



A rather tired bunch at adjournment! Kneeling L-R : David Thies-Thompson (NACO), Barbara Hankins (2nd V-P), Edith Stacey (Edmonton), Robert Fraser (Secretary). **Standing L-R :** Richard Sandals (Nat'l Ballet), Margaret Isaacs (Nova Scotia), Mark Tetreault (AFM-SSD Canada), Jim Biros (Local 149 Senior Bus. Rep.), Karen Foster (Vancouver), Eline Brock Sanheim (AFM-SSD associate and former 1st V-P), Francine Schutzman (fearless leader!), Gary Borton (Regina), Mike Thomson (Calgary), Marc Moscovich (Québec), Andrea Lysack (Windsor), Arlene Dahl (Winnipeg), Elspeth Thomson (Hamilton), Kenji Fuse (Victoria), Dan Blackman (Toronto, and newly elected 1st V-P)

The 2006 OCSM Conference August 2-6; Fort Garry Hotel, Winnipeg, MB

Once again, our annual OCSM conference proved to be a deluge of information and a great opportunity to assess the health of our profession across this vast country.

Condensing five days of meetings into a *Una Voce*-sized report is a near impossibility, so this report will give only an overview. If you would like more details, your OCSM delegate should be able to expand on what I have included in this report. If your orchestra was unable to send a delegate, feel free to contact the OCSM executive through our website for more details (www.ocsm-omosc.org).

Reports

Each year your **OCSM Delegate** reports to a closed session (OCSM Officers and Delegates only). In addition to basic information about your orchestra's season, the Delegate Reports are an opportunity to share and discuss problems or concerns your orchestra might be experiencing. The **OCSM Executive** submit written reports of their activity throughout the season, and the **OCSM President** takes the opportunity to address the Conference each year at the call to order, as well as giving closing remarks. (see "**Conference Report**" on page 3)

From the Editor

Home again... As I'm writing this, I'm back on the wet coast (no, that's not a typo). Many thanks to the musicians of the **Calgary Philharmonic Orchestra** for making me feel so welcome during the 2005-06 season; and thanks to the musicians of the **Victoria Symphony** for letting me come back! There's a lot to read in this issue so I won't take up any more of your valuable time...

In Memoriam Richard Totusek (1938-2006)

OCSM mourns the loss of our Parliamentarian, Richard Totusek. From his obituary in the Los Angeles Times:

Richard Totusek, 68, of Las Vegas passed away Thursday, June 29th, from complications of heart disease. He was born in Spokane, WA, the only child of Lidumil and Olga Totusek and began his musical career at an early age. He graduated summa cum laude from Gonzaga University and continued his education at Georgetown University in Washington, D.C. He served as President of the Professional

Musicians Local 105 as well as Parliamentarian of the Spokane City Council [Editor's Note: The Spokane City Council proclaimed July 10, 2006 as Richard Totusek Day]. He also was elected to the International Executive Board of the American Federation of Musicians. He was involved in various civic and union activities throughout his life as well as franchise holder of a chain of H&R Block offices in Washington and Idaho.

In 1993, he moved to Hollywood, CA, where he served as Vice President and later Treasurer of Professional Musicians Local 47 over a period of 8 years. He then retired to Las Vegas, where he was named Honorary Parliamentarian for the Musicians' Union of Las Vegas, Local 369.

We were proud to dedicate the 2006 OCSM Conference to Richard's memory (see "Resolutions" in the Conference Report in this issue). We were also glad to have Richard's widow, Joan, attend the Conference as a guest. Francine and I had the good fortune of sitting with Joan at the dinner hosted by Local 190 and the WSOPA. Although we knew Richard well, we knew very little of his family life and his experiences outside the Player Conferences and the AFM (Richard was also ROPA's Parliamentarian). Joan related stories to me about Richard's love of languages, which was of special interest to me as Richard himself encouraged my study of Greek. We knew Richard was a pianist, but had no idea of his level of expertise – Joan related a story where Richard stepped in and flawlessly accompanied a college violinist in a competition with no rehearsal!

Those of us who worked with Richard in OCSM will always remember his quick wit, his incredible gift for language and, most of all, his ability to make sense of things that make no sense! Richard could take a clause that had been "run over" by a team of lawyers, accountants, and well-meaning but misguided wordsmiths, and with a few deft strokes of the red pencil, make it clear, concise, and usually half the length.

We will miss you, Richard. As I'm writing bylaw revisions, or the inevitable re-writes of CBA clauses, I will always be thinking: "How would Richard have written this?"

Robert Fraser, Editor

UNA VOCE

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Editor – Robert Fraser

OCSM Executive Officers (term of office in parentheses)

President (2005-07)	Francine Schutzman
1st Vice-President (2006-08)	Daniel Blackman
2nd Vice-President (2005-07)	Barbara Hankins
Secretary (2006-08)	Robert Fraser
Treasurer (2006-08)	Jeff Garrett

Current OCSM Orchestra Delegates:

Calgary Philharmonic Orchestra	Mike Thomson
Canadian Opera Company Orchestra	Colleen Cook
Edmonton Symphony Orchestra	Edith Stacey
Hamilton Philharmonic Orchestra	Elspeth Thomson
Kitchener-Waterloo Symphony Orchestra	Katherine Robertson
National Arts Centre Orchestra	David Goldblatt
National Ballet of Canada Orchestra	Richard Sandals
Orchestra London Canada	David Pell
Orchestre Métropolitain du Grand Montréal	Monique Lagacé
Orchestre Symphonique de Montréal	Vivian Lee
Orchestre Symphonique de Québec	Marc Moscovich
Regina Symphony Orchestra	Gary Borton
Saskatoon Symphony Orchestra	Arlene Shiplett
Symphony Nova Scotia	John Rapson
Thunder Bay Symphony Orchestra	Penny Clarke
Toronto Symphony Orchestra	Daniel Blackman
Vancouver Symphony Orchestra	Karen Foster
Victoria Symphony	Kenji Fuse
Windsor Symphony Orchestra	Greg Sheldon
Winnipeg Symphony Orchestra	Arlene Dahl

HOW I SPENT MY SUMMER VACATION

By Francine Schutzman, OCSM President

I hope that by the time you receive this newsletter, you will have heard or read a report from your OCSM delegate about this summer's conference in Winnipeg. As usual, it was jam-packed with information and discussions. We began talking about a model CBA clause to deal with retirement issues; this is still a work in progress. We said goodbye to two excellent board members, our long-serving treasurer Elaine Thompson from the COC Orchestra and our most energetic 1st Vice-President Eline Brock Sanheim, who is now working part-time for SSD Canada. The OCSM board is now enriched by the addition of Dan Blackman, of the Toronto Symphony, who is the new 1st Vice-President, and Jeff Garrett, of Orchestra London, who will take over the "political" part of the Treasurer's job. Elaine will continue keeping the books, much to our relief. We're not the only organization making use of her considerable skills in this area. Factotum Bob Fraser continues as OCSM Secretary.

Both Dan and Jeff were plunged headfirst into the world of endless rounds of conferences, as was 2nd Vice-President Barbara Hankins. I normally attend the OCSM, ICSOM and ROPA conferences each August, but I felt that I needed a break this summer, so Barbara went to the ROPA conference in Charleston, West Virginia, and Dan attended the ICSOM conference in Nashville. Work prevented me from going to the September Orchestras Canada board meeting, so Jeff represented OCSM at that meeting. Each one of these people has reported back to the board about the respective conferences, and I feel confident that each one represented OCSM at its best.

Another meeting that I was unable to attend this summer was the first round of negotiations between the AFM and the CBC. Past OCSM President Rob McCosh represented us that week, which proved to be largely a waste of time, from the sounds of it. As I write this, round two is looming. I will be at some of the sessions and hope to report some positive news when the dust clears. The CBC is going through a massive revamp of their programming in order to appeal to a younger listening audience. I sincerely hope that there remains enough classical music to appeal to those of us who have enjoyed the "old" CBC for so many years, and that our orchestras continue to have a strong presence in the new programs.

At the OCSM conference, there was considerable talk about the newly-ratified agreement between the AFM and a group of orchestra managers which sets out terms and conditions for making hard product (i.e. a CD) from a live concert, which can come from archival material or a current concert. Negotiations for this agreement, about which I wrote last year in Una Voce, came about because

of the changing scene for orchestra recordings. The idea is to make it easier to get more of our product out to the public by setting up a low-budget way for our orchestras to record. The agreement is an experimental one, to run for three years, and you may be asked to approve a recording project. There is a minimum payment of \$80 per musician for the recording, plus payment for whatever patch sessions may be necessary. The important thing to remember is that, since this is a low-budget project, the musicians in the orchestra retain the right to vote on each individual project that is proposed.

While I was in Europe this summer, I was able to attend a rehearsal of the Berlin Philharmonic. I was visiting a friend who plays viola in the orchestra, and I was most interested to hear how seating is handled in the string sections. Apart from the titled players at the front of each section, the strings simply sit where they feel like sitting that week. Rotation is self-regulated and seems to go off without a hitch. Interesting concept, isn't it? I imagine that it goes a long way toward making every single string player feel both challenged and valued.

Next summer's OCSM conference will be in Quebec City. Venez-vous, donc!

CONFERENCE REPORT (Continued from front page)

AFM Symphonic Services Division (AFM-SSD) staff were also on hand: **Mark Tetreault** and **Eline Brock Sanheim** from the Canadian Office of the AFM, and **Laura Brownell** from the International President's office in New York. They reported on their year's activity, as did both the **AFM Vice-President from Canada, Bobby Herriot**, and **Tom Lee, AFM President**.

Bruce Ridge, ICSOM President, and **Larry Gardner, ROPA Vice-President**, represented our sister Player Conferences in the USA. Bruce gave an excellent address, which he kindly made available by e-mail to the delegates after the conference.

Two of our industry partners were also present. **Orchestras Canada** was represented by **Katherine Carleton, Executive Director**, and **The Canada Council for the Arts** by **Angela Birdsell, Music Officer, Symphony & Opera Program**. Unfortunately, for the second year in a row the **CBC** has been unable to send a representative to the Conference.

And finally, our instrument insurance carrier, **HED Insurance**, was on hand to give a report on our group policy and answer questions from the Delegates.

Negotiating Orchestras Workshop

One evening session was reserved for Delegates whose orchestras are currently negotiating or entering

negotiations in the 2006-07 season. Delegates had a chance to discuss their individual orchestra's situations with the SSD staff and **Michael Wright, OCSM Legal Counsel**.

Presentations & Panel Discussions

In addition to the routine business, we try to hang each conference around a theme. This year we focused our attention on how the orchestral profession takes care of its senior members. To that end, we took in the following presentations:

Michael Wright, OCSM legal counsel, gave a presentation entitled "**Legal Issues and the Older Musician**." He discussed the legal issues surrounding the end of mandatory retirement in Ontario, the rights of workers under human rights legislation and provincial statutes, and the responsibilities of both the union and management in accommodating our older musicians. The end of mandatory retirement will have ramifications at the bargaining table – provisions to assist older musicians (work hardening, job-sharing, severance incentives) will all affect the bottom line so eagerly scrutinized by our managers.

Mark Tetreault, AFM-SSD director for Canada, led a discussion about where our collective agreements are at in terms of language accommodating older musicians. It became clear that there is a need for standard "boilerplate" language in this area, and this will be an ongoing task for OCSM and the SSD. The last issue of *Una Voce* (May 2006) had some sample language from the Vancouver and Winnipeg agreements. **Eline Brock Sanheim**, the new **SSD Assistant**, presented the results of a "Retirement Survey" that she distributed to Delegates prior to the Conference. The results of this survey are available from your Delegate.

Marshall Chasin, Director of Auditory Research for the Musicians' Clinics of Canada, gave an excellent presentation on **Musicians and Hearing Loss**. Included separately in this issue are some of his suggestions for the symphonic workplace. I would highly recommend a visit to www.musiciansclinics.com/articles, to check out his many articles on this topic.

Ellen Versteeg-Lytwyn, AFM-EPW fund administrator, and **Humberto Martins, Manager of Pension Benefits** gave a presentation on the health of our pension fund. For the first time, we saw a comparison chart of the return from money invested in retirement investment plans versus the return from money contributed to the AFM-EPW fund. The results were pretty dramatic – we are fortunate to have a plan that performs as well as ours. OCSM is making a formal request to the Trustees to investigate the possibility of indexing our pension plan (i.e. benefits would be adjusted for cost-of-living). Again, for further information I would recommend visiting the AFM-

EPW website (www.afmepw.com) and checking out the Summary Plan Description.

Len Lytwyn, Executive Director AFM Canada gave an overview of Neighbouring Rights in Canada. Many of you have filled out authorization forms for Neighbouring Rights (the royalties payable to performers on recordings). It has become apparent to the AFM that paying out money to symphony orchestras will be a difficult task because of the large numbers of musicians and the turnover from year to year in our organizations. Some recordings are old enough that members have retired, moved, or even passed away since the recording was made. And because classical orchestral music gets limited airplay, the amounts payable to individuals are very small. Len asked the OCSM conference to consider the possibility of NR payments being made to *orchestra player associations* rather than individual musicians (see "Resolutions" below).

OCSM Committees

The OCSM standing committees were kept busy. The **Electronic Media Committee** discussed the upcoming CBC negotiations and presented two resolutions (see below). The **Editorial Committee** worked on the internal communications of OCSM – *Una Voce*, the directory, and new material to help guide OCSM delegates through their many tasks. The **Government & Communications Committee** tackled the ongoing challenge of getting our message out to the public. The **Conference Location Committee** selected venues for the next two conferences (2007 will be in Québec; Victoria was discussed as a possibility for 2008). The **Bylaws Committee** did a fairly extensive overhaul of the Bylaws (see "Resolutions" below). Because of the COC performance of Wagner's "Ring," **OCSM Treasurer Elaine Thompson** was unable to attend this year's Conference. Therefore the **Finance Committee** met via phone before the Conference. The Delegates approved the 2006-07 budget and accepted the OCSM annual financial statements (available from your OCSM Delegate). Finally, the **Nominations Committee** sought high and low for candidates to fill three Executive Officer positions. **Robert Fraser** returns as Secretary, and the Executive welcomes new members **Jeff Garrett, Treasurer** (Orchestra London) and **Dan Blackman, 1st Vice-President** (Toronto Symphony).

Conference Topics

Each year the Executive and Delegates keep track of issues that merit discussion at the Conference. Some of these topics recur annually; the so-called "issues that won't go away." Sometimes resolutions are generated from these topics, other times they are simply presented for discussion. Here is a list of what was discussed:

- Local support of symphonic bargaining (duties of Local to provide adequate representation at the bargaining table)
- Local's obligation to enforce a CBA

- The AFM International Executive Board (IEB); the possibility of currently elected positions on the IEB becoming non-elected, hired staff positions
- The new AFM Live Recording Agreement; this was extensively discussed as it is a major departure from AFM agreements in the past.
- CBC Negotiations: Discussion of the requirement for CBC to pay an entire orchestra for a remote (including musicians not on the actual performance). This is a requirement of the AFM-CBC agreement that the CBC is trying hard to eliminate at the bargaining table.
- OCSM Ethics Committee – convened to discuss issues of orchestras performing in a region usually served by another AFM orchestra. This issue arose among the Player Conferences in response to the Cleveland Orchestra's new residency in Florida, where the local orchestra has ceased operations.
- Auditions – comparison of turnouts at auditions; possible reasons for poor turnout (loss of Mobility Assistance was discussed)
- "Leaves of absence" clauses
- The change of tax status from "self-employed" to "employee" (esp. in Kitchener-Waterloo and Orchestra London) – how it has affected these organizations and the musicians
- Musicians on symphony society boards (esp. during negotiations)
- Formation of Health and Safety Committees
- Possible relief for Locals having difficulty sending Delegates to the Conference; the length and frequency of Conferences was discussed
- Archival Recordings – looking for standard practices (soloist from the orchestra vs. outside performer)

Resolutions

This year the Bylaws Committee did a major overhaul of the OCSM Bylaws: eight of the fourteen resolutions passed by the Conference are Bylaw amendments. As such, they would take up too much space if printed in full, therefore they are summarized below (except Resolution no. 1).

Resolution no. 1 - Whereas, The late Richard Totusek stood for order, reason, precision and clarity of thought; and he lived his life according to these principles and cherished them as highly and as nobly as those of freedom and liberty; and

Whereas, Richard Totusek loved and served the American Federation of Musicians of the United States and Canada, its Locals and its membership, and sought no personal glory or self-aggrandizement in these pursuits, and honourably discharged his duties with fairness, openness and tolerance to differing opinions; and

Whereas, Richard Totusek attended, participated and contributed to many OCSM conferences and, in accepting the position of OCSM Parliamentarian, gently but thoroughly educated the delegates and officers in the necessities and benefits of procedure, and assisted in the refinement of and additions to our corporate Bylaws; therefore, be it

Resolved, That this 2006 OCSM/OMOSC Conference be dedicated to the memory of Richard Totusek.

Resolution no. 2 - Whereas, the task of distributing neighbouring rights payments to individual orchestra musicians or their heirs is such a monumental task that it will delay, perhaps indefinitely, such payments, therefore be it

Resolved, That, if possible, such payments due to the musicians in OCSM orchestras be made as a lump sum to the players' organizations of said orchestras.

Resolution no. 3 - Whereas, numbers in the Canadian Limited Pressing Agreement have been increased to 3000 units and \$50/hour, therefore be it

Resolved, That the Canadian Symphonic Limited Pressing Agreement be raised to a maximum of 3000 units and a minimum hourly rate of \$50.

Resolution no. 4 – amendment to the Bylaws describing OCSM/OMOSC as a Player Conference of the AFM.

Resolution no. 5 – amendment to the Bylaws clarifying the various categories of OCSM membership; especially what constitutes a Member Orchestra. This amendment clarifies which musicians in a Member Orchestra are responsible for the payment of OCSM dues.

Resolution no. 6 – amendment to the Bylaws setting forth the criteria for becoming a "Retired Member" of OCSM, and setting dues for such members. This bylaw was amended in response to requests to allow retired musicians in OCSM orchestras to continue their affiliation with OCSM and qualify for membership in OCSM's group instrument insurance plan.

Resolution no. 7 – clarifies the category of "Associate Member" to include orchestras that may not qualify for the category of "Member Orchestra." This resolution also set forth annual dues for Associate Members of \$100.

Resolution no. 8 – further clarifies criteria for application to become an OCSM member orchestra (presence of a Local AFM Collective Bargaining Agreement).

Resolution no. 9 – clarifies how honoraria are set for the Executive Officers, and how they are to be reimbursed for

out-of-pocket expenses incurred in the performance of their duties.

Resolution no. 10 – amendment to the Bylaws allowing the Executive to appoint a member of any Member orchestra to help carry out the objects of OCSM in a specific matter if an Executive Officer is not available for the task.

Resolution no. 11 – further clarification of Member Orchestra application (removing an applicable section from later in the Bylaws and placing it in more appropriate Article).

Resolution no. 12 – amendment states that Emeritus Members shall not be liable for the payment of dues.

Resolution no. 13 - *Resolved*, That OCSM/OMOSC make a formal request to the Board of Trustees of the AFM-EPW Fund (Canada) to investigate the possibility of making AFM-EPW pension benefits indexed for inflation.

Resolution no. 14 - *Resolved*, That OCSM/OMOSC appoint the firm of Grant Thornton, Winnipeg, as Accountants for the 2006-07 year of operations.

Resolution no. 15 - *Resolved*, That OCSM/OMOSC appoint Stefan Jungkind of the Edmonton Symphony Orchestra as OCSM/OMOSC Data Bank Operator for the 2006-07 year of operations.

Thanks...

should go to our friends in Winnipeg: Local 190, AFM and the Winnipeg Symphony Orchestra Players' Association for treating us to a wonderful dinner at the "East India Company" on the Friday night. And I don't know if they had anything to do with this, but I was not bitten by a mosquito once in five days (and yes, they did let me go outside while I was there!).

Some notes from Marshall Chasin's Presentation "Musicians and the Prevention of Hearing Loss"

Violins and violas should always be played away from overhangs such as those commonly found in orchestral pits. The roof of such overhangs is frequently treated acoustically in order to minimize reflections. It is not uncommon that the magnitude of the higher frequency harmonic components of these instruments are reduced by this acoustic treatment. Since players of violins and violas need to be aware of this high-frequency energy, the sound is muted. These musicians tend to play harder to compensate for this lost energy with an unnecessary increased sound level and a possible danger to their arms.

There are any number of acoustic baffles that can be placed on the rear portion of a seat in an orchestra that can serve to reduce the loudness of the instruments to the rear. Depending on the manufacturer some are opaque and some are transparent. Baffles do work well and serve to attenuate (or lessen) higher frequency sounds more than bass sounds. However, these seat baffles only work if the baffle is within 7 inches of the musician's ear. If further away, because of reflections off the floor and music stands, the baffles have no significant effect.

Trumpets and other treble brass instruments should be placed on risers. Most of the damaging energy of the trumpet is in the higher frequency ranges, and these high-frequency treble notes tend to emanate from the bell of the trumpet like a laser beam. That is, high-frequency damaging sounds will tend to go over the heads of those other musicians downwind. In addition, the trumpet players will not need to play as hard for their sound to be heard clearly. And by the time the trumpet sound reaches the conductor, the levels are not nearly as damaging as for those immediately in front of the trumpets.

The human ear is much like any other body part- too much use and it may be damaged. The ear takes about 16 hours to "reset". After attending a rock concert or a loud session, you may notice reduced hearing and/or tinnitus (ringing) in your ears. And if your hearing was assessed immediately after the concert, one would find a temporary hearing loss. After 16 hours however, your hearing should return to its "baseline" (hopefully normal) level. After a loud session or concert, don't practice for 16-18 hours. Also, it's a good excuse not to mow your lawn for a day or two!

Humming just prior to, and through a loud sound such as a cymbal crash or rim shot, may afford some hearing protection. There is a small muscle in our middle ears that contracts upon the sensation of loud sounds. This contraction (called the Stapedial Reflex) pulls on the bones of the middle ear, thus temporarily making it harder for sound to be transmitted through to one's inner ear. Mother nature designed us with this, so that our own voice would not be perceived as too loud. If one knows about an imminent loud sound such as a cymbal crash, hum just before the crash and sustain the hum through the sound. There should be at least two meters of unobstructed floor space in front of an orchestra.

For more information on Dr. Chasin's presentations, visit the Musicians' Clinics of Canada website at www.musiciansclinics.com.
