

# Senza Sordino

Official Publication of the International Conference of Symphony and Opera Musicians

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## Middle-aged Ninja Mutant Newsletter: The Complete Index to *Senza Sordino*

☞ It is with both trepidation and pride that we introduce the first issue of *Senza Sordino*. It has been put together against the pressure of both time and limited funds, and no doubt bears the scars of its difficult (one is tempted to say “Cesarean”) birth.

In May, 1962, a Symposium, attended by delegates of 12 symphony orchestras, was held in Chicago. The first item on the agenda was entitled: “Establishment of a Federation-wide Symphony Newsletter.” A committee was appointed, drafted a recommendation, and its report, together with subsequent action, is printed elsewhere in this newsletter. It is on the basis of the mandate of the Chicago Symposium, then, that *Senza Sordino* goes to press.”

So began the first issue of this publication, which appeared in January 1963 (one could almost write “that is what he said; that is what Bob Coleman said.”) It was nineteen typewritten pages, but what those pages reported presaged many of the issues that continue to provide orchestra activists with plenty to do in their spare time: inter-orchestra conferences, contract negotiations, the dismissal of a musician from the Philadelphia Orchestra allegedly because of his age, a fight to change the relationship between the Chicago Symphony musicians and their local union involving the ouster of the most powerful official in the AFM’s history, the legal battle between the Cleveland Orchestra musicians and their local regarding the musicians’ desire to have the right to ratify their own contract, and a quote from a conductor who, wishing to fire several players, claimed that musicians preferred moving from job to job “like birds.”

Few involved in the decision to establish a “Federation-wide Symphony Newsletter,” as it was called on the agenda of the symposium that was held in Chicago in May 1963, could have predicted its subsequent career, nor that three player conferences, representing over 100 orchestras and close to 10,000 musicians, would eventually emerge from that meeting of representatives of twelve orchestras. Probably not even the musicians who have been a part of *Senza*’s thirty-one year history could have predicted that *Senza Sordino* would become not just essential reading for orchestra activists, or even musicians with too many measures to count or a podium tantrum to endure, but also the most complete history of the growth and professionalization of the art music orchestra in North America during the second half of the twentieth century.

My second-most exciting moment (so far) as *Senza*’s ninth editor was opening the three boxes of back issues that I inherited from Debbie Torch (the most exciting moment was dropping off 5,000 copies of my first *Senza* at the post office). The first issue that came

to hand when I opened the box was one of quite startling relevance to my orchestra’s situation (the issue was Volume 20, Spring 1982, which was entirely devoted to Baltimore’s sixteen-week lockout). The idea came to me, as I rummaged through the mounds of old *Senzas*, that its thirty-one volumes were a treasure chest of information and orchestra history that could be immensely helpful to professional orchestra musicians today, who face the same immense challenges that they always have in bringing dignity and respect to themselves and their profession. I hope that this complete index to *Senza Sordino*, while hardly light reading, will serve as a key that will help to unlock that treasure. Perhaps if we can remember our history we will be, as the philosopher George Santayana suggested, less likely to have to repeat its nastier bits.

A word as to the text of the index: articles are listed by titles, followed by occasional explications by the current editor. Given the immense changes in societal mores and values that have occurred since 1963, a few of the titles will no doubt seem quaint and even offensive to some, but in the interests of historical verisimilitude I felt it better to present the actual titles unbowdlerized by my personal notions of what might be unacceptable to current sensibilities.

This issue contains not only an index to the thirty-two volumes of *Senza Sordino* published to date, but also profiles of its previous editors. Perhaps only someone who has been editor of *Senza* can fully understand how much time, effort, and intelligence has gone into producing this publication since its birth in 1963, but this writer can assure the thousands of musicians who have benefited from that effort that their orchestras would be worse places to work had it not been for the work of these dedicated souls. When the history of the American orchestra is written, these eight musicians will have an honored place in its pages.

Robert Levine  
Editor (the ninth)  
*Senza Sordino*

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## Index to *Senza Sordino*, 1963-1994

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### Volume 1, #3 May 1963

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### Volume 2, #2 April 1964

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### Volume 3, #1 January 1965

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### Volume 3, #2 Spring 1965

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### Volume 4, #1 September 1965

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### Volume 4, #2 November 1965

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### Volume 4, #3 January 1966

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### Volume 4, #4 March 1966

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### Volume 5, #2 December 1966

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Robert Coleman was the first editor of *Senza Sordino*, editing the three issues of Volume 1 (1963). In the span of five months he produced 66 pages of newsletter, an achievement yet to be surpassed by any successor. He was a violist with the Chicago and Dallas orchestras, retiring from the latter in 1992. According to Tom Hall, "Bob Coleman did a great job getting the newsletter underway and publishing the first charts, a big task. The first issues probably contained as much or more information and exchange of ideas than any future issues. To him fell the task of making ICSOM a visible force in the orchestra world, and he met that challenge with courage."

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Reinhardt Elster, who was a member of the Metropolitan Opera Orchestra, edited Volumes 2 and 3 (1963-65). He provided *Senza* with a more polished look and some good editorials and articles on the relationship of orchestra musicians to their managements and union.

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**Volume 6, #4 April, 1968**  
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**Sam Denov**, who was a member of the Chicago Symphony percussion section, served as editor for Volume 4 (1965-66). He also served as ICSOM's first Vice-chair from 1963 to 1966, from 1968 to 1969, and as Chair of ICSOM from 1969-70. Denov was active in the union democracy movement that unseated James C. Petrillo from the presidency of the Chicago local. As *Senza* editor, he published four news-packed issues in a very attractive newspaper format, with a masthead of truly startling ornateness. Unfortunately the newspaper format did not survive the discovery that it poked over the top of music stands.

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David Smiley, a member of the San Francisco Symphony viola section, was editor for Volumes 5 - 8 (1966-1970). Smiley gave *Senza Sordino* a format, a masthead, and a "look and feel" that endure to this day. He was elected ICSOM Vice-Chair in 1970 and served until his death in 1973 at the age of 41. Both of his children, Dan and Mariko, are now members of the San Francisco Symphony.

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**Vance Beach**, a cellist with the Los Angeles Philharmonic, was editor from 1970-72 (Volumes 9 - 10). He established a standard of excellence with his writing that has yet to be surpassed, with prose that was both witty and passionate (explaining that tax-sheltered annuities were not simple, he wrote "the government set it up, the government controls it, and the Internal Revenue Service oversees it. How could it be simple?") After resigning the editorship, Beach won election to the position of Secretary-Treasurer of Local 47 in Los Angeles. He died in 1986.

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**Henry Shaw**, a violinist with the Cincinnati Symphony, edited more issues of *Senza* than anyone before or since, 61 issues over ten seasons (1972-82). He also served as Regional Vice-chair for Central Orchestras for three seasons. According to his successor, Tom Hall, "our greatest editor was Henry Shaw. Not only did he serve the longest, he was the first to write some truly important editorials, including 'The Winds of Change' and 'Our Decibel Dilemma.' The first members of an ICSOM Hall of Fame should be George Zazofsky (ICSOM's first Chair) and Henry Shaw."

**1993-94 Wage Chart of ICSOM Orchestras**  
**compiled by Stephanie Tretick**

Orchestra	Weeks	Annual Minimum Salary	+Max Seniority (35-yr cap)	EMG	Pension	Average Services Weekly	Vacation Weeks	Relief Weeks
Alabama	<b>OPERATIONS SUSPENDED</b>							
Atlanta	52	50,700	52,520	2,860	23,000	8	8	6 services for strings, 2nd wind/brass
Baltimore	52	54,080	57,720	none	19,500	8	8	16 services
Boston	52	67,600	72,020	none	26,500	8	9	3 of 9 vacation weeks are floating
Buffalo	37	28,675	29,970	none	13,320	8	4	3 may be rotating
Chicago Lyric	23	29,760	30,560	none	8.25% EPW	7-8	\$ bonus	none
Chicago	52	67,600	74,100	none	40,000	7.5	8	2+1 subscription, 2 summer programs
Cincinnati	52	57,750	58,750	2,250	22,000	8	9	16 services for strings
Cleveland	52	65,000	71,240	1,950	27,000	8	9	1 is floating
Colorado	39	24,180	25,545	1,170	5% DCP	8	4	7 personal services
Columbus	43	34,400	35,260	none	5-7%	8	3	6 services personal leave
Dallas	52	54,340	56,160	2,860	20,880	8	8	10 string services
Detroit	42	53,965	55,645	2,000	24,000	8	8	8 services strings, second winds
Florida Orch	35	20,575	21,800	175	5% 403(b)	8	3	none
Florida Phil	40	28,075	28,075	none	5% EPW	8	2.5	none
Grant Park	10	9,003	9,363	none	8.5% EPW	8	0	none
Honolulu	<b>LOCKED OUT</b>							
Houston	52	53,040	54,340	2,080	20,000	8	9	none
Indianapolis	52	45,370	48,490	none	28,800	8	8.5	8 services strings, 1st and 2nd winds
Kennedy Center	18	28,200	29,550	none	7.5% EPW	11	5%	none
Los Angeles	52	66,040	69,940	2,000	31,500	8	9	1 week strings, 2nd winds and horn
Louisville	44	23,861	24,521	1,716	350 EPW	7	4	at least 9 services
Met Opera	52	61,458	61,458	none	50%	8	9	1 week
Milwaukee	42	40,320	41,712	717	21,000	8	5	2 floating plus approximately 30 services
Minnesota	52	64,480	66,040	1,300	27,000	8	8	6 maximum (on seniority) + 7 strings
National						8	9	1 extra week for strings
New Jersey	29	23,055	23,635	435	7% EPW	7	2	none
NYC Ballet	30	37,208	40,032	none	11%/gr EPW	6 perf	4	none
NYC Opera	29	31,550	33,580	none	10% EPW	5	4	none
New York	52	68,120	72,540	none	40,000	8	9	1 of 9 vacation weeks
North Carolina	43	29,627	30,487	none	8% 403(b)	8	4	4 services personal leave
Oregon	43	30,456	30,456	563	7.5% EPW	7	2.5	none
Philadelphia	52	67,080	72,280	1,500	37,500	8	10	1 of 10 vacation weeks
Phoenix	35	19,347	20,572	none	132	8	2	none
Pittsburgh	52	63,960	67,080	2,080	25,000	8	9	none
Rochester	41	31,777	32,693	408	5% DCP	8	3	none
St. Louis	52	55,640	57,720	none	26,000	8	8	1
St. Paul	34	39,880	41,030	1,200	9% 403(b)	8	3	1
San Antonio	39	23,595	24,960	none	4.5% EPW	7	3	none
San Diego	33	22,770	22,770	1,980	5.5% private	8	2	none
SF Ballet	21	21,482	22,582	950	10% EPW	6.5	10%	none
SF Opera	25	44,185	44,985	1,500	8.5% EPW	6+reh	4	1 opera every other season for strings
SF Symphony	52	66,430	70,330	1,300	28,000	8	10	3 floating
Syracuse	36	21,011	21,405	1,287	10%	7.52	4	some relief during opera weeks
Utah	52	30,125	31,425	1,300	8% EPW	8	9	3 additional unpaid weeks

**1992-93 ICSOM Orchestra Recording Sessions  
compiled by Bradford D. Buckley**

**Wage Chart Notes**

	Orchestra	2 Hour	3 Hour	4 Hour	Location Hours	Total Hours
<b>Atlanta:</b> Seniority in addition to overscale	Alabama	0	0	0	0	0
	Atlanta	0	4	6	0	36
<b>Boston:</b> At least 22 weeks are 5 day weeks	Baltimore	0	7	0	0	21
	Boston	0	8	6	14.5	62.5
<b>Chicago:</b> Radio = 8.5% of scale: \$5,746 additional assumes 52 broadcasts, may be reduced to 39 or less due to funding cuts.	Buffalo	0	0	0	0	0
	Chicago Lyric	0	0	0	0	0
<b>Cincinnati:</b> Salary figures reflect negotiated 2-week lay-off.	Chicago	0	9	3	37.7	76.5
	Cincinnati	0	11	1	0	37
<b>Colorado:</b> Seniority is not paid in addition to overscale.	Cleveland	0	23	4	0	85
	Colorado	0	0	0	0	0
<b>Dallas:</b> Rule of 85 applies with 30 years of service.	Columbus	0	0	0	0	0
	Dallas	0	9	0	4.5	31.5
<b>Detroit:</b> Additional relief: 2 services per year per each 5 years seniority, up to 8 services per year. EMG includes radio.	Detroit	0	4	4	0	28
	Florida Orch	1	0	0	0	2
<b>Florida Philharmonic:</b> two-tiered orchestra; 10 players earn less than shown. Salary includes annual travel bonus of \$700.	Florida Phil	0	0	0	0	0
<b>Grant Park:</b> Salary includes special services and health & welfare.	Grant Park	0	0	0	0	0
<b>Honolulu:</b> 20-year cap on seniority.	Honolulu	0	0	0	0	0
	Houston	0	1	2	0	11
<b>Kennedy Center:</b> Vacation pay = 4% personal scale. Orchestra only in existence for 12 years; maximum possible seniority is only \$50/week so far.	Indianapolis	0	2	2	0	14
	Kennedy Center	0	0	0	0	0
<b>Los Angeles:</b> Past retiree pension: \$103/106/110 per month times years cap in place when originally retired.	Los Angeles	0	8	1	28	56
	Louisville	0	1	0	6	9
<b>Louisville:</b> Pension is yearly figure. Management will match player contribution up to \$450 per year. Relief based on number of services played in previous season.	Met Opera	0	21	13	0	115
	Milwaukee	0	4	1	0	16
<b>Metropolitan Opera:</b> Pension = 50% of wage during 1 of last 3 years service. Rehearsal scale for 30 weeks = \$36/hour.	Minnesota	0	3	0	0	9
	National	0	1	3	0	15
<b>Milwaukee:</b> Pension based on years of service; no maximum. Additional relief services are rotated services. Master Agreement guarantees 41 weeks; management is offering 42 weeks this season.	New Jersey	0	0	0	0	0
<b>NYC Opera:</b> Plan A Health Benefits Plan, Local 802. Base includes rehearsal pay.	NYC Ballet	0	0	0	0	0
	NYC Opera	0	0	0	0	0
<b>New York Philharmonic:</b> Each musicians receives a minimum of \$1040/year overscale in addition to figures in chart.	New York	0	2	1	24	34
	North Carolina	0	0	0	0	0
<b>North Carolina:</b> 4 weeks of summer are optional.	Oregon	0	0	0	0	0
	Philadelphia	0	3	4	0	25
<b>Philadelphia:</b> Pension = \$1,250/month per year of service to 30 year maximum 93-94 plus additional \$5,000 after 31 years service. String bonus of \$20/week.	Phoenix	0	0	0	0	0
	Pittsburgh	0	2	5	29.5	55.5
<b>Pittsburgh:</b> 93-94 terms reflect one-year contract extension.	Rochester	0	0	0	0	0
<b>SPCO:</b> 1994-97 wages will reflect COLA.	St. Louis	0	2	6	3	33
	St. Paul	0	8	12	72	144
<b>Syracuse:</b> Pension is 10% of final yearly wage.	San Antonio	0	0	0	0	0
	San Diego	0	2	1	10	20
	SF Ballet	0	0	0	0	0
	SF Opera	0	0	0	0	0
	SF Symphony	0	7	3	0	33
	Syracuse	0	0	0	0	0
	Utah	0	0	2	0	8
	<b>Totals</b>	<b>1</b>	<b>142</b>	<b>80</b>	<b>229</b>	<b>977</b>

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**Tom Hall**, editor from 1982 to 1986 (Volumes 21 to 24), is a violinist with the Chicago Symphony. He brought the same calm, balance, sense of order and professionalism to the task of publishing *Senza* that have made him one of the true pillars of ICSOM for over a decade. Among other innovations, he instituted regular reporting of settlement summaries and an annual index. He has also served as Governing Board Member-at-Large, as Conductor Evaluation Program Administrator, as Conference Coordinator, as Nominating Committee member, and as unofficial ICSOM archivist.

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**Deborah Torch**, editor from 1986 to 1993 (the second-longest tenure in *Senza* history), is a violinist with the San Antonio Symphony. She moved *Senza* into the desktop publishing era, an achievement all the more remarkable given the primitive tools available at the time. She also did something no editor had done before: investigative reporting, including a major piece on the decision of the musicians of the Seattle Symphony to leave the AFM. ICSOM Chair Brad Buckley said of Torch, "I would be hard pressed to say which I admired more, her abilities as an editor or her contributions as an Executive Committee member." In addition to the news normally covered in *Senza*, she greatly expanded coverage of the music medicine field, eventually editing a book on the subject (ICSOM's first book publishing venture).

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AFM Attends ICSOM

Food For Thought: Frederick Zenone Shares Ideas on Troubled Field

Brad Buckley Issues Call to Action

Eighteen Years of Leadership - past ICSOM chairs honored

LA's Coalition for Culture - address by LA city staffer

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The Orchestra Librarian

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The Book - *The Musician's Survival Manual: A Guide to the Prevention and Treatment of Injuries in Instrumentalists*, published by ICSOM

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25 Symphonies Doomed to Die - reprint of 1970 UPI article

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The Old Pro's Book of Handy Hints

Product Watch - gloves, ICSOM music medicine book, mutes, percussion book, AFM-EP Fund

Letter from St. Louis Symphony committee - about article in *Alternate Fingerings*

News - Florence Nelson appointed head of SSD, Honolulu update, managers trash ASOL report, news from Milwaukee, Senza's new look, violist wins two Gold Medals, neurologists look at musicians

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Newsletters - Buckley, Angus to meet with IEB; Brandt, Levine meet with AFM computer group

*(special thanks to Tom Hall for his assistance on this project)*

## A Call For Help

Please help us find a bone marrow transplant.

Alexandra Hysong is a 3 1/2 year-old girl of Philippine/Caucasian descent who has leukemia. She is in desperate need of a bone marrow transplant, which can give her a second chance for life.



If you (or someone you know) are of Asian/Caucasian (preferably Filipino/Caucasian) descent and want to give Alexandra that chance, please contact the National Bone Marrow Program at 1-(800) MARROW-2. Donors must be between 18 and 55 years of age (male or female). Due to Alexandra's racial mix, the pool of potential donor matches is extremely small. Many people are needed to be type-matched in order to be able to find a suitable donor.

BRIAN HYSONG

(Brian Hysong, Alexandra's father, is the bass clarinetist of the New York City Ballet Orchestra.)

## Back Issue Policy

Back issues of *Senza Sordino* are available. ICSOM orchestras may order back issues at no cost, provided that the order is placed by the orchestra's ICSOM delegate. Back issues will also be provided to

## Newslets

ICSOM Chair Brad Buckley and President David Angus will attend the AFM Conference conclave in Las Vegas from June 23 - 26, 1994. This meeting is held because of a AFM bylaw requiring the AFM International Executive Board to meet with the various conferences of the AFM during years in which there is no AFM Convention. Subjects to be covered range from workshops on organizing and computerization to reports on AFM finances and legislative efforts.

*Senza* editor Robert Levine and ROPA Secretary Andrew Brandt met with AFM staff and consultants in Las Vegas on March 21, 1994, at the AFM's invitation, to discuss the AFM's proposed new computer system, which will replace the current SSD BBS as well as the Federation's current internal system.

ICSOM Emeritus musicians for no charge. All others may order back issues at a cost of \$5.00 for the first issue ordered and \$2.00 for subsequent issues ordered at the same time. For many of the older issues there are not sufficient copies available to send out originals; in that case, photocopies will be sent. Please mail, e-mail, or fax requests for back issues to *Senza Sordino* at the address listed below.

In addition to making back issues available in hard copy form, the editor of *Senza* hopes to have the text of all thirty-two volumes online and available for retrieval from the AFM computer bulletin board by the end of 1994.

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