

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME IX



AUGUST 1971 — No. 6

ICSOM'S 12th ANNUAL CONFERENCE

The annual ICSOM Conference will be held in Seattle on Aug. 31st, Sept. 1st and 2nd, with the Executive Officers meeting one day earlier.

The proposed Agenda will include the following items:

- I. Call to order, roll call, etc.
- II. Reports of Officers:
 - A. Chairman's report on past year's activities:
 1. Cleveland negotiations
 2. AFM-Symphony Strike Fund
 3. AFM-Symphony Symposium
 4. Partnership for the Arts
 5. AFM Convention
 6. General organization
 - B. Reports of all other officers.
- III. Unfinished business:
 - A. San Antonio
 - B. Conductor Evaluation Program
 - C. AFM recording negotiations — all electronic media.
 - D. Negotiations: Cleveland, Kansas City, others in progress
- IV. New Business:
 - A. Applications for membership
 - B. Addition of second Eastern regional Vice-Chairman
 - C. Review of relationship between ICSOM and Canadian member orchestras by Treasurer Roy Cox, Toronto.
 - D. ICSOM Manager
 - E. Chairman's report on ICSOM program:

Report will deal with ICSOM programs outlined at 1970 Conference and include suggestions and resolutions received this year regarding:

 1. Study on economics of Orchestra and employment
 2. Wider distribution of Senza Sordino
 3. ICSOM Directory and ICSOM Membership cards
 4. Brochure on symphony playing as a career
 5. ICSOM speaker's bureau
 6. Efforts to amend copyright law and stopping record piracy and record dumping.
 7. ICSOM's relationship to the AFM.
 - G. Discussion and resolutions to amend and adopt above Chairman's report.
 - H. AFM-Symphony Strike Fund improvements
 - I. Selling advertisements in Senza Sordino
 - J. Bi-annual ICSOM meeting
 - K. Affiliation with non-symphonic musicians and with foreign musicians
 - L. The U.N. Orchestra
 - M. ICSOM Instrument Insurance
 - N. Contacts with Orchestra Associations
 - O. Other new business
- V. Choice of location of 1972 Conference
- VI. Good and Welfare.

\$30 MILLION FUNDING GOAL NEAR

Many months ago President Nixon asked the Congress to appropriate thirty million dollars to fund the National Endowment for the Arts. The "Partnership for the Arts," under the direction of Mr. Amyas Ames undertook to convince the Congress of the necessity for full funding. Hal C. Davis, AFM President, headed organized labor's part in the drive. ICSOM instituted lobbying activity within each Orchestra. And now the results are nearly final.

Late in June the House passed the full \$30 million figure. On July 16, the Senate sub-committee reported the bill out at a figure of \$29 million. The one million dollar difference will be adjusted in joint committee meetings.

The \$30 million figure is very low in comparison to what many other countries spend on the Arts, and the "Partnership for the Arts," the AFM and ICSOM will be shooting for a much higher figure next year. But, the success of this year's campaign, undertaken at a time of great national financial problems, must encourage every ICSOM musician. Now we know it can be done. We have been a bit like the young violinist trying to learn "spiccato" — the biggest hurdle is in accomplishing it just once so that you know it is possible. After that it is just a matter of applying yourself to the task as often as necessary.

There can be a most valuable spin-off from this year's success. Politicians being of a universal nature, the methods and arguments recently used nationally can be just as effective in your own State Legislature. Ed.

SEATTLE WELCOMES ICSOM DELEGATES

The members of the Seattle Symphony are honored that the 12th annual meeting of ICSOM will be held in Seattle. We expect that many members of our orchestra and of the Oregon and Vancouver orchestras will attend the sessions.

The meetings will be held at Seattle's finest hotel, The Olympic. Delegates who can find a few spare moments should try to see the water front, the Pike Place Market (within walking distance) and Seattle Center, site of the 1962 World's Fair. Any delegate lucky enough to be on vacation with a few free days at his disposal should know that the weather ought to be great and the salmon fishing at its peak.

We know you will enjoy your visit to Seattle and wish to return often. Days are mild and nights cool.

Cordially,
Seattle Players Committee
JAMES WEAVER, *Chairman*
MORI SIMON
DAVID FORBES
LENORE FORBES
JANET HAYES

TEXANS FIRST WITH MOSTEST

While many ICSOM orchestras are engaged in or preparing for contract negotiations the Houston Symphony has ratified a contract giving them the most income, the most work weeks and the most vacation weeks in their history. A detailed account follows.

On Sunday, June 6, 1971, at 1:20 p.m., the Houston Symphony ratified a two-year contract that gives the players across-the-board raises of 10% the first year and 7½% the second year. The noon meeting was called after a meeting the previous night (our deadline) had gone from 10:30 p.m. until 3:00 a.m. By that hour no longer enough members were present to ratify. The June 6th vote was, with 81 out of 85 qualified voters present: YES 65, NO 16. The 1971-73 contract was ratified just in time for the opening concert in Hermann Park at Miller Theatre that night.

There are several innovative features in the new contract: first, the season is extended to 52 weeks for both years — for the first time in the history of the Houston Symphony. Second, after some 25 or 30 years of offering only 7 days paid vacation, the Symphony Society agreed to 5 weeks paid vacation the first year, and 6 weeks the second year. Scale players will receive \$10,400 in '71-72 (compared to \$9,450 the present year), and \$11,180 in '72-73.

The third new feature is the addition of a clause providing for an "Auditions Advisory Committee to advise and counsel with the Conductor-in-Chief on new appointments and on advancements." For the first time this committee will consist entirely of musicians elected by the orchestra. The Orchestra Committee, Keith Robinson, Chairman, had of course written a much more detailed Auditions Committee clause which was not accepted in its entirety. However, Section 8:03 reads: "If for any reason Lawrence Foster ceases to be Conductor-in-Chief or Music Director during the term of this contract, this contract may be reopened for negotiations on Section 8 "Auditions Committee clause) only."

Conditions for touring and runouts have improved: "There shall be no consecutive days of more than 4½ hours travel time on tours", and a "combined playing and travel time of 8 hours may be utilized not more than four times during any one season". The per diem was increased to \$17.50 for the coming tour in 1972-73. There shall be no more than two runouts per week allowed for both contract years.

(Continued on Page Four)

A DIXIE SERENADE

Mr. William B. Burkenroad, Jr., president of the New Orleans Philharmonic Symphony Society, has been nominated for the Times-Picayune's Loving Cup, the local newspaper's equivalent to "Man of the Year". I am told that he stands a very good chance of getting the award, and have sent a letter to the paper in support of this nomination for an award he richly deserves.

Before becoming president of the Society, Mr. Burkenroad headed the campaign to match the Ford endowment money, a goal which was achieved in one year. He became president the following year, during which negotiations were conducted which led to the present contract. In the first two years of the present contract, contributions have tripled to \$600,000 per year and the subscription series has been sold out for the first time in the orchestra's history. Mr. Burkenroad is resigning at the end of the 71-72 season to spend more time in his position of regional vice-president of the Partnership for the Arts, though he will continue to participate in the Symphony's fund drive. Mr. Burkenroad's contribution to the Symphony has gone far beyond that of a superb fund-raiser, for his enthusiasm and sparkling personality have affected everyone connected with the Orchestra.

CRAWFORD BEST
New Orleans Symphony

Available space would not permit Senza Sordino to make a habit of printing such items as the above. But isn't it nice to read?

DENVER AND ICSOM BOTH LOSERS

Bill Werner of the Denver Symphony and for several years the Denver delegate to ICSOM conferences, is leaving the Denver Symphony to begin work on his M.S. in television at Syracuse University next fall. Denver's loss, and ICSOM's loss, will be television's gain. We shall sorely miss Bill's talents and brains — but perhaps television needs them even more than we do.



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HOUSTON MUSICIANS CHOOSE (?) NEW CONDUCTOR

In 1969 the Houston Symphony had no contractual provision whereby the Orchestra would be consulted in the choice of a new Musical Director. When Andre Previn was dismissed from his post that year — in a manner the Houston Orchestra Committee charitably describes as “hasty” — the Orchestra naturally became apprehensive about how and by whom his successor would be chosen. Their nerves and forebodings were not calmed when management suddenly announced the appointment of a “Principal Guest Conductor” on the basis of what the Orchestra Committee, again most charitably, describes as “inadequate investigation.” At that point things did not look too hopeful. But, it is always blackest just before dawn and, although two years is a long time to wait for the dawn, it finally did arrive. The Houston musicians got the Musical Director they wanted. Kyla Bynum, Secretary of the Orchestra Committee relates the saga:

“We want to report on the immense value of Conductor Evaluations to the Houston Symphony musicians. Our Conductor Evaluations were the only voice we had. As our “conductor-less” interim stretched out over a two-year period they began to loom in weight and importance to us and the percentage of orchestra members filling them out, and the degree of care they took with their answers constantly increased. Between June of 1969 and January of 1971 evaluations were run on eleven guest conductors. We sent the results to our manager although whether or not he wanted them or even looked at them we did not then know.

“In Demember, 1970, it began to pay off. Management had appointed a “Musical Affairs Committee” composed of two lawyers and three music education people who had never played a note under any conductor. They were to choose the new Conductor-in-Chief and to so advise the Executive Committee of the Symphony. They implied to our Orchestra Committee that the choice was narrowing down to three possible candidates.

“An Orchestra meeting was called and our Committee proposed two things: 1) a vote on which of the three candidates would be preferred by the Orchestra and, 2) whether or not the results should be made public. Lawrence Foster received a large majority of the votes and it was decided to make the results public. (Only 75 out of 86 contracted players voted because we still have a few who don't believe in the right of musicians to have or offer opinions on musical matters.)

“Keith Robinson, Chairman, called a press conference to which the music critics of both local papers came running. They were shown all evaluations and given the results of the voting on the three final candidates. It was all on page one of both papers the next day.

“Wonder of wonders, the Musical Affairs Committee then recommended Lawrence Foster and the Executive Committee announced his appointment.

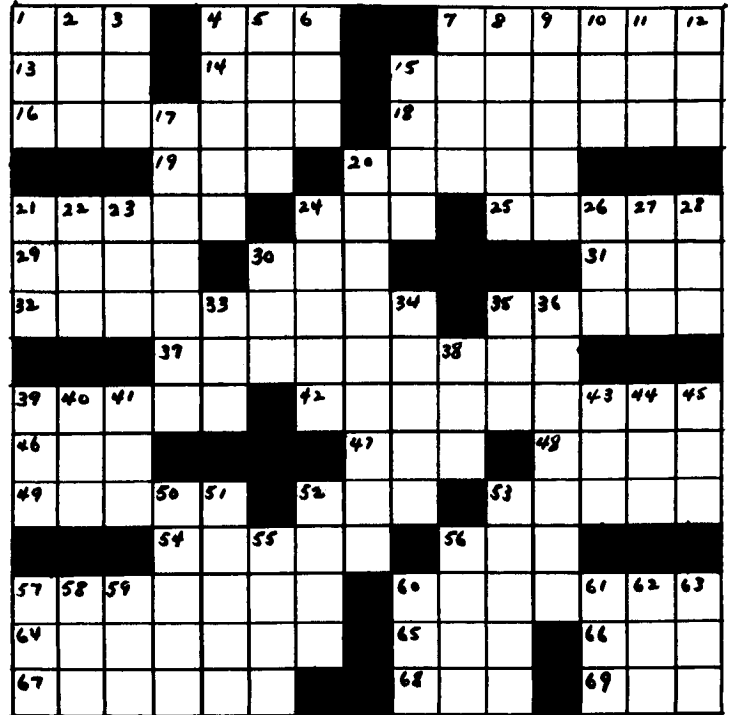
“Of course, we had no legal right to elect our Conductor. Our house rules are not those of, say, the London Symphony. All we had in the way of an “opinion outlet” were our Conductor Evaluations. But now we know management and its many committees were not only glancing at the outcomes they revealed, they were waiting for them and studying them seriously.

“So, don't ever doubt the value of Conductor Evaluations. We have even been tossing around the idea of making contacts with European orchestras to see if they have such a procedure, and if so, to swap information with them. We might be able to keep out

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SENZA SORDINO PUZZLER

By ALFIO MICCI



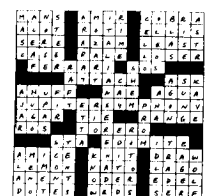
ACROSS

- 1 Bounce
- 4 Pen
- 7 Excludes
- 13 Conceit
- 14 Golf word
- 15 Moslem fasting
- 16 Continuing with 18 across, celebrated group
- 18 See 16 across
- 19 Korean soldier
- 20 Prefix with meter or grade
- 21 Use
- 24 Chemical suffixes
- 25 Bumpkin
- 29 Latvian city
- 30 French soul
- 31 Fleming
- 32 Etch anew
- 35 Pitchers
- 37 See 20 down
- 39 Overly salted
- 42 Substitute
- 46 Partner of abet
- 47 Gas: Pref.
- 48 Fatigue
- 49 Porch
- 52 Women in white
- 53 Flower
- 54 Fitted accurately
- 56 Morsel
- 57 Continuing with 60 across, celebrated group
- 60 See 57 across
- 64 Seas
- 65 Scotch negative
- 66 Biblical lion
- 67 Traps
- 68 Conjunction
- 69 Strain

DOWN

- 1 Coming out gal
- 2 Past
- 3 Opposite of neg.
- 4 Rod
- 5 Container
- 6 Time periods: Abbr.
- 7 Curse
- 8 Worthless
- 9 Brazilian seaport
- 10 Stir
- 11 Sped
- 12 Bend upward
- 15 Grains
- 17 Versailles feature
- 20 With 37 across, celebrated group
- 21 Timetable abbr.
- 22 Compete
- 23 Iron, for one
- 24 American Indian
- 26 Speed
- 27 Paddle
- 28 Cricket sides
- 30 Rainbow
- 33 Horse, to a gypsy
- 34 Colorado park
- 35 Stray
- 36 Is willing
- 38 Province: Abbr.
- 39 — relief
- 40 Musical direction: Abbr.
- 41 Wedding words
- 43 Islet
- 44 Three, in Rome
- 45 Always, poetically
- 50 Different in nature
- 51 Consumer's concern
- 52 Alkalis
- 53 Equipped for combat
- 55 Last month: Abbr.
- 56 Algerian port
- 57 Chemical elements: Abbr.
- 58 Desire
- 59 Education org.
- 60 Collection
- 61 King Cole
- 62 Gershwin
- 63 2nd century date

ANSWER TO MAY PUZZLER



U.N. HARMONY AT LAST?

The ICSOM Conference in Seattle will hear a proposal for the formation of a United Nations Symphony Orchestra. The idea is the brainchild of Victor Rice, 'cellist in the Cincinnati Symphony.

Mr. Rice, a tireless worker in the cause of peace and international understanding says, "A symphony orchestra is more than a music-making machine. It is potentially one of the greatest instruments for building a better and safer world."

In his opinion such a U.N. Orchestra should include musicians from the People's Republic of China since that country may soon be joining the U.N. Mr. Rice has a simple solution to the problem of funding such an orchestra — just re-channel a little of the money the nations now spend on arms. He says, "The United States Arms Control and Disarmament Agency estimated that world military expenditures for the calendar year 1969 amounted to two hundred billion dollars (\$200,000,000,000.) A symphony orchestra could be a magnificent instrument for world peace. How much could it cost?"

HOUSTON MUSICIANS

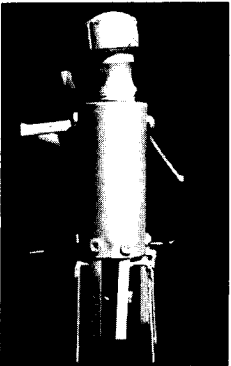
(Continued from Page Three)

their incompetents and they might be able to keep our incompetents! Lord knows, that's the kind both Continents have far too many of.

"The Houston Symphony Orchestra Committee would be remiss if we did not make note of the very hopeful sign in the reorganization of our Management since 1969. In addition to this reorganization, the new President of the Symphony Society, Charles Jones of "Humble Oil" has been forward-looking and has sought support for the orchestra from both industry and business."

KYLA BYNUM

Editorial comment: Senza Sordino appreciates this fine report and would like to add a thought or two. The first, offered 75% tongue-in-cheek, is, if the purpose of Conductor Evaluations is really to keep out "incompetents," why run off to Europe to swap information? Charity does begin at home! A second thought, no tongue-in-cheek here, is that Conductor Evaluations offer both management and musicians a path for responsible collaboration in a very important and highly sensitive area. But both sides must accept responsibility. If musicians show real interest in Conductor Evaluations only when they fear management is about to saddle them with an incompetent conductor, they do themselves a great dis-service. On the other hand, if Evaluations must be left prayerfully on management's doorstep like some foundling, as apparently happened in Houston, then management does itself a dis-service. It is pretty difficult to develop mutual trust in either case.



The final issue of Senza Sordino for the 1970-1971 season ends with thanks to the several orchestra committees and individual musicians who have provided articles, ideas and inspiration. Apologies go to all readers for typos, for late deliveries and for "innovations" which, like many musical compositions, looked great in the sketchbook stage but not so great once in print.

Fraternally,

VANCE BEACH

L.A. NIXES BAD MANUSCRIPT

During the past winter season the Los Angeles Philharmonic performed the Symphony #IV of Charles Ives under guest conductor Lawrence Foster. The orchestra considered the rented material to be illegible but performed the work nevertheless. The matter might have ended there except that Maestro Foster was scheduled to conduct the same work with the orchestra later on at the Hollywood Bowl. LA's Artistic Liaison Committee met with Management and Foster. As a result a letter, from Management, went to the publisher. Answer — some improvements could and would be made in the material but a complete revision, then in progress, would not be finished in time for the scheduled Hollywood Bowl performance. Result — no Ives IVth at the Hollywood Bowl.

The inside story: Talking to some managers about illegible manuscript is about like a coal miner trying to tell a sailor what it is like to be a thousand feet down in the earth. If you haven't been there you are not going to understand. LA's committee was able to meet with a manager who had long experience as Musician and Conductor before defecting to the managerial ranks. Makes all the difference in the world.

Ed. One cannot help but wonder who will be in charge of preparing the new edition of the Ives IVth and what standards of legibility will be used. Unfortunately neither ICSOM nor the AFM has useable standards for legibility. We can only hope for the best. And we had better because if any poor planning and workmanship goes into this new edition it will remain there for a long time — long enough to plague you, your students and the students of your students.

TEXANS FIRST

(Continued from Page Two)

Labor Day and Easter Sunday were both added to the list of guaranteed holidays, and a satisfactory and reasonable "women's dress" clause was finally agreed upon. Our "five-day week" continues as before.

On the other side, the Orchestra had to accept some new innovations. Fines are to be imposed for being late to concerts or rehearsals, but with the aid of Local 65 President, Caesar LaMonaca, there are qualifying conditions which include among others, "transportation breakdown, weather, or other cause beyond the reasonable control of the musician".

The splitting of the orchestra into two groups of no less than 40 players was allowed, under carefully controlled specifications and limits, e.g.: "The performing groups shall not be required to perform music scored for an instrumentation other than that of the performing group, or music traditionally performed by a larger ensemble". And, "The Society shall not utilize performing groups for engagements customarily booked by private contractors". Back-to-back Youth Concerts are to be allowed 5 times in each season, and sectional rehearsals allowed only for subscription concerts and conducted only by the Cond.-in-Chief or Music Director.

Our Employee Benefit clause is still being negotiated, with the aim of creating an "Employee Benefit Trust" to handle the Pension Plan, Life Insurance and Hospital Insurance. Upon settlement, this will be covered by a side letter in the contract.

Orchestra Committee
Houston Symphony

Several years ago the principal 'cellist of the Warsaw Philharmonic defected. He is now a member of the Los Angeles Philharmonic. His successor in the Warsaw Philharmonic jumped ship himself a few years later and is now in the Dallas Symphony. Senza has been told that the principal 'cello spot in the Warsaw orchestra is now called the "defector's chair."