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The Organization of Canadian Symphony Musicians (OCSM) is the voice of Canadian professional orchestral musicians. OCSM's mission is to uphold and improve the working conditions of professional Canadian orchestral musicians, to promote communication among its members, and to advocate on behalf of the Canadian cultural community.

Are Artists Happy?

by **Barbara Hankins**

OCSM Publications Editor

That was one of the questions addressed by Kelly Hill of Hill Strategies at the 5th annual Performing Arts Medicine Association conference in Toronto on March 7, 2015. Even with the disappearance of the long-form census, Hill was able to show us clearly the state of artists' health and happiness across the nation (for details of his presentation see <http://hillstrategies.com/content/artists-canada-and-their-health-disparities>). Somehow, even with the difficulties and dangers, lack of work security, poor pay, hearing loss, overuse injuries, etc, artists tend to show higher job satisfaction than other workers.

I will report more fully at the OCSM conference in August, since the PAMA conference and the deadline for this issue coincided. In general, I was heartened by the level of expertise and enthusiasm of the health and arts professionals who are addressing the needs of performing artists – from triple-threat Broadway performers, to pianists with focal dystonia, to dancers dealing with concussions as bad as football players. A question was posed: Are the pyrotechnics and limit-stretching demanded by audiences a replacement for creativity?

A highlight of the conference was the performance by poet Greg Frankson (aka Ritallin) of four poems and eight haiku, written on site. I have his permission to print two of them in this issue. His "Nine Artful Lives" (referring to Kelly Hill's "Artists Nine Occupational Codes") was performed for us only minutes after Mr. Hill finished his presentation. Greg's ability to distill the essence of the conference presentations was truly amazing. Look for a self-published book by Greg, coming in a couple of months. Contact information:

cytoinfo@cytopoetics.ca (<http://www.ritallin.com>)

Also in this issue: check out some of the concerts performed by OCSM members this summer, meet our new SSD Director, read about ways musicians keep in time, and learn about repetitive strain remedies. Drop by the OCSM conference in August if you're in the area.

An Update from the Musicians of Orchestra London

Dear Colleagues,

We hope this update finds you safe, warm, and making beautiful music! We, the Musicians of Orchestra London, continue to work tirelessly to ensure the future of orchestral music in our city. We are operating independently of Orchestra London Canada, Inc., which, though not technically bankrupt, has shown no signs of activity since mid-December. While this is a huge undertaking, we are now able to control all aspects of how the organization is run, which has been liberating.



Musicians of Orchestra London

Since our last update, we have organized and performed several concerts including a Broadway Pops; an education workshop and concert with the Forest City Talent Education strings program; and a choral concert in celebration of the Amabile Singers' 30th anniversary. We have been fortunate to have consistently excellent audience turnout. There are many interesting and diverse concerts in the works, including a "Musical Feast" fundraiser and concert on March 7, featuring both the musical and culinary talents of our French horn section.

Our endeavours would not be possible without your support. We are incredibly grateful for the donations from orchestras across Canada and the U.S. We also ex-

tend our gratitude to the many orchestras that have hired former musicians of Orchestra London as extras, including the Canadian Opera Company, National Arts Centre, Niagara, Thunder Bay, Toronto, Windsor, Winnipeg, and Vancouver Symphony Orchestras. Special thanks go to the Kitchener-Waterloo Symphony, for hiring Musicians of Orchestra London in unprecedented numbers. Finally, we wish to thank the CFM for the strike fund payments we have been receiving for the past seven weeks.

Many major decisions will be made over the next few months, but one that has been finalized is the implementation of a system whereby we will be paying ourselves as of March 1st. The disbursements will be done on a credit system that takes both playing and administrative work into account. While we are a long way from being able to pay ourselves a livable wage, we believe that this is a good first step toward that goal.

We hope to have more good news with our next update, and we wish you all the best from your colleagues in London, Ontario. Many thanks again to everyone who has contributed to our cause. Contact information: (<http://musiciansorchestralondon.wordpress.com>), (<http://www.facebook.com/orchestralondoncanadamusicians>), Twitter: @OL_Musicians

Introducing New Symphonic Services Division Director, Bernard LeBlanc

Questions prepared by Matt Heller

• What is your musical background?

I started playing music when I was fourteen; my first instrument was the electric bass, only because everybody else wanted to play guitar or drums. Soon after, I formed a band with my friends playing rock 'n' roll. We toured the Atlantic Canada and Quebec bar scenes in our tour bus (or should I say school bus). After my short life as a "rock star," I thought to myself, there must be a more serious approach to being a musician, so I went to the University of Moncton in music studies. This is where I was introduced to the double bass and the classical and jazz worlds. In 1988, I moved to Montreal to study at McGill University where I perfected my studies in double bass performance. My teacher was Murielle Bruneau, present member of the NACO. I have great musical memories from my studies at McGill. This is also where I met a lot of my OCSM colleagues who were also studying at McGill at that time (ask Bob Fraser). After my studies, I did some cruise ship gigs for a while and then started my freelancing career. I played with many

symphony orchestras (I was a member of the Sherbrooke Symphony), performed in jazz gigs and had more than my share of weddings and corporate events. I still love playing and hopefully will keep playing for a long time so I can keep in touch with the reality of being a musician.

• How did you get involved in AFM/CFM work?



As a player, I was always getting involved in organizing events, booking gigs, participating in various players' committees, and simply taking care of business. I was often asked, as a contractor, to hire musicians to form pick-up orchestras

for different concert events. I think this is when I really got interested and began to understand the importance of Union representation and musicians' working conditions. Educating the hiring organizations about the effect of these working conditions was most important. In 2006, Montreal local 406 hired me as contract administrator to work in their office. This is when I learned the nuts and bolts of what union work was all about. In 2008, the CFM was looking for an SSD assistant to help local 406 with its orchestra negotiations in Quebec. That role seemed to fit me like a glove and I have been happy ever since I started as SSD representative at the CFM.

• How many negotiations have you been involved in? Any war stories you'd like to share?

In Quebec alone there are 20 orchestras with Collective Agreements. I have had a chance to negotiate with all of them, and am presently negotiating renewals with these orchestras. I've also negotiated agreements with classical music festivals and various musical events with producers of different musical genres. I'm presently involved in the phonogram and live performance agreements renewals with the "Association québécoise de l'Industrie du disque" (ADISQ). This is a producer association that controls a major part of the music scene in Quebec. Anybody who plays music professionally in Quebec has worked under these agreements at some point in his or her career, either in recording or performing live in all musical genres.

I must say that my first Orchestre symphonique de Montréal [OSM] negotiation was the most difficult. It was a more traditional style negotiation; both sides were represented by lawyers, who, by the way, did a great job. But it was a very slow process that I wasn't used to or expecting at the time. We were still successful in that negotiation but both sides agreed that we would try something different next time. During last year's OSM negotiations we tried the Interest-Based Bargaining

process. I believe that this process was much more constructive as discussions were open and flowing, and all ideas were analysed and respected. We managed to find solutions to many ongoing problems that respected both parties' initial interest.

- **You have been coming to OCSM conferences for a while and have taken part in many committees and discussions. What do you see as the priorities for Canadian symphonic musicians today?**

Educational concerts and community outreach should always be a top priority. Also, we must find new ways to get young people involved in the appreciation of music. We recently had a concert in Montreal that was showing the film *The Gladiators* with a live orchestra on stage below the screen. This is a good example of how we can expand our audience and get new spectators interested. I also think it is important for orchestral music to find its place in the new media world, for example live and on-demand concert audio/video streaming.

- **You are replacing Mark Tetreault as SSD Director, but many of us are wondering, who is replacing you? Will you still be based in Quebec, and working with all the Quebec orchestras? Who else is assisting with the work?**

I won't be replaced in Quebec. I will be doing the same work at local 406 and also giving that same service to the other orchestras around Canada on a full-time basis. The CFM just hired, on an interim basis, Steve Mosher as SSD assistant director. Steve was SSD staff back in 1996–98, and he will cover responsibilities of associate director at the CFM office in Toronto. I'm very happy to have Steve backing me up as he has experience in our business and is still very active as a freelance musician. Steve plays bassoon with various orchestras in Ontario.

- **While we just ratified a CBC agreement, many of us have given up on the CBC as a major platform for orchestras. How do you see the future for orchestras and digital media?**

In the past, we had radio, television, and CDs; now we have the Internet, which covers all of these platforms. We have to be proactive, constructive, stop thinking about how it was done in the past, and concentrate on how we can do it now and in the future. Medici TV is a great example of new media. The OSM just did a Philip Glass concert, which you can watch and listen to at <http://fr.medici.tv/>. I believe this is the future of digital media. We must find ways to facilitate these types of orchestral recordings and help orchestra management promote the orchestra via the internet.

- **At last summer's OCSM conference, we talked about the divide between Quebec and the rest of Canada. Do you see any progress towards bridging that divide? What do you think could help?**

As I have mentioned before, it is difficult for me to give my personal opinion on this subject because of my work at Local 406 and being an AFM employee. I have always believed in the power of good faith negotiation, but for that to happen we need both parties willing to sit down at a table, talk to each other, and try to find solutions. I feel strongly that this is the only way that this problem will be resolved. At the end of the day, giving the best service and representing all musicians is the bottom line for the CFM.

- **Anything else you'd like to share with OCSM's membership? Thoughts on London, plans to visit other orchestras, etc.?**

I want to get involved, along with the local representatives, in as many orchestra negotiations as possible all around Canada. I will be going to Victoria in March to assist in the Victoria Symphony negotiations and the Windsor Symphony negotiations are also starting soon. Anybody can get in touch with me anytime. I am always willing to meet musicians and management and help them in any situation or problem that may arise.

Needless to say, the Orchestra London situation is very difficult for the musicians and their families. I have been in touch with the local and offered my assistance if needed. I see from Facebook that Orchestra London musicians are doing great work in community outreach, giving concerts, and keeping active. This is a great way to garner support from the community in this challenging time. I am meeting OCSM executive at the end of March and Orchestra London will surely be on our agenda.

Nine Artful Lives

Greg Frankson

there is a saying
cats have nine lives
the arts ebb and flow
through vagaries of life
with death and resurrection
the feeling for each engaged
in this perilous pursuit

artists often have to live many ways
in order to make ends with their days
they work multiple jobs in the hope
their passion can elevate them to
cloud nine levels of happiness

the artists are undercounted
when we conduct our under-accurate
census in the spring of 2011
there are 136,000 by the inaccurate
count imposed by government

they are also overeducated
probably too smart for their own good
know enough to know salaried work
is wage slavery so they strike out
into self-employed status
and are struck dumb by low pay
so half engage in indentured
service to try to bring ends together
but they do not always meet
many live precariously with the danger
of losing housing and means to feed

for those who identify with
their work strongly they will never
give up the ghost where other workers
yearn to give up on employment
the most

we like cities, dude
and we are a third below what others
make – \$21,000 median annual income
means we are urban urchins
always looking for two pennies
oops, nickels
to rub together for heat
just give me a dollar so that i can eat
please
because we provide beauty
to a population not able to
properly value its value

we struggle to keep ourselves alive
our health physical and mental
under stress and constant duress
limit output and ability
to stay directly engaged in our
passion, depressing our options
and futures in agonizing fashion
cannot afford to get extra coverage
to help keep people moving ahead
especially when older when they
are probably most interested
in not ending up prematurely dead

but don't take from all this
that artists are not pleased with
where their lives are going
for they are happiest when creating
their own path while their art
keeps on flowing
we are working for ourselves
and pursuing the passion
that animates their lives
though money is the measure
of other people's success

artists are inspired to continue
and thus they thrive

we can lay out the statistical analysis
for what arts and cultural groups
experience in our nation
but even through the challenges
it is clear that creative people are
engaged in inspirational occupations

there is a saying
cats have nine lives
the arts ebb and flow
through vagaries of life
with death and resurrection
the feeling for each engaged
in this perilous pursuit
but for them there is constant rebirth
in the crucible of the heat they endure
so don't be surprised by optimism
and joy written on the faces of performers
you are fortunate to meet

despite dying over and over
as they seize the means of creation
for them
living for art is always sweet.

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How We'll Spend Our Summer Vacations

by Francine Schutzman

OCSM Past-President

At the time of this writing, Ontario is still buried under a deep freeze. However, it's not too soon for the OCSM orchestras that have summer seasons to be planning them. Here is a snapshot of some of the events we can expect when things warm up.

From the Victoria Symphony's website:

On Sunday, August 2, 2015, tens of thousands of people will take to Victoria's Inner Harbour for the 26th annual Victoria Symphony Splash. From a floating stage in the Inner Harbour, Maestra Tania Miller, the Symphony and special guests will perform, ending with a grand finale performance of Tchaikovsky's 1812 Overture – with fireworks of course! Victoria Symphony Splash is an annual Victoria Symphony event that takes place on a floating stage moored in Victoria's Inner Harbour. It includes musical entertainment, food, souvenirs and the evening's highlight: a live performance by the Victoria Symphony. Splash is

now one of the largest annual symphony events in North America, attracting up to 40,000 Victoria residents and visitors from all over the world, some who visit Victoria just to see Splash! Over 400 volunteers help to bring the event to the community.

This is truly a special occasion, and a fundraiser for the orchestra. People attend by boat or on foot, and a \$5 donation in a volunteer's bucket earns a Splash Button that demonstrates the viewer's support for the Symphony.

On the mainland, the Vancouver Symphony also has a number of projects in the works for July. Aside from an indoor pops concert at the Orpheum, their regular hall, they have a yearly concert at Deer Lake Park in Burnaby to which there is free admission and an audience of about 10,000 people, and performances at Bard on the Beach, an outdoor theatre festival. Their most dramatic venue is Whistler, where they perform outdoors on a permanent stage that was built for the Olympics. Last year they played in temperatures ranging from 14 degrees (with the help of onstage heaters) to 30 degrees! The most interesting development this year is that the orchestra is starting an orchestral institute which will take place during the week that the orchestra is in residence in Whistler. Here's how the vso website introduces the event:

The Vancouver Symphony Orchestral Institute at Whistler will offer students, ages 15 to 25, a once-in-a-lifetime, comprehensive, and nurturing orchestral training program. Musical opportunities will abound, as all students will play in the Whistler Institute Orchestra, rehearse and perform in a chamber ensemble, attend masterclasses and repertoire classes, and receive instrument-specific instruction. Student and faculty recitals as well as a performance by the Whistler Institute Orchestra will fill the Whistler mountain air as students and faculty become immersed in a most fulfilling and exciting summer music adventure.

In the centre of the country, the Winnipeg Symphony has a number of projects scheduled for June and July. Here is the news from OCSM delegate Arlene Dahl:

1. Concert at The Lyric Theatre – an open-air shell located in the middle of the Assiniboine Park. This event is sponsored by the Assiniboine Park Conservancy and is free to the public. Audience attendance (depending on the weather and the mosquito count) is approximately 5000.
2. Canada Day at the Forks. This concert is usu-



Vancouver Symphony Orchestra at Whistler

ally performed on the Scotia Bank stage to about 30,000–50,000 people. It is sponsored by the City of Winnipeg as part of their annual weekend celebration of Canada Day. There are fireworks immediately following our performance.

3. Kenora, Ontario (2.5 hours by bus East of Winnipeg). We perform annually in their newly renovated performance tent at the harbour front. The tent holds about 2000 people, and there are often many boats parked in the harbour. This concert is fashioned after the Boston Pops concerts with tables on the main floor and wine, cheese, and appetizers served to the patrons. Kenora people know how to have a good time. Fireworks later in the evening.
4. The Organ Festival: (<http://winnipegorganfestival.ca>). The featured soloist at the gala event (with the Winnipeg Symphony) is James David Christie, who is a professor at Oberlin and organist of the Boston Symphony. The highlight will be Poulenc's Organ Concerto. This event will be held in Westminster Church. As far as I know, fireworks are not scheduled.

The National Arts Centre Orchestra will be playing its annual free concerts on July 1. These offerings of pops and choral music, one in the afternoon and one in the early evening, are presented in the orchestra's regular hall at the NAC and are open to all Canada Day revelers. The orchestra will take part in Ottawa's Music and Beyond Festival with a celebration of the 100th anniversary of the birth of Alexander Brott. Joel Quarrington, principal double bass of NACO, will be the soloist in a piece by Brott. The group will take advan-



Winnipeg Symphony Orchestra

tage of the presence of their incoming music director, Alexander Shelley, to workshop some commissioned pieces for the 2015–16 season. And, finally, members of the orchestra will be presented by the NAC in a late-night New Music series at the Mercury Lounge in Ottawa's Byward Market.

Moving further east, we see that there will be a lot of activity in la belle province. Orchestre Métropolitain will be giving no fewer than eight concerts from the end of June to the beginning of August in various venues, including the Centre Pierre-Charbonneau, parc Vancouver, Parc de l'Île-Label, and the Arts Festival of Saint-Sauveur. The concerts at the Centre Pierre-Charbonneau, which is in the heart of the Olympic Village, are part of a series called Concerts populaires de Montréal which was created by Mayor Jean Drapeau for the city's residents some fifty years ago. These concerts are very well attended. At another venue, in parc Lafontaine, according to OM ocsm delegate Monique Lagacé, "people line up way in advance to get a seat in the Théâtre de Verdure. That park is downtown on the East side and the audience is made up of all categories of listeners. I suspect a lot are there just because it's a free show, but they really seem to love the chance to hear a live orchestra." In addition to these Montreal concerts, the OM musicians very much enjoy playing in the acoustically and geographically lovely amphitheater at the Lanaudière Festival in Joliette. A couple of thousand people, mostly serious music-lovers, generally attend the concerts at Lanaudière.

The Montreal Symphony will also be playing free park concerts and at Lanaudière, but in addition they have a most unusual event. The Orchestras Canada website describes it as follows:

The Orchestre symphonique de Montréal has released details of four of the thirty concerts the orchestra will be presenting August 7 and 8, 2015, during its annual two-day summer festival, Classi-

cal Spree/Virée Classique. The festival takes over the OSM's home venue, the Maison Symphonique, with a range of 45-minute solo, chamber, and orchestral concerts, and the first four programs to be announced give a sense of the festival's range and scope: violinist James Ehnes as soloist, Saint-Saëns' *Carnival of the Animals* (featuring OSM organist Jean-Willy Kunz), Beethoven's Symphony No. 5 (led by Maestro Nagano, with the OSM), and the Oliver Jones Trio!

This will be the fourth edition of the Virée Classique. The orchestra generally kicks off the event on the Thursday night with a big concert which draws tens of thousands of people to the Esplanade at the iconic Olympic Stadium. Renowned guest artists are featured as soloists with the orchestra as well as with OSM musicians in chamber music concerts. The 2015 edition features four chamber orchestra concerts as well as two with the full orchestra (each member will play at least four concerts). There are many activities to make the OSM weekend accessible for everyone. For children they have free face painting and a make-your-own-instrument atelier. There are informal talks such as a Q&A corner with OSM musicians, conducting 101, and workshops featuring musicians and their instruments. The enormously popular event takes over all of Places des Arts, with all five halls hosting concerts and special stages set up for various activities. There is an incredible momentum and excitement that builds over the few days and by the time the last note of the last concert is played, everyone is on a high! The concerts are well priced at \$10 to \$40.

This is just a snapshot of what will be happening across the country. If you're travelling, keep your eyes and ears open to opportunities to hear your OCSM colleagues play.

Staying in Tempo

by Caroline Séguin

Musician and Neuro-Linguistic Programming Coach

During a rehearsal this week, our conductor felt that we were not playing together. He asked us to stay closer to his beat.

I started turning that simple statement over in my mind and after a while I concluded that, although we were all playing the same work, sitting in the same room and watching the same conductor, we were all reading that same information very differently.

It's totally amazing! Rhythm and tempo, which are supposed to be objective parameters – as your metronome will tell you – are actually totally subjective!

The end result in the orchestra is that some musicians play directly on the conductor's beat while others are slightly ahead and still others slightly behind.

The same holds true at auditions. Some members of the jury will find a candidate's tempo and rhythm perfect while others say it's all wrong. I actually witnessed such a situation.

How do you explain it? I propose a totally unscientific classification of three types of musicians according to the different ways they stay in tempo in an orchestra.

The visual type

I feel the visual musician is the easiest to identify. First, he needs to have a perfect view of the conductor and his baton. He always manages to not miss anything and will often ask his colleagues if they can move over to the right or to the left so that he can see better.

He really likes to have a visual contact with the conductor and will look up at him regularly. He also wants to see his section leader and, if at all possible, the concertmaster.

To perform well and stay with the conductor's tempo, he needs a clear visual environment. He adjusts his playing on the basis of the changes that he can see (baton, colleagues' motions, etc.).

Therefore the visual musician will have difficulty playing together with someone he can't see, for example a musician who is seated behind him.

And if the conductor has loose gestures, the visual type will say he doesn't understand his beat and will find it hard to adapt. He needs his visual info to be clear.

The listener

The listener's priority is to play in the same tempo as her colleagues. It's not that the conductor's beat is not important it's just that what her ears tell her overrides everything else.

She'll be the first to notice which sections are not playing together, who's not keeping rhythm the same way she is or not playing the same articulations. As such, she becomes the conductor's ears within the orchestra.

The musician who relies on her ears will have a hard time playing directly on the conductor's beat if some sections of the orchestra are pushing the tempo or pulling it back. Everything works just fine as long as everyone is playing together but if the tempo becomes unstable this kind of musician won't know who to follow.

The listener loves to talk about the acoustics of the hall, about how she loves or hates them. If she can't hear all the sections of the orchestra clearly she will tell you she has a hard time staying in tempo. The listener-type musician needs to play in acoustics that allow her to hear everything.

The kinesthetic type

It's much harder to single out the kinesthetic-type musicians because they function very much on a "feeling" basis. They hear and see just like everyone else but this process goes on inside. It's as if they had antennas for sensing what the conductor is about to ask.

Since they don't rely on hearing or seeing, they are often the driving force of the orchestra. You'll notice them breathing at the same time as the soloist or a colleague even when they are not playing themselves.

Since they are capable of grasping the tempo without the help of eyes or ears, they adapt quickly to different styles of conducting. However, the kinesthetic musician must be careful to not go overboard and become more willful than everyone else, even the conductor! Otherwise they might go off on their own and break the unity of the group.

Which type are you?

Each musician has his or her own way of functioning and that's just fine. Is one way better than the other? I don't think so. Each type of musician has strengths and weaknesses and it is precisely that diversity that gives the group its strength.

Why not explore a style that feels less familiar to you? In doing so, you'll acquire more flexibility. Anyhow, I bet you're already doing a bit of all of this.

Besides, I really want to say that nothing of what I have written here is "true." It's only the result of my observation and I do hope you will recognize yourself or your colleagues in it.

Discovering these different concepts gives us new ways to understand our internal functioning. Once we realize we don't function the same way as our neighbour it becomes easier to be tolerant and to make adjustments in the way we work for the benefit of the group.

(www.audeladelaperformance.com)

Exercise Reduces Your Risk of Repetitive Strain Injury

by Ron Brown, Ph.D.

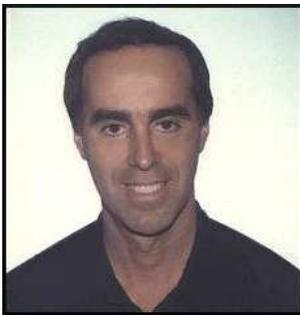
Timpanist, KW Symphony, 2014 Ontario Super Grandmaster Natural Bodybuilding Champion

As performing artists, musicians are susceptible to the occupational hazard of repetitive strain injury. Whether holding a trumpet or bowing a violin, overuse of the muscles, tendons, and ligaments that are involved in musical performance can lead to a painful and debilitating health problem.

I am a big believer in getting to the root cause of a health problem rather than just tampering with symptomatic treatments. Ice, heating pads, massage, stretching, ointments, injections, drugs – some of these may have a place in temporarily managing symptoms of repetitive strain injury, but none of these address the root causes of the strain. Surgery may seem necessary in some cases, but not until all attempts at removing causes have been addressed. Unfortunately, surgeons often know very little, if anything, about root causes.

The good news is that researchers have found that exercise lowers repetitive strain risk (see www.webmd.com/news/20070329/exercise-lowers-repetitive-strain-risk). But researchers don't all agree exactly why this is so. The following is my view.

Simply put, if your capacity to perform work increases because your muscles are stronger from exercise, you can do more work without muscle-tendon-ligament strain. In other words, the threshold point for overusing your muscles has increased. Sure, you can



still overwork your muscles and strain them, but strengthening your muscles beforehand may move their straining point well beyond the amount of work you are doing, thus keeping your muscles within the safety zone and avoiding strain, even

though you are working at high capacity.

But there is a catch: how do you strengthen your muscles when they are already overworked and strained? You can't. You need to stop and rest and allow the muscles to begin to recover. A muscle only becomes stronger after exercise if it rests for a few days. That's why major league baseball pitchers rest three or four days between games to recover their pitching strength. Of course, you don't have time for that. After all, you wouldn't have a repetitive strain injury in the first place if you had time to rest. So, where do you get the time to increase the strength of your performing muscles? Well, maybe you don't have to take a complete rest. Just cut back on your work intensity at first, and begin some very light exercise.

It is extremely important not to aggravate the strain with exercise. No pain, no gain doesn't apply here. You must stay within the limits that the muscle can handle without pain. Eventually, as the muscle begins to strengthen, you can begin to increase the exercise intensity. Soon you'll find that you can do more work without strain. The best place to learn to do strength training exercise is in a well-equipped gym with a qualified instruc-

tor. Once you identify which muscles need to be strengthened and you have worked out an exercise routine, you can always buy a few dumbbells to exercise at home. If you have access to a physiotherapist, tell her you want to learn how to strengthen the problem area so that you remove the root cause of the repetitive strain injury. She will probably stare back at you in amazement and say, "Nobody ever asks for that."

For wrist problems, you need to strength your forearm muscles. This is done with barbell wrist curls. Select a weight that fatigues the muscles so that your arm fails to move any more at about 20 repetitions. There are many resources on the Web that can show you the correct and safe way to perform this and other exercises. For example, Bodybuilding.com has a database of exercises to target specific body parts. For shoulders and neck, use barbell presses, dumbbell lateral raises, and barbell shrugs to strengthen the problem area. For the upper and lower back, use barbell and dumbbell rowing, lat-machine pull-downs, and hyper-extensions. These are just some suggestions. You can select from a wide variety of exercises to strengthen any muscle in your body.

After you succeed at strengthening your performance muscles and you eliminate repetitive strain injury, why stop there? To avoid or reduce the aches and pains associated with life in general, you may want to continue training your whole body on a regular basis to keep it healthy, strong, and pain-free.

Music of Motion

Greg Frankson

the body
 our most critical instrument
 resonates with the history
 of every musical vibration
 keep our heads up
 to note what is happening
 across the board
 to eliminate the need to fret
 when we seek to strike
 the right healthy notes
 keys to harmony within
 is a major task with no
 minor long term implications
 be clear on keeping care
 at an appropriate personal
 scale to prevent a crescendo
 of malady from tapping
 its discordant rhythm into
 the imprint of our cells

so we keep the blood pumping
 from passion from the work
 we perform wherever we are
 for all the world's a stage
 and finely tuned bodies
 are necessary to find
 the best blend that is
 music to our ears.

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OCSM's 40th Anniversary Conference

by **Bob Fraser**

OCSM President

August 7–11, 2015

Waterfront Hotel Downtown Windsor, Ontario

We are pleased to announce the dates of OCSM's Annual Conference; and for the first time, Windsor will be our host city. As always, musicians in any of our member orchestras are welcome to attend the open sessions.

On Saturday, August 8, we will be holding a joint session with the officers and delegates of the Canadian Conference of the AFM. This proved to be a success in Toronto in 2012 – we shared a keynote speaker, had presentations to both bodies by the AFM and MPF leadership, and worked together in breakout sessions, discussing matters of importance to both symphonic musicians and the leadership of the Locals that represent us. As 2016 is the year of the triennial AFM Convention, having a joint session in 2015 will give us an opportunity to work toward formulating resolutions for legislative change in our union.

The OCSM Conference is still in the planning stages at the time of this writing, but I can announce that one of our presenters will be Randall Whatley of Cypress Media Group. Randy is a specialist in communications, advertising, public and media relations, and has worked with many orchestral musicians in the U.S., in particular, the musicians of the Atlanta Symphony during their recent labor disputes. He has presented at previous ICSOM and ROPA Conferences and we are looking forward to his working with us.

Much of the business of the OCSM Conference is tackling issues that are relevant to you as musicians. Many of these "Conference Topics" come out of the reports sent to us by your orchestra's delegate. I cannot emphasize enough how much OCSM is a grassroots organization, so if there is a topic that you feel needs to be

addressed, talk to your OCSM delegate (I'm looking at you, orchestra committee members –).

If you are able, come on down to Windsor and help us wish OCSM a Happy Fortieth Birthday!

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