

eAr 23.

# We Ready.

**IN THIS ISSUE:** The San Francisco Symphony Players Committee and lots of the whole thing... practically a full page of Fikret Yusef's rectified reviews... and Carole Weber on the center-fold with some gorgeous charts for the rainy season. Try them, you'll be glad you did. They're the New Humanism.

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Stone Age hunters used a musical bow to hypnotize their prey

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## Self-inflicted pleasures

By Irving R. Cohen

SCIENCE FICTION explores a very large number of themes but, in the main, treats two of them sparingly: economics and music. Since the former is an area of such ambiguity and mystery that it may yet replace astrology, the first of these avoidances is understandable. Music also tends to be treated gingerly or in terms of huge abstractions, but sometimes the poets of science fiction are able to give loving treatment to it.

One of them is Fred Hoyle. In his book *October the 31st Is Too Late*, one of his principal characters is transported to the future, where a woman plays the music of the time on a harp; he in turn is asked to play a piano and chooses two compositions to give a sense of the best which Earth represented. One of these was the Beethoven *Hammerklavier Sonata* and the other was a Schubert piano sonata.

Whatever our personal choices, his are admirable, especially for me, since I am a passionate and voracious imbiber of Schubert piano works. My own choice for the situation Hoyle invented, and perhaps my favorite, is one of the three posthumous sonatas, that in A.

The slow movement of that sonata is one of the most painfully beautiful conceptions in Schubert, marvelously used by Robert Bresson in *Le Hassard, Balthazar*. The major melody is one of exquisite simplicity, developed in a mood of the kind of hopelessness that has moved beyond suffering; it is Schubert at his most intensely personal. Slowly, the theme is transformed into runs up and down the piano, moving into the kind of raging struggle associated with Beethoven. The storm passes; the first theme reappears, subtly transmuted, with a new and different beauty. Hope is still not present, but it is no longer hopeless; the struggle has brought, if not peace, survival.

And still later, in the same sonata, there is a section where the term "nobility" comes to mind; in the middle of the last movement there comes a soaring of the spirit, neither a denial nor disclaimer of past agonies, but a kind of prideful acceptance of being.

Schubert—Sonata in A, Op. Post. for Piano; Eshbach; PG 2530372.

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The above is reprinted from the  
PACIFIC SUN—Week of July 4-10, 1974 '23

as a

Readymade Rectified Review: "readymade" because its rectification is built in—if you know an English horn from a French one.  
—Fikret Yussuf

## Whatever (sob) turns you on, Mr. W

# TASHI

Wednesday, January 22 8pm  
Zellerbach Auditorium



Peter Serkin, piano  
Ida Kavafian, violin  
Fred Sherry, cello  
Richard Stoltzman, clarinet

Program:  
Stravinsky, Suite from "L'Histoire du Soldat"  
Brahms, Piano Trio in C major, Op. 87  
Messiaen, Quartet for the End of Time

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IT IS FOR the agonies, and the possibilities of triumph of the spirit, that the sonata is one of my choices. Still, after some thought, I have rejected both the Schubert and the Beethoven, and other music that speaks with such statements of the earthly condition. Instead, I would play a little Mozart; very little, a minor, almost unnoticeable theme in the second movement of a well-known work, but one not often played in concert, the 3rd of his four concertos for English horn.

There are a number of phrases in the English language which consist of lying nouns preceded by deceitful adjectives, examples being "The Holy Roman Empire," "The Seaboard Airline," and most recently, "The Bank Secrecy Act." "English Horn" is one of these, being, neither English nor a horn. But no matter, and certainly not for Mozart.

The creativity that flowed out of Mozart was so enormous that he used whatever containers came to hand, composing for almost every known instrument. He missed a few, such as the double-bass, a gap filled by Ditter von Dittersdorf, but Mozart more than compensated by his music for the glass harp. Some instruments received small notice as solo containers, but the English horn produced four concertos.

The third of these has long been my favorite of the group, but as I do too often, I let it merely flow around me without becoming an active participant in the experience. But in recent hearings I have become aware of a brief passage of such carefree grace that it, alone, would be my offering instead of the Beethoven and Schubert.

It comes towards the end of the middle section of the second movement of the concerto; it is a little theme which lasts briefly, expressed primarily by the strings, with the horn allowed to join in only moments before it vanishes. Within its brief passage it expresses a full, open-hearted joy, ending in a tripping, lilting little run; then it is gone and we return to the stately beauty of the main theme of the movement.

It is not only because of its grace that I choose it; it is because it is a little gift thrown in, almost thrown away, almost as if it has no connection with anything else, but came bubbling out of Mozart. He was far too fine a craftsman for this to have been the case, yet that feeling persists. And if I were to attempt to convince the future or the Gods that mankind had something to justify its existence, I would choose that small and joyous offering.

It must, of course, be heard in context, since it is shaped by the necessities of its own container and the whole third Horn Concerto is fine listening. For that matter, all of them are, and the set described here is exceptionally fine version.

Mozart—Concerti (4) For Horn; Tuckwell, Massiner; Angel S-36840.

## ...and then there's

By Heuwell Tircuit

CRITIC Philip Hale once observed that, "Instantaneous popularity often indicates some weakness in a composition." One sometimes wonders if the reverse is not also true—that works which are tortuous on first encounter are the only things of ultimate value.

The Bay Area will have the opportunity of testing such theorems later this month when Seiji Ozawa devotes an entire concert series (January 15 through the 18th) to Olivier Messiaen's ode to joy and ecstasy, the 75-minute "Turangalila-Symphonie." It will probably be the musical event of the year, and quite possibly of a lifetime if one can be attuned to Messiaen's extreme demands of intellect.

AS OF the moment, Messiaen is the world's most generally influential composer. He remains anathema incarnate to the electronic composers, and to most of the once "mainline" serial composers. His music is too carefully organized to fit the former, too freely naturalistic to accommodate the latter.

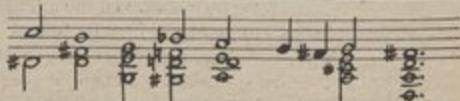
But with the exception of Schoenberg, Messiaen looks increasingly like the major influence of the century in the direction music will take. (The Webern heresy of the 50s and 60s is now kaput.) He achieved this by example, not by preaching. It is noteworthy that none of his many pupils—men as distinguished as Stockhausen and Boulez—display a direct influence of his style.

Messiaen's general acceptance has been built, apart from innate worth, on a backlash reaction to the iron maiden of super serial music—where every note and dynamic was to be accounted for in balanced formulas. Society as a whole seems to be turning away from the adoration of science and mechanics, toward the humanistic and archaic arts. Messiaen clearly has great appeal to such a movement.

Now the Turangalila Symphony quite probably will be the musical event of the year, at least symphonically speaking, more's the pity. But it sure would be to the point to give Webern, perhaps even Stockhausen, certainly why not even Cage, their opportunities too. Only one Stockhausen work has been given a Bay Area orchestral performance: *Mixtures*, played by Gerhard Samuel and the Oakland Symphony a number of years back. Webern? the Symphony now and then. Never a Cantata—there are two, you know, both of them drenched (like most late Webern) with humanism, even nature worship.

What, by the way, is Mr. Tircuit's point? If Messiaen makes extreme demands of intellect, why has it won general acceptance from a society turning away from science? If works which are tortuous on first encounter may be the only things of ultimate value, and Turangalila hasn't been heard here yet, and has general acceptance, is it easily popular, or what? Why didn't anyone tell us the Webern approach was a heresy? Because they didn't know there was a sanctioned dorma? No offed it, anyhow?

- F.Y.



(The following has been on our desk a couple of months now. We should have printed it a lot earlier. But it's not dead, & you should read it. The Jones trial comes up this month, I think, & all this will be back in the papers again. The dailies have been generally inflammatory rather than enlightening about the whole affair - but, to do them credit, both the S.F. CHRONICLE & the EXAMINER acknowledged receiving the following report. Of course they didn't actually print it so you could get the orchestra players' viewpoint. -C.S.)

## Report to the 1974 ICSOM Convention from The San Francisco Symphony Players' Committee

This season the San Francisco Symphony Players' Committee, acting in its capacity as a Board of Tenure Review, made two painful but firm decisions. The Committee voted to withhold contract renewal - and thus tenure - from two probationary players. Management's reaction to one of those decisions was to call a hurried orchestra meeting at which Maestro Seiji Ozawa asked for "help" claiming he did not agree with the Committee. It is undoubtedly true that the Maestro was distressed. It is also true that the meeting - for which the union had denied permission - was an ineffective and probably illegal attempt to change the Symphony's contract in mid-season. The attempt did not succeed, but it did have several serious side effects.

As a result of that meeting, and especially of Maestro Ozawa's statement at that meeting, the San Francisco Symphony tenure procedures have attracted national attention. The Players' Committee and the orchestra have been exposed to a sustained attack by local music critics, and a rift of misunderstanding and mistrust has widened between the orchestra and its management. All this controversy has been the worst thing possible in a delicate situation further complicated by a lawsuit charging the Symphony Management and the Union with discrimination on the basis of race and sex.

The two probationary players in question were Elayne Jones, timpanist, and Ryohei Nakagawa, principal bassoon. The voting on these two players was done in good conscience and for strictly musical reasons, reasons which the Committee discussed with the conductor at the time. However, the circumstances are complicated by the fact that the two players in question are both members of minority groups (Miss Jones is a black woman, and Mr. Nakagawa is a native-born Japanese). And these complications were aggravated by the unfortunate difference between Maestro Ozawa's private and public statements on the matter.

This has to be emphasized: *Seiji Ozawa did not disagree with the Committee's decision regarding Elayne Jones.* At no time did he ask the Committee to reconsider their vote about her, as he did with Nakagawa. At no time did he express to the Committee either strong personal or musical regret that Miss Jones had not been granted tenure - as he did with Nakagawa. During meetings and discussions spanning three days, Maestro Ozawa several times asked the Committee to revoke the decision regarding Mr. Nakagawa, but he never asked the same action for Miss Jones. He said more than once that he could accept the Jones decision.

In the light of this, it is ironic that the lawsuit and a large amount of newspaper criticism have been instituted by Miss Jones. Mr. Nakagawa has said that though he disagrees with the Committee decision, he will abide by the contract. He intends to reaudition for the same position when the time comes.

Before looking at what happened at the tenure meetings, it is important to understand some of the history of the tenure and hiring procedures in San Francisco. Like most contractual items, the procedures arose out of need. During the two decades since Pierre Monteux the orchestra has experienced long episodes with conductors whose hiring was uncontrolled and erratic. These men were engaged by the Symphony Association to "rebuild" the orchestra - a recurrent theme through the years.

The word "rebuild" - often used in San Francisco shows how the management and the Symphony Association devalue the orchestra: it implies that the past was good and the future will be good, but the present is not good and must be changed. And the job of doing that changing is given to the Conductor, the Musical Director, during the fourteen weeks he is present in any one year. But one man is fallible. Many injustices were caused to players and to the orchestra when the conductor had absolute power to hire and fire, to promote and demote at will.

For example, though it is certainly true that some of the Symphony's finest players were hired by Maestros Jorda or Krips, it must also be said that there were instances of hiring that showed these conductors' standards to be capricious and even dangerous to the orchestra. On a few occasions, Maestro Krips, acting on advice given to him by friends, hired players whom he had never heard. The results of this were mixed. On at least one occasion, the Management spent a great deal of money to encourage a player to leave.

Through the years of Maestro Krips' directorship and into the present, the orchestra has worked toward having more say about hiring and granting of tenure to new players. The philosophy behind this is that an orchestra is made up of a hundred specialists - a hundred musical experts whose combined opinion must be valuable.

(During negotiations, two years ago, David Plant, President of the San Francisco Symphony Association, compared an orchestra to a hotel, which has a manager and people who work for the manager. And the manager must manage.)

(It was the late David Smiley who pointed out that that was a false comparison and a bad image: that an orchestra is not like a hotel, with many unskilled employees. It is more like the medical staff of a hospital, where everyone is an expert, and many decisions are made by committee.)

Of course, any new procedure has problems that must be worked out. But in general, the auditioning and tenure review have become more and more fair both to the auditors and to the orchestra. The quality of new members hired and given tenure has been excellent. The auditions are open to the world, with preliminaries that are held behind a screen to eliminate all chance of bias. Audition committees made up of five section players and five principals advise and vote at every step of the hiring. One original feature of the procedure is that any pay which is more than contract amounts must be set by the Management in advance of the audition. An audition winner is presented with a sealed envelope which contains the salary for the first year's work. This figure is not negotiable, and the player must decide immediately whether or not he accepts. Such an arrangement avoids "games," either by a musician who might want to play one orchestra against another, or by a management that might want to pay lower wages to younger, less experienced players. On at least one occasion an audition winner has refused to make an immediate decision - and the job offer was withdrawn.

New to this year's contract is a provision which gives the Players' Committee a large say in tenure selection: either the committee or the conductor may deny tenure, but both must agree on granting it. When this was written into the contract, Seiji Ozawa is reported to have said to the Committee, "Of course if you do not want a player, then I would not want him either."

It is natural that he would have said this. Maestro Ozawa has often expressed his desire to have a "happy" orchestra. And the committee does represent the orchestra. Committee elections are held each year and nominations come from the orchestra at large. Although it so happens that there are no string players or women on the 1974 Players' Committee, that is not always so. Through the years both men and women committee members have come from every section of the orchestra.

The tenure procedure this year was as follows: The Players' Committee met with the conductor to discuss those probationary musicians who were being considered for tenure. Then after each separate discussion the committee voted by secret ballot - each member of the seven man committee being able to vote from one to one hundred points. In order to gain tenure, a player must have scored 351 of the possible 700 points. Fewer than 351 points resulted in non-renewal of the contract.

This year, eight probationary players were considered for tenure: three of those were women, four of them held titled chairs.

The first meeting between the conductor and the committee took place on Monday, May 13, 1974. This was a later date than anyone involved with the decision would have liked. According to the contract, there is a deadline each season for granting tenure. If a probationary player does not receive notice by midnight of the deadline date then tenure is withheld. The deadline for this year's decision was May 15. The committee was meeting with Maestro Ozawa only two days before letters had to be handed out.

An earlier meeting had been scheduled, but cancellation had been forced because of an injury to Maestro Ozawa's neck, an injury which also caused him to conduct only eleven and a half weeks of the orchestra's season this year. Muscle spasms have been a chronic and recurring problem for him and a local columnist could not resist the temptation of saying that the season had been a pain in the neck for Seiji Ozawa. In fact, it had been a hard year - hard for the conductor and very hard for his orchestra. Between December 1973 and May 1974 no fewer than six players - five of them principals, the other a first stand player - were under professional attack. Management's actions included one attempted firing and several attempted demotions.

This report will not go into these cases in detail. It is not the time for that. Some of the issues may return in future seasons so conclusions here would be premature. But the cases will be mentioned to suggest the low morale of the orchestra and to show the climate of careful politeness that prevailed when the conductor and the committee met.

One case involved a player's being fired for "insubordination" - a tactic that the entire orchestra saw as a subversion of the contract's tenure clause. Management started the firing without previously conferring with the committee, the union, or even with their own attorney, who allegedly said later that he would never had allowed the firing to start if he had been asked. It was clear and later it was even informally admitted to committee members - that management, wanting to act against the player in question, tried to go around the contract because they felt that there were not enough options available working through the contract.

The orchestra was startled by the action. This was an issue in which everyone's position was threatened. After several weeks of sagging morale and organized legal resistance, it became clear that the Association was in a position in which it had already lost much good will and confidence of the orchestra and would lose more no matter how the case turned out. Seiji Ozawa personally decided to drop the proceedings. When he announced his decision he said, "I can live with this contract."

Dropping the case was a magnanimous gesture by Maestro Ozawa. He is a very talented man and an exciting conductor. He can be generous and charming and he claims to have a deep concern for the morale and group feeling of his orchestra. If the attempted firing had been the only incident in the course of the season, he might have made large steps toward renewing that morale, which had been very high during the successful tour year of 1973, when the orchestra had traveled well together, and the critics had praised them highly.

Unfortunately there were other incidents.

One principal player was offered a private deal to step down from his position, an arrangement he accepted. Then, reseating - that is to say, demotion - proceedings were begun against four other musicians, three principals and a first stand player. This would have been a large and painful change for the orchestra, but again there was no prior discussion with the committee or with the union. In fact, when the personnel manager told the players in question that these proceedings would begin, Maestro Ozawa and general manager Joseph Seafidi were both out of town.

Of course, it is possible to reseat players in the San Francisco Symphony. But it is not easy - and it should not be. A move back in a section can effect a player's entire career. And before a conductor can do that he must have good reasons which he is willing to back up. The reseating provisions in the Symphony contract call for a six week period of consultation and advice by the conductor to the player. The assumption is that a player - when told clearly what is wanted of him - can change his playing to satisfy a conductor's request. The Reseating Committee, made up of the Players' Committee augmented by three other musicians elected by the orchestra, decided this year that all four of the players against whom proceedings had been started, deserved the full six weeks of consultation and advice. This created a tense situation for the players, for the orchestra and also for the conductor, who was frequently asked to offer constructive advice. It has been speculated that the tension of this period contributed to Maestro Ozawa's neck injury. At any rate, the injury made it impossible for the proceeding to continue this season and all four cases were dropped - at least for the present.

It is especially important to bring out that the Committee's decisions on the issue of tenure were made independently of these other problems.

The Committee is required by contract to vote on tenure matters. And it was the orchestra management that insisted that the Players' Committee have this power. During negotiations, the union president, Jerry Spain, had suggested that there be a special tenure committee. He had suggested that the audition committee which had originally helped to hire the player might also act as a tenure committee two years later. Both suggestions were turned down by management. They said that the Players' Committee represents the orchestra and "they are the people that we want to deal with." (Unfortunately, their most recent proposals suggest that they no longer want to deal with the Players' Committee on matters of tenure.)

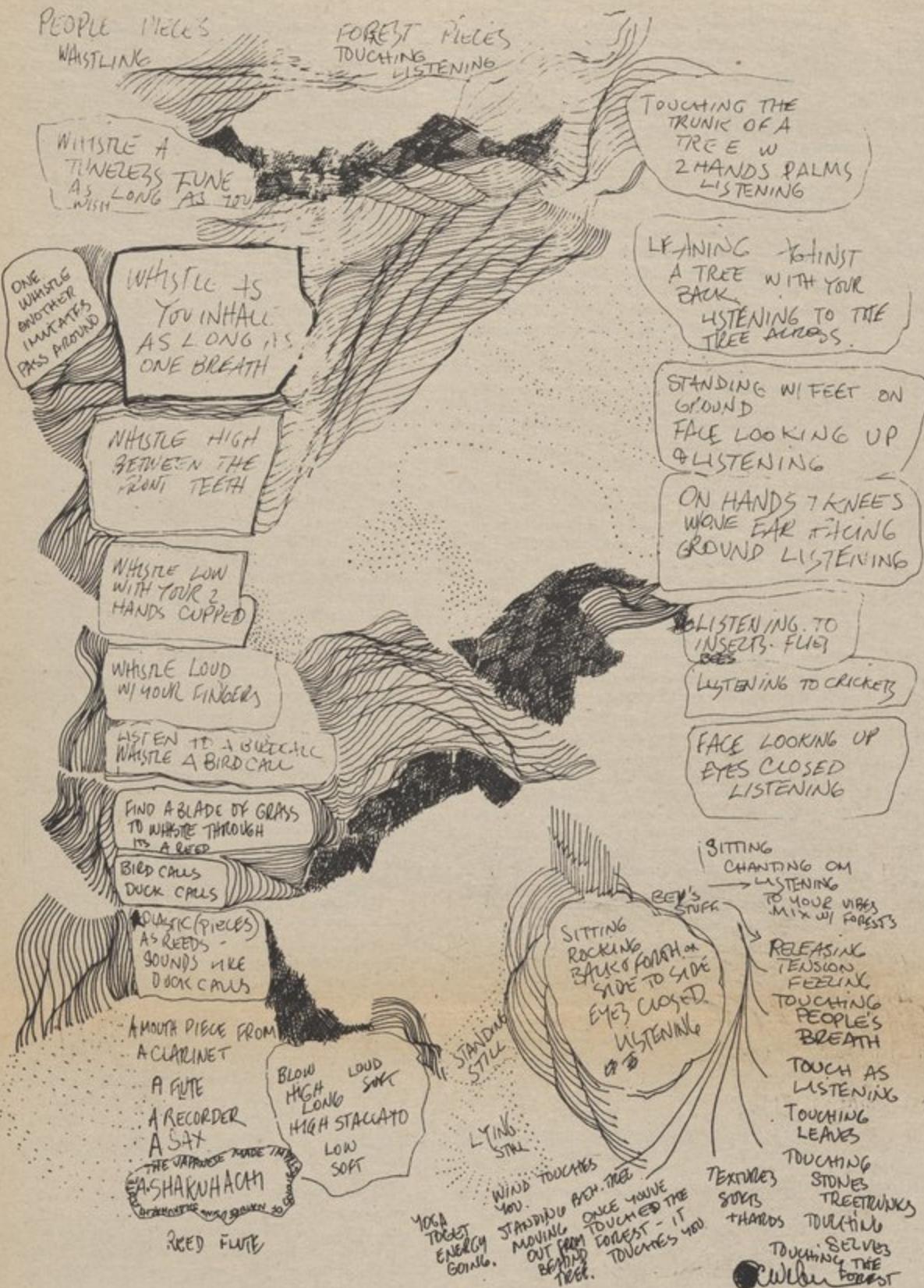
The committee recognized the heaviness of this particular contractual duty and the difficulty of passing judgment on colleagues. They were determined to vote as honestly as possible: both as musicians of conscience and as representatives of the orchestra.

Before the committee voted, it polled the entire orchestra concerning the players under consideration. The poll was conducted by both private conversation and by a questionnaire covering various aspects of musicianship: tone quality, intonation, rhythm, phrasing etc. - thirteen subjects in all. There had been much discussion about the questionnaire. Many orchestra players wanted the committee to take full responsibility without written comments from the players. Many were willing to give unsigned opinions only. The final decision on this issue, adopted by a close vote of the orchestra, was that participation in the questionnaire was optional, that it was by no means a binding directive to the Committee, that signing was optional and that the Committee was pledged to complete confidentiality and to a promise to destroy the questionnaires after a decision had been reached.

With this background understood, it will be easy to follow the events of the tenure meeting on May 13, 1974. The players up for consideration were discussed in two groups, string players first, non-string players second. It so happened that the order chosen left the two most crucial cases to the end. Miss Jones was discussed next to last and Mr. Nakagawa last.

During the discussion of Miss Jones' playing the committee offered several criticisms. Seiji Ozawa did not agree with all of them. However, he did agree with some - and there he agreed clearly.

(continued on page 6)



MARCY'S PIECE

## CONCERTO FOR GARDEN

\* TRANSPLANTED TO FOREST  
AS A RAIN PIECE

## INSTRUMENTS

INSTRUMENTS  
METAL AND GLASS CONTAINERS (GLASS CONTAINERS  
WASH TUBS GALVANIZED  
PREPARED 2001 (SHEETS OF TIN  
AS SURFACES)  
RAIN SURFACES

## THE PLANTING

PLACE CONTAINERS UNDER ROOF  
THE RAIN.  
RAISE THEM OFF THE GROUND SO  
THE SURFACES ARE PLACED SO THAT  
THEY MAY BE EITHER ON THE GROUND

(Continued)

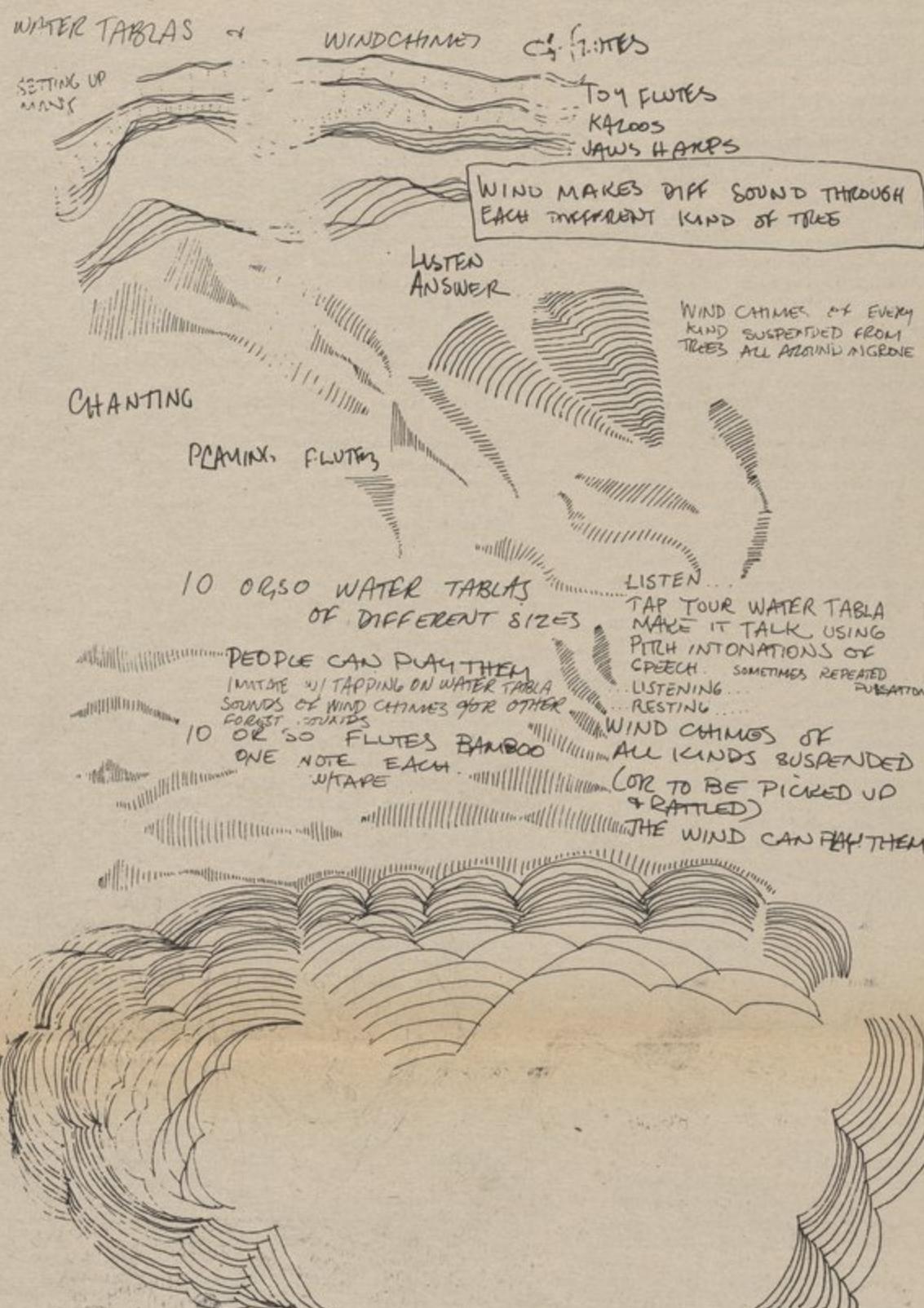
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← REMOVE → REPLACE CONTAINERS

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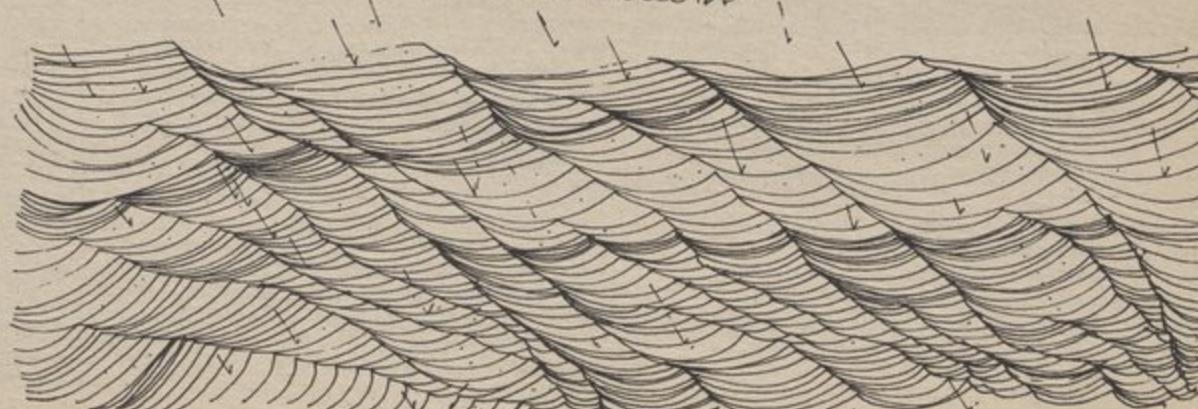
ROCKS...

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EVERY REMOVED AT SOME TIME  
THE SURFACES ALONE

↑ SURFACES

#### FULLFILLMENT

THE CONTAINERS ARE ALLOWED TO FILL. AS THEY NEAR  
FILLING, THE SURFACES ARE REMOVED. FIFTEEN MINUTES  
AFTER THE RAIN HAS STOPPED, ALL DRINK SOME OF THE  
WATER WHICH HAS BEEN COLLECTED



The criticisms of Miss Jones' playing were not the first that had been made. Even during her audition certain problems were clear to the orchestra. At that time, Maestro Ozawa is reported to have said, "There is no time to hold another audition. We must have a tympanist for the tour."

On that tour, in Vilnius, Lithuania, the 1973 Committee (which included a woman and three string players) met with Seiji Ozawa and expressed serious concern about specific aspects of Miss Jones' musicianship. Maestro Ozawa had promised the committee he would talk with her about these problems.

Although no direct statements were made to this effect, the general tone of the meeting on May 13, 1974, implied very strongly to the Committee that management and Maestro Ozawa expected and were prepared for the non-renewal of Miss Jones' contract. Although the conversations and discussion had not given a definite preview of what the committee's vote would be, the drift was clear, and in fact, orchestra manager Joseph Scafidi admitted at one point that he had already consulted with the associations attorney about what kind of difficulties were possible if Miss Jones should sue. He said, "She would make trouble for us, but we have to do what's right for the orchestra."

Because these discussions had taken several hours, there was a short break before the final talk about Mr. Nakagawa. During that break, personnel manager Vern Sellin and Union Steward Thomas Heimberg tabulated the votes which had been cast so far. When they returned with those seven decisions, the talk about Mr. Nakagawa had already been going on for several minutes. The results of those votes were announced. The committee had approved six players but Miss Jones total was only 177 points, the lowest ever voted and substantially below the 351. Seiji Ozawa accepted the Jones decision in a very relaxed way. He said that during the discussion "I could smell which way the vote would go." He offered no objection to the decision and the talks about Mr. Nakagawa continued.

Everyone admitted Mr. Nakagawa's technical facility. The objections toward his playing were based solely on other musical considerations. Again, similar objections had been raised in the past, especially at his audition and during the 1973 committee meeting in Vilnius Lithuania. At that meeting, Maestro Ozawa had also promised to talk to Mr. Nakagawa, had said that he would work with him. Maestro Ozawa feels that it is exclusively his job to offer musical criticism to the players in the orchestra. When the vote was taken, the Personnel Manager and the Union Steward again tabulated the results and it turned out that Mr. Nakagawa had only 317 points, 34 less than the 351 required for tenure.

This decision was more of a surprise to management. When orchestra manager Joseph Scafidi was first shown the tally he said, "Jesus Christ Almighty!" When Mr. Ozawa heard the news he immediately called the committee back into Mr. Scafidi's office and asked them to reconsider their decision. He claimed that it was a surprise to him because he had not "smelled" which way the vote would go during the discussion. He felt that since some kind of adverse criticism had been made against every player talked about that day, the reservations which the committee had expressed about Nakagawa had not sounded strong enough to him to warrant denial of tenure. Apparently, he had also heard from Mr. Sellin that there was a split within the committee itself, some players having voted close to maximum points, others having voted the minimum. He felt that this wide split in the voting did not represent an honest evaluation of the player's abilities.

The Committee's reply was that each man present had voted his conscience and that the point count procedure had been put in the contract not necessarily as a rate of evaluation of a player's ability. It could also be used to show how strongly the person voting felt as to whether or not a player should receive tenure. Mr. Ozawa was asked if he realized what the political implications would be if the vote for Mr. Nakagawa were changed, and the vote for Miss Jones was not.

He answered that he accepted the Jones decision, that he could live with the decision and that he knew what he could say to Miss Jones because there were aspects of the Committee's musical criticism which he agreed with. However, he did not know what he could say to Mr. Nakagawa and he felt in a very difficult position having to say, "I would like to have you in the orchestra, but your colleagues have voted against you."

Management left the room for awhile. The committee discussed the request to revoke and decided it could not in good conscience agree to it. No member present wished to change his vote regarding Mr. Nakagawa's tenure. Management was told of this decision, informal talk continued, but members of the committee left, one by one, and the discussions tapered off.

Later that afternoon, Symphony Association President David Plant, and Local 6 Union President Jerry Spain were called to Mr. Scafidi's office to continue the talks.

Jerry Spain has been one of the orchestra's most valuable assets during the past seven years. His energy and intelligence have contributed greatly to the rapid improvements in the San Francisco Symphony contract during the past decade. He has been a musician since he was fifteen and worked his way through college as a bass player. When he became vice-president of the union, he held a master's degree in political science, and he con-

tinued his education by going to law school at night. Now, as president of the union, he is also a member of the California Bar and has his own law practice.

Mr. Spain was firm in his defense of the committee and of the contract. He pointed out that the provision giving the committee power of non-renewal had been written into the contract after months of bargaining. He said that several attorneys were present at the bargaining and signing. He asked if management seriously meant that they had not understood the provision. He asked if they had really thought a disagreement would never arise.

He also said he knew that the committee had been very conscientious in reaching their decisions and that each member had voted honestly and in good conscience.

Seiji Ozawa asked if he could go directly to the orchestra. Jerry Spain replied, "No, leave those people alone." He added that the contract had been observed, that everyone had acted in good faith and that he did not want management attempting to undermine the Players' Committee.

By the next day, Tuesday May 14, word had already reached the people who always know what's going on the stagehands. One of them came up to a committee member and said, "Hey, I hear Jonesey isn't getting tenure." So much for Management's confidentiality.

That Tuesday evening Seiji Ozawa invited several Symphony principals to his house. He wanted their advice and opinions regarding what had happened to Nakagawa. Although those men have been understandably quiet about this private meeting with Seiji Ozawa, one fact has emerged from what they say: Mr. Ozawa was concerned about Nakagawa, not about Miss Jones.

Early on Wednesday morning, May 15th - the deadline day for decisions regarding tenure - the committee was asked to come to Joseph Scafidi's office before a morning rehearsal. Again, Mr. Ozawa asked the committee to change their vote concerning Nakagawa. He said that if their criticisms of Nakagawa's playing were strong enough to not give him tenure, then he did not know what to do about the other six people who the committee had approved, because all had something said against them. This was heard by several committee members as a veiled threat to withhold tenure from the approved six unless Nakagawa were passed.

At a later point in the morning's talk, when Seiji Ozawa was out of the room, manager Scafidi said that Mr. Ozawa's remarks about not knowing what to do concerning the other players should by no means be taken as a threat. He then added, "Oh, you can take it as a threat if you want to, but it is not meant that way. He just doesn't know how to decide about them." During the tenure discussions he had been in favor of them.

The committee met briefly after the morning rehearsal and then informed management that they could not change the Nakagawa vote.

That night there was a concert. Just before curtain time the orchestra was told that there would be a meeting following the concert. So at 10:30 that night Seiji Ozawa met the entire orchestra in an opera house dressing room.

Maestro Ozawa said that he came to the orchestra asking for help; that he came to them as a man of feeling and as a musician, not as a man of contracts, that the committee had denied tenure to two players and that this was very painful to him, that the deadline for tenure letters was only a little over an hour away and he did not know what to do. In answer to a question as to what he thought should happen, he said that he thought all eight players should get tenure.

This was the first time that he had expressed that opinion regarding Miss Jones and to the committee who knew this, it seemed a clear attempt to put full responsibility and thus, pressure on them for the Jones decision. In the talk that followed, Seiji Ozawa and Joseph Scafidi were asked to leave the room while the orchestra discussed the plea for help and its implications. There was a lot to discuss. The orchestra was not unanimous in its approval of the committee's vote and under the circumstances it was easier for those who were in favor of Nakagawa and Jones to speak openly than for those who were opposed. Many people did recognize what seemed to be the veiled threat that if those two players were not given tenure, if the committee were not overruled, the other six in question might not get tenure either. But the likelihood of that happening was thought to be small.

Earlier that evening, Jerry Spain had been called when the meeting was announced. He had instructed the committee chairman that no vote was to be taken, that the meeting thus called was illegal, that he had denied permission for it and that it was a violation of national labor law for management to go directly to the membership in an attempt to overthrow a contract provision. The meeting was dismissed with no one having yet received tenure letters and with no vote being taken.

At twenty minutes to 12 that night, Thomas Heimberg, union steward, officially accepted the letters of tenure notification for the six players who did get tenure and of non-renewal for the other two. Those letters, typed and ready to go, had been in possession of the orchestra manager while Mr. Ozawa spoke to the orchestra. (On his way home the union steward - with the blessing of his carpool and a few borrowed dimes - stopped at a phone booth at midnight to call the six accepted players and let them know they were in.)

The next day, Jerry Spain filed an NLRB suit against the Symphony Association for unfair labor practices. (This action was later dropped, when the Union and the Symphony Association became co-defendants in Miss Jones' suit.)

There was much quiet discussion of this matter among the orchestra players during the next few days. One musician said that she had felt like asking the conductor, "Maestro, where were you last year?" This referred to a case in which the Symphony committee had approved a player for contract renewal but Maestro Ozawa had not. Several weeks later, after the player's contract had been officially not renewed, Maestro Ozawa had reconsidered his judgement and invited that same player to re-audition.

The issue did not reach the newspaper until Tuesday, May 21. On that day, Robert Commanday, the chief music critic of the Chronicle and a personal friend of Miss Jones, wrote an editorial which listed many of the basic facts of the case, but which accused the committee of having vetoed two players whom Maestro Ozawa wanted, and labeled the decisions as "preposterous and scandalous." No mention was made of other tenure decisions made in the past, of the eighteen players whom Krips or Ozawa had not given renewals since the inauguration of tenure in the San Francisco Symphony, no mention was made of the history of the growth of committee review. It was simply tossed aside as "gradual democratization of the orchestra's contract."

The San Francisco Examiner's article was considerably more slanted and much less accurate. It included such lines as . . . "Speculation of jealousy, vindictiveness and an attempt to make San Francisco a secure haven for secondary players."

Musicians in the profession know that player review in matters of tenure is not new to symphony orchestras. For example the Berlin Philharmonic and the Concertgebouw are two great orchestras which have had such power for decades.

However, to a public raised on the star system and the image of one-man rule, these articles were inflammatory. And these articles set the tone for future coverage both local and national. (It is interesting to notice that even in America the symphony orchestra is expected to be a last stronghold of feudal power, of absolute monarchy).

The pressure was on. These stories broke near the end of the regular season and before a two week vacation period. As the season ended, it became clear that some critics were using their reviews of concerts to attack individual sections in which committee men played. During the vacation, the newspapers continued to attack the symphony and the players committee heavily - through editorials and through letters to the editor. One letter contained the line, "In the case of San Francisco, however, there is a great deal of dead wood consequently a great feeling of insecurity." Another letter said, "The catastrophe brought by the ridiculous action of the symphony players committee demonstrates again the danger of allowing such power to fall into the hands of inappropriate and unskilled 'judges'".

The result of public insults and strong uninformed opinions of people not close to the profession had a very definite effect: the orchestra drew closer together. It was clear that the issue here was not just the relative merits of the players, but the much larger question of whether the orchestra should be pressured by management and public opinion into changing a contract in mid-season. If it happened once it could happen any time a conductor decided that he disliked a feature of a signed contract.

The Committee made no public statement for several reasons, it had no desire to publicly criticize the two players involved, it wished to avoid any public implications or accusations against Maestro Ozawa, it wished to maintain a cautious attitude in the event that the members of the committee should find themselves defendants in a lawsuit, and it continued to respect its original pledge to keep the tenure discussions confidential.

However, at the first orchestra meeting after the two week vacation the committee chairman did make a statement of the committee's position and of the events of the meeting about tenure. The result was that the orchestra voted by a margin of four to one to support the committee and to maintain the contract as it stands. Needless to say, this decision did not get as prominent a treatment by the media.

The case is not over, the pressure is still on, newspapers have attempted to keep the issue alive. All of management's proposals to date have involved changing the contract, extending extra probationary years to the players in question, relieving the committee power of tenure review and calling in the audition committee in an advisory capacity. Miss Jones has filed suit against

(continued on next page)

From MARTI July 31

SONGS

SITTING AROUND THE  
FOLK SONGS  
NEWS SONGS  
PEOPLE SONGS  
HISTORY SONGS  
BLUES SONGS  
HEY NARRATIVE SONGS  
NOSTALGIA SONGS  
CAMP SONGS  
WORK SONGS  
POLITICAL  
AMERICAN  
ETHNIC

VERSES TO HEYLALI LALI LALI  
HEY LALI LALI LO



PIECE FOR ONE PERSON  
SITTING IN A CIRCLE  
W/A STRINGED INSTR. OR FLUTE  
MAKING UP A SONG  
SUETING THE HOUR  
SUETING THE PLACE  
PLAYING A CHORUS ON THE INSTR.  
SINGING ANOTHER VERSE  
LET IT GO ON FOR SOME TIME



PEOPLE

SITTING IN A CIRCLE  
SINGING  
EVERY SONG YOU  
CAN REMEMBER  
MAKING UP NEW SONGS  
USING A GUITAR  
USING A BANDO  
USING AN OUD  
\*CAPO

EVERY DAY AT CLOSE  
TO SUNDOWN

EVERY DAY AT NOON  
EVERY DAY AT DAWN  
MID DAY BETW/DAWN & NOON  
MID DAY BETW NOON & SUNDOWN  
MID DAY BETW SUNDOWN & DAWN

WHAT IS THE MOOD OF EACH

- WHAT KINDS OF MELODIES  
DOES THAT LEAD TO  
- WHAT PHRASE LENGTHS LONG  
- WHAT VOICE - HIGH - LOW -

LIGHTNIN HOPKINS  
SAID - "I MAKE MY  
SONGS BY WHAT HAPPENED  
TO ME" - TVB.

- LEGATO  
- STACCATO  
- HARMONIES  
- STYLE

- OTHER INSTRUMENTS  
HITTING -  
PLUCKING  
WHISTLING

(from page 6)

both the symphony management and the union for both racial and sexual discrimination and she has made public statements about not having been judged by her peers, about jealousy on the part of committee members, about racism and sexism.

These accusations are unconvincing. Now and in the past the orchestra has had members of many races and nationalities - black, Japanese, Filipino, Latino. And the orchestra has 22 women players, more than almost any other major orchestra in the United States or Europe. Of the six people given tenure this year, two were women and one of those holds the titled position of Assistant Concertmaster.

As was mentioned before, Mr. Nakagawa has declined to fight the decision in this way. He intends to reaudition.

All of this is difficult and confusing enough, but there could be an even larger confrontation in the future. The Symphony Board of Governors and the management now feel that they have a mandate to change the contract and to remove or alter any of the controls and limitations on a conductor's exercise of power. But this season the managements' actions have been clumsy, insensitive and irresponsible. The orchestra is not likely to accept such changes easily.

It would be too easy and too inaccurate to accuse the symphony management of bad intentions. Both management and the musicians want the same thing: to maintain a symphony orchestra and to continue to perform music, at the highest possible level. But each has a different philosophy of how that can best be done.

At present the symphony management seems to be choosing to back its conductor in whatever he wants. But one man, no matter how talented or no matter how much public appeal he has does not make an orchestra.

A symphony orchestra is a rare and special thing. It is the unique product of our Western Musical Tradition, a tradition centuries old. It is made up of members who each embody decades of training and experience. It is not a work-force or an assembly line. It is a living thing, a musical and social organism.

And like any living thing, it should be treated with care for its health, and respect for its accomplishments.

(now, in the old tradition,

if someone will kindly make the four-hands  
transcription...)

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vers la lune

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