Chairman's Message

Consider Role of Personnel Mgr.

High on the agenda at the annual meeting of ICSOM held last September in Toronto, was the subject of the Personnel Manager. It became obvious to all present that as each delegate spoke on the subject, the role of the Personnel Manager was indeed a major problem for musicians in most symphony orchestras in this country. The Toronto and Chicago delegates’ recollection of their orchestra’s method of dealing with this sensitive problem, was not only revealing but the exceptions to what were frustrating experiences for almost everyone present.

He is, in a real sense, part of management in symphony orchestras, as we know it. He is the personification of the “Shop or Union Steward” concept which has had an integral value and indeed, a vital one in the growth of the labor movement. This distortion is that he represents the union and the individual. The Personnel Manager is elected by the working personnel or appointed by the union to deal with grievances between employer and employee.

In our situation, the Personnel Manager is selected and salaried by management, thereby focusing his energy on the interests of the orchestra. He is, by definition, not the employee of the orchestra, but its representative. In short, he is a representative of the employee’s interest in the orchestra.

I shall enumerate just a few complaints as cited by certain delegates in Toronto:

1. The necessity of the individual musician dealing almost exclusively with Personnel Managers in almost all aspects of his employment relationship results in a lack of communication between player and manager, thereby creating a line of communication I regard as singularly imperative for a greater understanding of mutual problems.

2. In more than one instance, the Personnel Manager had far too much influence in vital matters, such as promotions within the orchestra, union affairs, and determining who shall be accepted into the union.

3. Quirks of Personnel Managers did considerable contracting of outside engagements, thereby building up small groups of favored musicians. This demoralized the non-favored, and created a source of friction and dissatisfaction.

4. Two extreme cases were reported of Personnel Managers actually being involved in program making. Enough testimony was gathered to indicate that the position of Personnel Manager, as presently practiced, had a built-in conflict of interest, not as the Personnel Manager, but as the Personnel Manager for the orchestra, for the non-union, for the union.

It should now like to suggest some recommendations designed to relieve some of the above problems:

1. Complete rotation, on all outside engagements as well as within the orchestra, on the work for the personnel Manager. Employers should have the right to select principals in all sections.

2. Convince management to prevent Personnel Managers from taking on outside engagements, as a condition of his employment.

3. Institute the Chicago system of annually electing the Personnel Manager.

(Continued on Page 3)

ICSOM Exec. Committee

Meets with President Kenin

The executive committee of the International Conference of Symphony and Opera Musicians, at the direction of the Toronto conference, met with A.F. of M. President Herman D. Kenin in the New York offices of the Federation on April 15.

Representing ICSOM were George Zasowski, Chairman; Sam Denov, Vice-Chairman; and Edward Zadok, Secretary. Present with President Kenin was Gil Rogers, his assistant in recording matters.

The talks, which were essentially cordial, covered a wide range of professional interest to symphony and opera musicians. First on the agenda was the relationship of ICSOM to the Federation.

Chairman Zasowski, noting the misunderstandings which had existed in the past, told President Kenin of the desire of the ICSOM to formalize its relationship with the A.F. of M., and how both parties would benefit thereby.

This could be accomplished if the A.F. of M. were to grant official conference status to ICSOM. Such recognition does present some special problems so far as the Federation is concerned, since the present bylaws refer only to conferences of delegates from specific groups within the Federation.

President Kenin, however, did not deem the problem to be insurmountable and while he was not authorized to make firm commitments without the approval of the International Executive Board, he did assure the committee that such a request would be given every consideration. He also welcomed the desire of the symphony and opera musicians to attain a better relationship with the officers of the Federation.

The group then discussed numerous changes that the Federation had made in Article 22 of the A.F. of M. Bylaws. Everyone present agreed that Article 22, relating to symphony orchestras, was somewhat antiquated and in need of up-dating.

President Kenin was informed of all the suggested changes that had been voted upon at the Toronto conference (see your delegate for the minutes of the September, 1965, ICSOM meeting).

It was explained to him why each was necessary to improve the conditions of the musicians concerned.

These changes included the right of ratification and clarification of the status of importees, among others. Particular emphasis was placed on proposed additions to Article 22 and the salutary effects such additions would have.

These additions would regl

(Continued on Page 2)

Secretary's Report

ICSOM Adds New Members

Since January of this year there has been a considerable amount of new interest in ICSOM by several orchestras that have not been active before. At our last meeting the Houston orchestra reported having received full membership, and since then the Kansas City and Seattle orchestras have paid their dues and need only the formal approval of the next conference.

Last week I received a check from the Vancouver Symphony Orchestra in appreciation for the assistance that ICSOM had been to them. Mrs. Helen Thompson, Executive Vice-President of the League. This application was enthusiastically received by Mrs. Helen Thompson, Executive Vice-President of the League.

The annual dues for the year 1965 should have been paid by December 31 of last year. As of this date several orchestras should have paid.

(Continued on page 2)

SPECIAL MEETING OF
THE INTERNATIONAL EXECUTIVE BOARD,
A.F. OF M.
HELD IN NEW YORK, N.Y., ON OCT. 25, 1965

641 Lexington Avenue
New York, New York 10022

President Kenin calls the meeting to order at 10 a.m. Present: Mrs. Katharine Kennedy, Davis, Winston, Tomsel, Greene and Wood. Vice-President Harris is in attendance. Also present: Henry Kaiser, General Counsel, and Jerome Adler, New York Counsel.

President Kenin reads a communication from Don Duprey, Secretary-Treasurer, Local 4, and his reply dealing with the subject of a proposed Strike Fund and its implications. He then summarized the recent meeting of the Symphony orchestras' representatives.

Duprey wishes to know the attitude of the Federation concerning the establishment of such a fund.

The matter is discussed and it is decided that a fund of this kind be paid for by the members directly involved in the symphony orchestras and that Secretary-Treasurer Duprey should be so advised.

(Continued on Page 2)
Committee
(Continued From Page 11)
ute the game of "musical chairs" sometimes indulged in by the conduc-
tors used to fill vacancies within their orchestras. This means by which musicians would be paid for radio and This additional proposition would also institute the use of a "director of orchestras" to represent the union as opposed to the prevailing practice of having the personnel manager perform the conflicting functions of representing both management and union.

The discussion then turned to a growing practice which has already been engaged in by several orchestras. This concerns the rendering of recording services, in effect, without pay.

In lieu of supplementary wages, the musicians would be relieved from a like amount of obligatory serv-

Chm.'s. Message
(Continued From Page 11)
a steward to represent the union on the job. For 4. The system, in Toronto, whereby the union selects a representative from among members of the orchestra to report unusual manpower activities. This change is paid an additional 10 per cent by management during a month of this.

In closing, I recount the B.B.O. and B.B.O. activities. City then for some years, our present Personnel Manager has re-
signed. The union has made certain recommendations to management after a discussion with our retiring Per-
sonnel Manager.
The members of our orchestra, through their committee, asked that the new Personnel Manager be a full time non-playing em-
ployee.

Name Saslaw
Concertmaster
For Minneapolis

From 20 candidates, Issidor Saslaw, 28-year-old American violinist, has been se-
lected for appointment as the new concertmaster of the Minneapolis Symphony orchestra, beginning in Sep-
tember.

The appointment was an-

(Continued From Page 1)
Boston Symphony Group
To Visit West Coast

The program for this year's (1951) (Calif.) Festival, May 20-22, has been announced by Music Director Ingolf Dahl. It includes five regular concerts and a special, with music ranging from pre-Baroque to that of today.

Among the outstanding attractions at the Festival this year will be the first West Coast appearance of the Boston Symphony Chamber Players.

The all-star group, comprised of first-chair members of the Boston Symphony Orchestra, will take part in the Friday evening opening concert, play Brahms, Mozart and Beethoven; and at the Sunday matinee, music of contemporary composers Elliott Carter and Milton Babbitt, and a program which again includes Stravinsky and Debussy.

The members of the Boston Chamber Players include: David Agus, violin; Burton Fine, viola; Jules Ezratty, cello; George Morris, viola; Anthony Dwyer, flute; Oino Ciff, clarinet; Sherman Walt, bassoon; James Siag, violin, Fren h; and Charles Perry, piano.

Also on hand will be a number of more familiar favorites: the Boston Pops; favorite soloists; and the music of at least three composers who have conducted at previous Festival concerts.

"Dance Panel," a major new work by Alan Hovhaness, will be performed at the Saturday night concert by the Festival Orchestra, conducted by Ingolf Dahl. This is the first public performance of a work written in 1963, which has never before been performed as a concert piece.

The West Coast premiere of the Magnus Opus, "Firebird," will be given by a new group of young Russian artists under the direction of Igor Stravinsky, both as a conductor and a composer. His work on the "Firebird" will be included in the Sunday afternoon concert, also on this program will be played by the Boston Symphony Chamber Players, with Russian composer Tchaikovsky and Beethoven.

Local 47 member Dorrion Anthony Dwyer, for several years a regular soloist with the Boston Symphony, will be the soloist at the Saturday afternoon concert, performing both the Bach Suite No. 2 for Flute and Orchestra, and Carl Nielsen's soprano Flute and Orchestra.

A special concert, not on the regular series, will be given on Sunday morning at the Ojai Presbyterian Church. Ingolf Dahl will conduct a program devoted entirely to American music, featuring virtuoso Endicott Shubert; Elizabeth Hrovat, contralto; Amanda Dyerek, soprano; Steve Flute and Oboe; and the William Hall String Orchestra.

Also appearing at the Festival for the first time will be the Brooklyn Youth Orchestra, conducted by Lawrence Chris-
New Opera Company Formed on West Coast

A new company — the Pacific Coast Opera Company — has been formed and plans a six-month season serving West Coast communities, particularly in the southern region.

It is planned that the new company will produce both the most well-known opera classics and newer American works. Internationally famous guest stars have been invited to perform major roles, while local talent will fill supporting roles.

The first production of the new company, in April, will be Mario Castelnuovo-Tedesco’s “The Merchant of Venice,” performed in English.

Based on Shakespeare’s 16th century drama, this opera received its premiere at the Hollywood Bowl, Pausto Cheva of the Metropolitan conducted.

General director of the Pacific Coast Opera Co., will be Francesco Pace, a protege of Maestro Gaetano Merola of the San Francisco Opera Co.

Pace is well-known for his production of highly successful opera seasons since 1948, and is a strong believer in using and developing local California talent.

The composer, Mario Castelnuovo-Tedesco, is a native of Florence, Italy, and received his early musical education at the Royal Conservatory in that city.

By the time he was 20 his name was well-known in Europe, and he was classed with such composers as Respighi, Fitzenhaupt, and Malipiero in a group called “The Modern Italian School.”

The anti-Semitism of the Fascist government of Italy forced him to emigrate to the United States, where he made his debut in 1928 playing his Second Piano Concerto with Barbirolli and the New York Philharmonic Orchestra. Since his works had preceded him to this country, having been performed by Toscanini, Heifetz, Piatigorsky, Gieseking and others.

Castelnuovo-Tedesco moved to California and became a resident of Beverly Hills in 1941, becoming active as a composer for motion-pictures, teaching, and composing in various forms including opera, chamber music, songs, and musical comedies. Among his many well-known students, one of his earliest and most successful is Andre Previn.

London Symphony to Play Series At Florida Intl. Music Festival

Seventeen concerts have been scheduled at Daytona Beach, Fla., by the London Symphony Orchestra as part of the first Florida International Music Festival.

The concerts, to be held at the 2,500-seat hall, will be held between July 28 and Aug. 11.

Senza Sordino

SENZA SORDINO is the official publication of the International Conference of Symphony and Opera Musicians and is published for the membership in October, December, February and April. ICOSM is affiliated with the American Federation of Musicians of the United States and Canada, AFL-CIO.

Sam Denen, Editor

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Robert Shaw Director for Atlanta in '67

Robert Shaw, one of the two associate directors of the Cleveland Symphony, will become music director of the Atlanta Symphony beginning with the 1967-68 season.

Shaw will continue to act as chorus consultant to the Cleveland group.

Shaw succeeds Henry Sopocki, who founded the Symphony in 1945, and has been its music director since.

The symphony is planning to move into a new 1,000-seat hall within two years which will be part of the $28,000,000 expansion being planned by the Atlanta Arts Alliance.

The symphony hall is to be built around the present High Museum of the Arts and the Atlanta Arts Association. The school will become a four-year liberal arts college; repertory theater, ballet hall, and opera companies are also planned for the center, which is to be named the Atlanta Memorial Cultural Center as a memorial to the many members of the Art Association who were killed in a 1953 plane crash.

Born in California in 1919, Shaw first came into prominence as a musician when he founded the Collegiate Chorale in 1941 in New York. He made a conducting tour with Toscanini’s NBC orchestra, then founded the Robert Shaw Chorale, a group of 75 voices.

He joined the San Diego Symphony in 1953 and assumed the position of music director at Cleveland in 1956. During the 1965-66 season the Chorale will take over the Atlanta subscription series, with Shaw conducting Robert Mann in charge of programming.

Agreement on Three-Year Contract for Detroit

Agreement on a new three- year contract has been reached between the Detroit Symphony, Local 5, A.F. of M. The previous contract, previously announced, was canceled.

The new contract, which went into effect May 1, calls for 47 weeks of employment in 1966 and 1967, and 48 weeks in 1968. Minimum annual salary for any orchestra season, $5,180, and each succeeding season $5,940.

The agreement was reached after meetings with the Michigan State Mediation Board.

Is This Country Cultural Desert?

(Story of the column is excerpted from the Chicago Sun Times, printed with permission of the Associated Press.

The Peoria Symphony Orchestra closed its season under direction of William Fanzozi to the applause of local population. To Queto James, writer for the Peoria Journal Star, "if the orchestra has had its ups and downs, it ended its regular season in the proper spirit with a sense of excitement and a momentum that was devas- tating. For Fanzozi and his musicians it was, . . . a triumph, their finest hour."

Picture by the Peoria Journal Star

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