Foundation grant. Part of enlarging weeks of total employment, I am sure, will include summer festivals.

This can provide a unique opportunity to feature members of the orchestra as soloists. Again, may I refer to the St. Louis Symphony Orchestra. During the past and coming months, in a number of concerts, various soloists from all sections appear as soloists in full concerts. Such a challenge and opportunity to those who welcome it provides a valuable contribution to the orchestra and the enjoyment of the public.

Another subject of great concern to the orchestra players is that of the office of personnel manager. Space does not permit a thorough discussion of this very important matter. In the next issue, I shall explore this area.

For really yours,

George Zazofsky
Chairman, ICUSOM

Study Proves Musicians Are Hard-Working

(Reprinted from the Swiss periodical "Der Orochester"

Time and again it may be observed, or deduced from conversations on this subject, that the musician's unceasing activity as a "work-effort" is underestimated. This misunderstanding is at least partially attributable to the seeming efficiency of his work, the result of the usual talk about the "itinerant musician. After all, who amongst us has seen a Bach fugue's final statement in a tempo slower than the "itinerant musician"? And yet, the "itinerant musician" is a musician of the utmost merit.

(Continued on Page 2)
The Rockefeller Foundation announced that it would give the Chicago Symphony Orchestra a grant of $9,000 to produce a series of university concerts by the Chicago Symphony Orchestra. The series began with a performance on Sept. 23, with a preliminary grant of $15,000. Each program will consist of a work new to Chicago by a major American composer, either an American composer or by an American composer. Both the university and the orchestra will receive commission rights for young Americans for this next season.

The first program under the new grant will be heard in the spring of 1960, and the series will continue through the two seasons following. The school board has agreed about half the cost of the series. The university and the school will share the balance of the costs.

Study

(Continued from Page 1)

ich, a work which Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.

The complete report of this investigation has as yet been published, but from a lecture given by Dr. Hugo Schmidek, an associate of the institute, which was presented in the magazine Tinorgath, such remarkable details have come to light that it is possible to arrive by way of experimentation at an effective picture of this scientific undertaking.

Few people consider the ability to concentrate, which is demanded of the orchestra, to be anything but a sign of superior mental and nervous stress to which the orchestra was subjected while practicing his profession.
Dominican Orchestra Is Playing Again

The first concert of the New Season of the Orches¬
tara of Santo Domingo, Dominican Republic, since their Sputniki, which had appeared almost seven months ago, was held last night.

To many concert lovers, it was an emotional moment as they celebrated the return of the program with a Mozart ser¬
enade.

The two-hour concert in a magnificent concert hall, another step back to normalcy and peace in a city that was so quiet and so lonely, but no one was allowed to for¬
get the violence and the suf¬
ferting of the months since the Nati
 Market had last played.

A large sign in the lobby invited attendance at a re¬
quittance for four profes¬
sionals and procedure at the Na¬
tional Conservatory who had did not have a working position.

When the musicians looked up from their scores and the orchestral music from their programs they saw elegant gold plate settings on the walls bearing such
titles as "The People Take in the Swaying Army," "Revolutionary Landscape," "Fight at the Bridge" and the "Tortured Soul." The concert was held in a splendid Palace of Fine Arts that also houses a pic¬
ture gallery of the Leftist movement and the Cultural Front.

The soloist and the concert were free, sponsored by the Ministry of Education, Fine Arts and Culture. No polit¬
ic evaluators were present for this program.

Most of the orchestra's members are Dominicans who teach at the National Conservatory. A few of the musicians are foreigners. At the beginning of the civil war, the En¬
forcement Command of the navy's troops vac¬
cated the building last month but were replaced by police. Warring for the building and its auditorium to be

Involuntary musicians hold a music in the Fine Arts Palace.

All individual requests to the management were re¬
turned over to the Union. We were told by the Union that the society wanted to cancel the season and that to withhold an individual con¬
tract would jeopardize en¬
forcement of their job. The society did accept the contract and we were not deadlocked.

Further aggravation arose, however, when the society amended that the season would not start for another three weeks, claiming that the other three weeks were needed to rearrange the sea¬
son. It is interesting to note that the actual expenditures assumed by the S o f r e m a y never exceeded those that would have been necessi¬
ted by the July 31 offer, and now the Society has six less weeks to pay for.

According to the s e a s o n short eight players, our sea¬
son this year will be too much shorter than last year's, and we have a five-month eastern coast tour in March with traveling up to 300 miles per day on Greyhound buses — and not one scheduled day off!

All is not black, however; the manager for the society resigned, and this is a wonder¬ful opportunity to hire a full-time manager. The next two years promise a much increased season and increased salary.

The first thing that we learned from this experience is that every other Orchestra that has made similar experiences has learned: HOLD OUT. We never made few or no gains but we accepted the Society's offer. Second, do not make the mistake of go¬
ing into negotiations without a lawyer. We have since re¬
tained a labor lawyer on a yearly basis. We also feel that Siegel will bring to public view, new efforts will be made by the Orchestra to plan ahead for a more substantial financial

St. Louis

(Continued from Page 2)

same attitude it had before, but the N S O S P has been neutral but cau¬
tious, begun speaking some¬
thing about some of the major re¬
classes.

We were now told that the Society had wanted all along to cancel the season for one year and to continue for the next year without change. This would have meant us doing some thing so that our knowledge of our Union did not inform Mr. Goodwin that he could not do that. Our union president even said that he could not do anything to stop the Society from doing so.

October 11th, Con¬

October 11th, Concerts

Cleveland Local 4

The Chicago Symphony

On Dec. 6, 1965, Anthony Granata, Local 4 B o a r d on Labor Relations, presented the incumbent President of the Cleveland Musi¬
cial Orchestra with the Labor Relations Award.

During the election campaign, Avemone had been very successful in gaining public recog¬
nition and the Cleveland Orches¬
ta in behalf of his can¬
didacy. On the con¬
trary, he was only 21, the late Le Roy Repp, portrayed an impression of trust and co¬
operation between the Orches¬
tra musicians and their union.

Yet to be negotiated is the contract for the increasingly important summer season. This importance is reflected in the fact that not only will the traditional pop concerts continue downtown, but that this summer employment covenants for all the night symphonic concerts beyond the hands of Cleveland.

This would be an added role for the Orchestra during the summer, and it is certainly without prece¬
dent in the history of the past. It follows that the membership here is unified in demanding that this summer employ¬
ment be covered by the scale of the contract and not any salary as that of the winter season. Further, they insist that the right of employment is to be at the musician's option.

An Ansermet can be added in recent years for the principle and practice of negotiation, the Cleveland Orchestra was cohesive and militant. Today the Orchestra is still united but in became complacency.

The study of, what should be a peace-setting or¬
chestra, are due, ironically, to a concert benefit, that is, two separate weeks of summer concerts.

Unfortunately, these two weeks are staggering for the Local 4 officers were able to plan only throughout several weeks of the season. This implies full power of the local to inter¬
act between the Committee and the Union, and even among the Committee itself. Musicians struggling in to rehearse a Mozart concerto for an augmented version of the Schubert Octet are only marking time psychologically as a symphony orchestra.

In this musician's opinion, the continuance of I.C.O.S.O.M. must demand the vacation required by their annual contract, but further than that, they are entitled to the use of each orchestra as a whole, to bar the ACO from the concert hall to ACO from a more restricted range of performances.

Briefer, more simultaneous par¬

cussions, and prefer¬
éntial scheduling when they are most needed. G.P.'s and less contractual employment of the musicians.