



# UNA VOCE

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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.

## Editorial

### Moments of Transcendent Beauty and Joy

This summer I read *Station Eleven* by Emily St. John Mandel. It was our region's 2015 One Book One Community choice (<http://oboc.ca>). It's a post-apocalyptic story that starts at the Elgin Theatre in Toronto and circles around the Great Lakes. A main component in the story is the Travelling Symphony. One of the caravans carrying the musicians and actors has the inscription: "Because survival is insufficient."

There is a hilarious and insightful account of the musicians, which lead me to believe that the author has

some symphonic musician friends. Mandel's description could probably ring true for many of us:

and this collection of petty jealousies, neuroses, undiagnosed PTSD cases, and simmering resentments lived together, travelled together, rehearsed together, performed together 365 days of the year, permanent company, permanent tour. But what made it bearable were the friendships, of course, the camaraderie and the music and the Shakespeare, the moments of transcendent beauty and joy when it didn't matter who'd used the last of the rosin on their bow.

As we start a new season, may you all find moments of transcendent beauty as we bring our love of music to our communities.



Attendees at this year's OCSM conference in Windsor, Ontario: Seated (L to R): Laurence Hofmann (AFM-SSD), Benoit Cormier (OSQ), David Pell (National Ballet), Melissa Goodchild (SSO), Merrie Klazek (TBSO), Anna Norris (Niagara Symphony), Leslie Dawn Knowles (TSO), Barbara Hankins (KWS), Francine Schutzman (Past President). Middle Row (L to R): Edith Stacey (ESO), Jay Blumenthal (AFM-SSD), Matt Heller (1st VP), Michael Hope (CPO), Mark Rogers (COC), Liz Johnston (2nd VP), Elspeth Thomson (HPO), Roger Blanc (RMA), Bob Fraser (President), Monique Lagacé (OM), Ashley Plaut (VSO), Arlene Dahl (WSO), Marilyn Fung (Windsor). Back Row (L to R), Nancy Nelson (RMA), Gary Borton (RSO), Randall Whatley (guest presenter), Eric Chappell (OSM), Paul Beauchesne (Victoria), Hayden McKay (DSO), Bernard LeBlanc (AFM-SSD), Eddy Bayens (Local 390), Bruce Ridge (ICSOM), Katherine Carleton (Orchestras Canada), Steve Mosher (hidden, AFM-SSD), Greg Sheldon (Treasurer, hidden), Chris Verrette (Tafelmusik), Faith Scholfield (Secretary), David Goldblatt (NACO).

## Report from the OCSM Conference

by Robert Fraser  
OCSM President

August 7-11, 2015, marked OCSM's 40th annual conference. For the first time, we met in Windsor, Ontario; now every single city with an OCSM orchestra has played host to a conference. For the third time, we met concurrently with the Canadian Conference of Musicians, the AFM regional conference comprising all Canadian Locals.

Our conference was dedicated to the memory of Jim Biros, the former CEO of Local 149 (Toronto), who passed away in 2014. Jim was a great friend to both OCSM and the AFM; he assisted in negotiations both inside and outside of Toronto, and attended almost every OCSM conference from 1999 until 2013. His contributions as a Local Officer, negotiator, expert in the workings of other unions, and as a music lover, were invaluable. Part of Jim's legacy was his work in putting together the Unity Conference between OCSM and the Canadian Conference in Toronto in 2012, so it was fitting that this conference was dedicated to him.

The OCSM conference traditionally begins with round table reports from each orchestra. Each delegate has ten minutes to give a brief oral report on the season's highlights, identifying areas of interest and pinpointing topics for discussion later in the conference. We had two new orchestras attend as observers this year, the Niagara Symphony and Tafelmusik. The delegates overwhelmingly recommended their entry into OCSM; their joining is now up to the individual musicians of those orchestras.

This year we gave an extended time slot to the report from the ensemble formerly known as Orchestra London Canada. Thea Boyd represented them at the conference, and gave an overview of their year's activity, including the shutdown in December, the concerts that followed, and the bankruptcy in May (the filing of which was financed by the musicians). The musicians are currently planning a 2015-16 season on their own. They perform under their social media hashtag as the #WePlayOn Musicians, and they are working hard to build community support. They expressed their gratitude to all the musicians in the AFM who have come to their assistance over the past year, particularly every OCSM orchestra that sent money from their own musician funds. If you are not following them on social media already, we encourage you to do so.

Saturday, August 8, was our joint day with all the CFM officers. The morning session consisted of round-table discussion on two separate topics: the changing me-



*Thea Boyd (centre) of the #WePlayOn Musicians*

dia landscape in Canada due to cutbacks at the Canadian Broadcasting Corporation, and the ever-relevant topic of making the AFM more beneficial to freelance musicians. For this, we divided into two groups, with a mixture of OCSM delegates and Local Officers in each group. Facilitators for each topic moderated the discussion; halfway through the morning the facilitators switched places so that each group could tackle each topic. The facilitators each had note-takers, who submitted final reports to the Secretary of the Canadian Conference. The discussion on the CBC included a very sad inventory of cutbacks: pretty much every production centre is gone or scaled back to almost nothing. In light of that, orchestras have to become their own producers of media to ensure their presence outside the concert setting, which means a great deal of work for our negotiators and for OCSM in setting up guidelines. As to the topic of freelancers, it helped to differentiate different types of freelance musicians – those who clearly work for engagers, and those who are essentially producing their own work – renting a venue and selling tickets. AFM bylaws play heavily into this topic; in most cases our bylaws do not mesh well with work that is produced largely by our own member musicians. I don't think we came up with ways to fix the world entirely in one morning's session, but the discussion was a good starting point on many of these issues.

Saturday afternoon's session saw a presentation by Ray Hair on the history of many of the AFM's agreements, and a presentation from the Musicians' Pension Fund of Canada.

At our OCSM-only sessions, we had three main guest presenters this year. The first was Randy Whatley, of Cypress Media. He has worked with a number of ICSOM and ROPA orchestras over the past few seasons, so we were happy to invite him to his first OCSM conference. He gave an excellent primer on media and communications: establishing your orchestra musicians' communi-

cations network through mailing lists, social media, and contact with the press. Randy has worked with many orchestras in the U.S., in good situations (he helped the musicians of the Milwaukee Symphony with a joint musician/management fund-raising project) and bad situations (the lockouts in Atlanta and Minnesota). Many of our sister orchestras in the U.S. are working on establishing their own media presence – a good example is the website of the Musicians of the Metropolitan Opera Orchestra. There have been examples of musicians' personal articles and blog posts that have been picked up by major media outlets, like National Public Radio. Randy is encouraging all musicians in North America to become connected through a network of musician-led media initiatives. As a bonus, Randy (who hails from Louisiana) is also bilingual; he is an expert in the French dialects of his home state.

We also had a presentation from the Performing Arts Medicine Association, represented by Dr. Christine Guptill. She gave an overview of PAMA's activity, and an overview on physical and mental health issues usually faced by performing musicians. She teamed up with our own *Una Voce* editor, Barbara Hankins, who continues her work as our health and safety watchdog.

OCSM's legal counsel, Michael Wright, gave a presentation entitled "Bargaining in the New New New Economic Reality" (yes, there were that many "news" in the title). Since the economic downturn of 2008, and the current period of slow growth in most industries, most sectors have called for concessions and restraint in bargaining. Michael's presentation reminded us that restraint is nothing new in the arts sector; in fact, his principal argument was that the arts have never really enjoyed a great period of prosperity similar to a boom in the oil industry, so management's call for restraint rings rather hollow. He reminded us of the powerful tool of rhetoric: we risk buying into the "austerity" arguments for restraint in the symphonic sector, not taking into account that we never really enjoyed prosperity during the "boom" times.

Windsor's proximity to Detroit served us well: we had presentations on the Detroit Symphony's recent history from their Orchestra Committee Chair, Haden McKay (who is a resident of Windsor), and a presentation from former DSO bassist Rick Robinson, who currently runs Classical Revolution Detroit, a very successful program that brings classical music into non-traditional settings. There are Classical Revolution programs throughout North America, including one in Calgary.

The routine business of the conference includes the work of OCSM sub-committees: Electronic Media (whose work is ongoing – there is much to be done in the areas of promotional media, streaming, and physical product

media like CDs and downloads), Editorial (all of OCSM's external communications including our e-mail lists, website, and this publication), Advocacy (which is tasked with helping each OCSM orchestra set up its own media presence), Finance (overseeing our annual financial statements), and Conference (planning future conferences). Next summer we will be in or near Calgary (stay tuned) and in 2017, we have tentative plans for Ottawa, during Canada's 150th anniversary.

Every conference sees presentations from SSD staff, and this year we had an overview of the new online wage charts from SSD staff member Laurence Hofmann. The AFM is creating this as a powerful tool for use in negotiations. When it is complete, you will be able to access all the Player Conference orchestras' data on line, including historical data, and you will have the ability to filter fields in the data – this means the ability to compare your orchestra over time to other orchestras in your peer group. This was not possible with the old printed wage charts.

And, as always, we had presentations from our sister Player Conferences, ICSOM (International Conference of Symphony and Opera Musicians), ROPA (Regional Orchestra Players' Association), RMA (Recording Musicians' Association), and TMA (Theatre Musicians' Association).

The real work of OCSM, and the rich discussion of a four-day OCSM Conference, can never be adequately summarized in a few short paragraphs. The real work of OCSM rests with its own members and delegates – we encourage all of our members to engage each other through our e-mail list, in our publications, and through social media. OCSM exists so that no one orchestra faces its challenges alone.

Windsor, like its neighbour, Detroit, is an autoworkers' town and, not surprisingly, it has a strong labour history. Barbara Hankins found the following text on a plaque near the waterfront signed by the former President and former Secretary-Treasurer of the Canadian Auto Workers' Union (CAW), Buzz Hargrove and Jim O'Neill. I read this text at the close of the session on August 11. I thought it a rather poignant note to end on – you could put the acronym "OCSM" in place of "CAW" in this text, and I think it encapsulates a lot about what OCSM and true "unionism" should be about.

The Canadian Autoworkers Union (CAW) brings workers together into democratic organizations that fight to bring a measure of dignity, security, and material improvements to their lives. But workers also have lives beyond the workplace and face pressures that they alone cannot solve.

The CAW has consequently seen itself as a union based on "social movement unionism" – a notion that unions, at their best, must see themselves

as a part of a larger struggle directed to building the kind of links and capacities that can move us towards making “democracy,” “equality,” and “human solidarity” into more than just slogans or impractical dreams.

### OCSM/OMOSC Conference Resolutions

#### Resolution No. 1 (Conference dedication)

*Whereas*, Jim Biros, in his positions first as Senior Business Representative and later as Executive Director of the Toronto Musicians’ Association (Local 149, AFM), was an invaluable contributor to OCSM, a tireless worker on behalf of musicians in Toronto and across the whole of the AFM, and a valued member of the Ontario labour community; and

*Whereas*, Jim attended every OCSM conference from 1999 until 2013, save one; and

*Whereas*, Jim passed away on September 19, 2014, and his loss has been extremely felt by all of us who knew and worked with him; be it

*Resolved*, That the 2015 ocsM Conference in Windsor, Ontario, be dedicated to the memory of Jim Biros.

Carried unanimously.

#### Resolution No. 2 (Mark Tetreault)

*Whereas*, Mark Tetreault served his fellow musicians as the Director of Symphonic Services Division Canada for 10 years; and

*Whereas*, Mark ably led negotiations for many OCSM orchestras; and

*Whereas*, Mark continues to advocate for all AFM musicians, especially French-speaking members in Quebec; therefore, be it

*Resolved*, That the Delegates to the 2015 OCSM/OMOSC Conference thank Mark Tetreault for his service and dedication to the causes of all Canadian musicians.

Carried unanimously.

#### Resolution no. 3 (#WePlayOn)

*Whereas*, Orchestra London Canada, an OCSM/OMOSC Member Orchestra, ceased operations in December 2014 and declared bankruptcy in May 2015; and

*Whereas*, The musicians continued performing as Musicians of Orchestra London, and later as the #WePlayOn Musicians; and

*Whereas*, Those musicians have been bolstered by the support of the local and wider communities, including fellow musicians in OCSM, ICSOM, and ROPA orchestras; and

*Whereas*, The #WePlayOn Musicians are in the process of developing a new business plan and brand; therefore, be it

*Resolved*, That the Delegates to the 2015 OCSM/OMOSC Conference commend the inspiring leadership and musicianship shown by the #WePlayOn Musicians; and be it further

*Resolved*, That the Delegates invite the #WePlayOn Musicians (under whatever name they may choose) to continue as an OCSM Member Orchestra through the 2016 Conference.

Carried unanimously.

#### Resolution no. 4 (Support for Hartford Symphony Orchestra)

*Whereas*, The Hartford Symphony Orchestra represents over 70 years of live, symphonic music of the highest quality; and

*Whereas*, The musicians of the Hartford Symphony Orchestra face proposals from management including draconian reductions in service guarantees and approximately 40 per cent in pay cuts; and

*Whereas*, This same proposed contract would commit HSO musicians to remain available for services their management cannot guarantee will take place or be paid, curtailing their ability to earn an income; and

*Whereas*, In trying circumstances OCSM/OMOSC Musicians have historically supported our colleagues in ICSOM and ROPA orchestras; therefore, be it

*Resolved*, That the Delegates to the 2015 OCSM/OMOSC Conference affirm the importance of maintaining live symphonic music in Hartford, Connecticut; and be it further

*Resolved*, That the Delegates join with our ROPA colleagues in urging the management of the Hartford Symphony to provide a fair and equitable agreement on wages and working conditions so that its musicians can continue to support their families and maintain their high level of performance.

Carried unanimously.

## Address to the 2015 OCSM Conference

by Bruce Ridge

ICSOM Chair

Windsor, August 9, 2015

We live in a time when it is easy to question sanity. If we are not diligent, we can too often allow our days to be overtaken with an unending din of negativity, fueled by news reports of senseless violence, campaigns built on hate speech, and unrest in our souls and on our streets.

But music always rises above the uneasy noise of

the world, and provides comfort from the cacophony that bombards us from a 24-hour news cycle.

In Baltimore this spring, less than 48 hours after civil unrest spread through the city, the Baltimore Symphony performed a unifying outdoor free concert as a demonstration of peace in their city. Music Director Marin Alsop said “With so much need alongside so much possibility, I hope we can use any opportunities we get to set an example and inspire others to join us in trying to change the world.”

I am forever inspired and heartened by the fact that music continues to have the ability to unite people, and continues to be a force for change and strength for the people of all nations. It never leaves my thoughts how the world turns constantly to music. On days of joy our happiness must be accompanied by music. On days of great personal pain we must be comforted by music. On regular days, when we need solace from everyday trials, we turn to music. And in times of great tragedy, music reminds us of the most noble aspirations of humanity as citizens of the world refuse to allow violence to rob us of any part of our souls. At this moment for the world, our music and our orchestras have never been more relevant in a world that is heavy with burdens. And yet, despite the hope, education, and inspiration that our orchestras provide to our communities on a daily basis, we must continue to overcome a predetermined notion, often held even by our most influential supporters, that our orchestras somehow are not sustainable.

It is often difficult to find the truth when confronted so consistently with the tired cliché of the death of classical music, but again this season orchestras throughout the United States in all budget ranges demonstrated their resiliency.

- Arizona Opera exceeded its fundraising goal.
- Buffalo Philharmonic saw record season ticket sales and subscription revenues for the third consecutive year.
- Charlotte Symphony received a \$2 million gift.
- Cincinnati Symphony raised over \$26 million and signed a new contract that adds 14 new musicians over the next 5 years.
- Dallas Symphony achieved a balanced budget and received a \$5 million gift.
- Detroit Symphony raised \$1.4 million in one evening.
- Houston Grand Opera exceeded its fundraising goal, raising almost \$173 million.
- Houston Symphony received \$5 million; its largest gift in nearly a decade.
- Memphis Symphony received a \$1 million gift for education programs.
- Omaha Symphony saw record attendance during this past season.

- Oregon Symphony set new records for ticket sales and contributions.
- Pacific Symphony Gala raised a record \$1.6 million.
- Richmond Symphony received a \$1 million gift for outdoor concerts.
- Rochester Philharmonic reported a 19 per cent increase in single ticket sales.
- St. Louis Symphony received a \$10 million gift.
- St. Paul Chamber Orchestra saw its highest attendance in 20 years.

And the San Diego Opera, an organization considered dead by its former manager and many in the press, has sprung back to life following an effort led by its musicians and supporters, ending this season in the black and receiving a \$1.25 million gift.

You know, I hate that word “sustainability.” It is not an inspirational word. People donate to organizations that inspire them, and they do not donate to organizations that question their own sustainability. I’d like to propose a moratorium on that word sustainability. Whenever we are confronted with the notion of what is sustainable, we should respond with a vision of what is achievable.

Michael Kaiser recently wrote:

when the conventional wisdom suggests that “every arts organization is in trouble,” there is also an implied excuse for not giving generously to a special campaign (“why should I give a lot when the entire field is doomed to failure anyway”) and not even attempting a turnaround of a troubled organization (“it is going to fail anyway”). Contributions, in fact, are largely dependent on the mood of the donor base. . . .And success breeds success in the arts and in all not-for-profit sectors.

The successes for our orchestras don’t end with the list I have already recited. In recent weeks, the Atlanta Symphony announced that it ended this season with a surplus, and has raised \$13 million to add new players. And the Indianapolis Symphony saw its ticket sales increase by 15 per cent and its subscriptions by 24 per cent. While this news is very encouraging, it does have a bittersweet aspect, as the success follows unnecessary lockouts and cuts for the musicians. In fact, in reporting this news, the *Indianapolis Business Journal* stated, “Much of the orchestra’s recent turnaround has been attributed to budget cuts, which included steep pay cuts for musicians.”

Nonetheless, the news is good and the past is behind us, but the idea that cuts are needed to sustain is counterintuitive, and inconsistent with facts. The latest study from *Giving USA* reports that in 2014 giving to the arts in America reached an all-time high of \$17.2 bil-

lion. In terms of donations, arts and culture was America's fastest-growing charitable cause in 2014, rising an estimated 9.2 per cent.

None of this is meant to diminish the difficulties we face. We have serious issues to confront. In ICSOM, numerous orchestras are facing difficult negotiations that are not yet public. In ROPA, the musicians of the Hartford Symphony face terrible cuts, and musicians everywhere stand ready to offer our assistance. Here in Ontario, the musicians of Orchestra London have earned our deepest admiration as they seek to preserve their orchestra. The OCSM executive's Call to Action has been answered by virtually every Canadian orchestra, and we were proud to assist with contributions from ICSOM orchestras as well. I have no doubt that the musicians of Orchestra London will succeed in revitalizing their orchestra, as the work they are doing now seems vital to me already. ICSOM pledges its support and friendship to the musicians in their efforts. Yes, it may be a troubled world, but music is a source of constant hope, and we should be encouraged by numerous events. The United States Senate just passed the *Every Child Achieves Act*, and for the first time in America music is named as a core academic subject.



In New Orleans, a music education program called "Trumpets Not Guns" is changing the lives of young people and offering them an alternative to violence. And, recent polls show that a large majority of people believe that children should have opportunities to play musical instruments as early as elementary school and that music and arts education are extremely important. Across the world people turn to music as they refuse to yield to hopelessness. Creating something new is an act of defiance in the face of violence. In Ukraine, a war-torn country where many face daily bombings, the Donetsk Opera defiantly continues to perform, stating that "When you are surrounded by ugliness, beauty becomes something you cherish even more."

In Israel, a recent encounter at a roadblock established by the Israeli army found that a soldier and a Palestinian music student both played the violin, and in this moment of tension in a long-troubled region of the world, the soldier and the student played the violin for each other, separated by centuries of ideology, but united in a moment by music.

Every concert we perform, every lesson we teach,

every note we play is inherently anti violence. And as long as a single violin has the ability to unite a Palestinian child and an Israeli soldier, even for a fleeting moment at a roadside blockade, I will remain hopeful for the world.

## ICSOM Conference Resolution

The following Resolution was adopted on 29 August 2015 at the ICSOM Conference in Philadelphia, PA:

### Honoring OCSM on its 40th anniversary

*Whereas*, During its first thirteen years of existence, the International Conference of Symphony and Opera Musicians (ICSOM) included the Toronto, Montreal, Vancouver, and Winnipeg Symphonies amongst its membership; and

*Whereas*, The Organization of Canadian Symphony Musicians / Organisation des musiciens d'orchestre symphonique du Canada (OCSM/OMOSC) was founded in 1975 to address the specific concerns of Canadian orchestras; and

*Whereas*, The 2015 OCSM/OMOSC Conference representing over 1,100 musicians working under collective agreements in twenty Canadian orchestras marked the 40th anniversary of this historic organization; and

*Whereas*, OCSM/OMOSC has played a critical role in the positive advocacy of the artistic and cultural environment in Canada and throughout North America; and

*Whereas*, The musicians of OCSM/OMOSC, along with their elected leadership, have extended tremendous friendship and invaluable support to the musicians of ICSOM throughout their shared history; therefore, be it

*Resolved*, That the officers and delegates to the 2015 ICSOM Conference extend their sincere congratulations to OCSM/OMOSC on the occasion of its 40th anniversary; and be it further

*Resolved*, That the musicians and leadership of ICSOM pledge their continued support and friendship to the musicians and leadership of OCSM/OMOSC as we look forward to the next 40 years of unity between our organizations.

Carried unanimously.

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Thanks to Laurence Hofmann and Robert Fraser for reading the translation at the conference.

## The Musicians' Clinics of Canada

### A History, as told by Marie Peebles to Barbara Hankins

In 1986, Marie Peebles, violist with Hamilton Philharmonic Orchestra, noticed an article in the Hamilton Spectator about Dr. John Chong's involvement in a clinic for injured workers. It mentioned his being on the "Industrial Disease Panel" and included a picture of him seated at a piano. Marie's interest was piqued, and she later discovered Dr. Chong had played with the Toronto Symphony Orchestra at Massey Hall when he was 14, and had won a TSO composition competition when he was 17.

Marie had recently been in a car accident and had no feeling in her left hand fingers. She saw eight or nine doctors who had little understanding of what her career demanded (one suggested she just take up the French horn). She knew there was a musicians' clinic in Cleveland, but that would be an expensive option. So she contacted John and asked, "What would you think about starting a clinic for musicians?" She heard nothing for three months, then John called and said, "We're OK for next Friday." Thus began the Musicians' Clinic.



John Chong

John Chong was a professor of Epidemiology at McMaster. The University was willing to set up the clinic as long as the request came from an organization. The annual OCSM conference was occurring the next week, so Marie asked the delegates to endorse the idea of starting the clinic. OCSM President John Trembath ensured the resolution was on the agenda and it was unanimously passed. OCSM, as the official voice of Canadian symphonic musicians, was instrumental and successful in petitioning McMaster.

Beginning in 1987, there was a clinic every Friday afternoon at McMaster. Information about the clinic was spread by word of mouth and the OCSM network. From the patients' point of view, it was necessary to be surreptitious and private – no one wanted to be known as an injured musician, for fear it would label them as unemployable.

The clinic grew fast and was soon running out of time and space. From an epidemiologist point of view, there were many interesting cases. Marie helped John with the appointment schedule and office paper work. It was the "John and Marie" show for the first year. John

worked every day at the clinic and later left his professional duties. Although heartened by what was happening at the clinic, Marie and John were disheartened by what was not happening in the workplace, in terms of Health and Safety standards and preventative measures.

More professionals were soon added to the staff: Marshall Chasin (hearing), Dave Harvey (hand specialist), Frank Smith (orthopedic surgeon). Frank and John collaborated in setting up the clinic in the Osler Centre at the Chedoke Hospital in Hamilton. They had a big area and services included several therapists, a gym, and consulting offices. When the OHIP "G" code was removed from OHIP services, therapists could no longer work for a doctor, but had to set up a private business.

The challenges in the beginning years included the reluctance of musicians to go to the clinic for fear of stigmatization, and the general lack of knowledge about workplace injuries. It was not just the older musicians who were asking for help – it was a 50/50 split, and this baffled Marie and John. What was causing the injuries in the younger players?

In the early 1990's the clinic organized a study of the National Youth Orchestra during their summer season. One-third of the musicians were given no information about injuries, one-third were given a class about the topic, and one-third were given the class and preventative exercises. Everyone was given a hearing assessment at the end of the season. The clinic treated many NYO musicians that summer. Marie and John tried to talk to the administration about the musicians' eight-hour playing days, but they would not admit that some of their scheduling was harmful, and would reply, "well, that's what they will encounter in the professional world." Rarely do orchestras have eight hours of rehearsal in one day and certainly not many days in a row as was happening at the time! The study wasn't published because Marie and John felt that it was more ethical to take care of the injuries of all three groups.

It was important that the clinic included a person (Marie) who understood the business, the issues with management, and labour law. At the beginning, other arts were included: dance, voice, painting. Soon it was limited to instrumental musicians, as there were other organizations able to address the needs of the other fields.

The Performing Arts Medicine Association started after John's clinic had been set up. Doctors in the clinics in Cleveland and Chicago helped establish it and John got involved right away, eventually becoming President. The Canadian Musicians' Clinics have the great advantage, with universal health care, of a wider range of patients, and are not restricted to only those with enough money to afford the services, as in the U.S.

Christine Zaza is a violinist who suffered playing in-

juries and became associated with the clinic as a player and later as a student. She wrote the first big paper on musicians' injuries for her doctoral thesis in arts medicine. She was encouraged by the clinic to do her research and her results were often cited to justify the specialized care musicians' need.

The clinic is accessed through a family doctor referral. There is ongoing need to educate the medical community about the specific needs of musicians. Residents of other provinces can use the services of the Musicians' Clinic, as there is reciprocity between the health plans.

Musicians are still getting harassed and seen as weak if they are trying to monitor injury recovery. Marie believes that the important task of musicians in dealing with workplace injuries is to involve management more and educate them in preventative measures, such as workload, work hardening, and hearing issues.

\* \* \*

To learn more about Dr. John Chong's work with the treatment and prevention of injuries of musicians, check out these two short videos:

- [https://www.youtube.com/watch?v=o\\_ATtsPgiG8](https://www.youtube.com/watch?v=o_ATtsPgiG8)
- <http://athletesandthearts.com/john-chong>

## Injury Prevention and Treatment Tips

*In her presentation at the 2015 OCSM Conference, Christine Guptill, Vice Chair for Research for Performing Arts Medicine Association (PAMA), gave some helpful advice. Here are some excerpts.*

\* \* \*

Hurting? You're not alone! Up to 84 per cent of musicians experience injuries at some point in their careers – as my colleague Leila Kelleher, violist with OLC says, it's not "if" it's "when."

### Posture and Position

Sit tall and loose. Stand with soft knees. Wear comfortable clothes and supportive shoes. Breathe into the ribcage. Keep joints neutral: not too bent or straight. Sitting: right angles at hips, knees, feet, or sit slightly higher than 90 degrees at the hips (esp. for strings). Adjust stand height. Move!

### Warm Up

Warm your body (hands, feet, etc.). Physical *and* musical warm-up. Long, slow mezzo forte tones. Focus on a beautiful sound. No stretching within 30 minutes of beginning to play, as this weakens the muscles slightly.

### Cool Down

It's important! Long, slow, mezzo piano tones. If applying cold, do so now. If stretching, do at the end.

### Exercise

Decreases depression, stress, and tension; increases cardio fitness and core strength.

### Watch out for

Pain, numbness, tingling, pins and needles, waking up with sore hands or wrists.

### Help, I'm Hurt!

Red, swollen, sharp pain: can result in tendonitis, sprain, and strain.

- ice: indirect (a cloth between skin and ice), 15 to 20 minutes, 4 times daily
- best after activity
- substitute: cold water soak, 5 minutes
- rest from other activities (carrying case, rest instrument on knee, no computer)

Dull ache: joint pain, older injury

- heat: moist is best; hot water bottle
- 15 to 20 minutes, 4 times daily
- lots of stretching

Numbness, tingling, pins and needles:

- nerve-related: don't panic! It can be pressure, swelling, or positioning.
- re-check set-up, posture
- watch sleep habits (curled wrists, arms over head)
- rest from other activities (carrying case, rest instrument on knee, no computer)

### How to Talk to a Doctor

- bring your instrument, if possible
- write down questions ahead of time
- try not to self-diagnose
- reduce musician jargon (eg chops, diminuendo, run-out)
- it's good to know that a specialist is often a surgeon
- explain that you want a diagnosis, not necessarily surgery
- take a trusted friend or colleague

### Where to get help

- Musicians' Clinics: (<http://www.musiciansclinics.com>)
- PAMA: (<http://artsmed.org>)
- (<http://gppaonline.ca>)

## Putting the Beat in Its Place A Follow-up to “Staying in Tempo”

by Jim Orleans

Boston Symphony Orchestra

In her *Una Voce* article “Staying in Tempo,” Caroline Séguin identifies and describes three different types of player by the way they process conducting and aural information and “keep themselves in tempo”: the listener, the watcher, and the kinesthete. Hers are important observations and I recommend that you read the article (April 2015, Volume 22 No. 3).

I quite agree with her observations, and have a few of my own as well as a few questions to add to the discussion. How and why did disparate stimuli processing styles develop? Why are they seen as separate processes (for no one can play with others solely by watching, nor by listening alone). Do these differences contribute to disunity? How has orchestra training factored in? Why is it that reconciling the visual beat with the actual sound is such a constant and daily struggle for players within even the finest orchestras?

One major factor is conspicuously absent from this important analysis: the essential component that both facilitates – and impedes – what we do.

The conducting gesture, by its very nature, soundless and often wildly inconsistent with its perimeters, is open to broad interpretation, rhythmically, dynamically, and musically. But we are reluctant to recognize that the physical language of conducting is not nearly as good at communicating everything we musicians have been instructed to believe it is, especially as it applies to rhythmic accuracy. The plain fact is that most conductors’ gestures are just not as clear and precise as they must be to be literally “played” with. But we all have been persuaded to accept that gesture as precise enough, and that if ensemble is not good then it is the players’ fault for not being able to follow what the conductor believes to be very accurate indications. But all too often conductors’ exhortations to “follow the stick more closely” are accompanied by motions that are contradictory to the actual pace and sound of the music, which presents ensemble quandaries for players at countless turns in the music: do we play with what we’ve been directed to watch, or do we play with the sound our colleagues are producing? Playing with the baton is one of the most fiercely taught and held tenets in orchestra playing, but it can actually hinder the best ensemble if every player on stage interprets the “beat” for themselves.

Conducting also operates under a misconception regarding the “sound delay” (negligibly small, really; and a simple calculation of the speed of sound over the dis-

tances on stage proves this), which has fed into the still pervasive practice of beating unnecessarily far ahead of the sound, perhaps the biggest contributor to ensemble disunity. Henry Wood, who directed the London Promenade Concerts for several decades, reportedly told players at the far reaches of the orchestra that there was a delay of one-fifth of a second for every 50 feet, and that they must play not with what they hear but with the tip of the baton. Not so. There is a time delay of one-fifth of a second for every 225 feet: three-quarters of the length of a football field! The actual delay over 50 feet is one-twenty-second of a second, a significantly smaller fraction of time. No gesture drawn in the air could possibly indicate it. The late Lorin Maazel, a self-described “on the beat” conductor, understood this and he saw no reason to conduct ahead of the sound. That one of the world’s most respected conductors felt no need to accommodate a “time delay” in his approach to conducting should bring the notion into question for any conductor.

Add to this a long history of brow-beating authoritarianism and fearful following and a picture emerges about how musicians’ diverse, and less than universal (or optimal) response mechanisms came into being.

We strive to achieve the best ensemble we can within this precarious construct, but we all know, or at least sense, that it doesn’t work as well as it purports to. We tend not to think of it as fallible and limited, but it is. This is not a criticism, it is a fact. And since we don’t acknowledge the limitations we do not talk about how to work better together within them. There is a lot of complaining and joke-making when a conductor doesn’t quite have adequate chops, or just makes things more difficult than need be, but there is no serious or systematic discussion, no codification, no passing down of useful working guidelines to aid us (and to pass on to our students) when gestures are lacking.

So, I would take Ms. Séguin’s ideas further, that we should be thinking not just about recognizing, accepting, and tolerating our processing differences, although hugely important first steps, but moving toward the integration of them all into each player’s individual approach to large ensemble playing. I believe that this should be the objective and the expectation of anyone who imagines themselves a top-notch and complete orchestra musician. Listening and watching separately, given the boundless interpretability of soundless gestures drawn in the air, will continue to cause ensemble disfunction. This is proven every day, at every rehearsal, at every concert.

Conservatory orchestra programs, which presently still offer century-old, overly simplistic tenets, could become more comprehensive. The “training” our conser-

vatory students emerge with is inadequate (and often unreliable) to answer the myriad ensemble questions that arise in professional orchestra playing. And it is rare to encounter an educator-conductor who is willing to instruct this section or that wind player in how to listen or take the lead, essentially handing over the baton, in the many instances it is musically appropriate or advantageous to do so. More often than not it is only a single player or section that needs to watch and play with the baton. The others, the accompanists, play by listening.

Indeed, ensemble is instantly bettered when a conductor guides the orchestra's ears to a specific aural focal point. And yet this happens all too rarely. But any section will play better together when all ears are guided to the same place. The physics of sound on the stage should be part of conducting training. And although asking one player to listen to another is exactly what we need more of from conductors, it may not achieve the best result to expect a marimba player to listen to a distant bass section for reference. The reverse would ensure better ensemble, given that the clear, quick, and unambiguous articulations of the sole marimba player are much easier for the basses to hear and play with than the bass section's less clear articulations are for the percussionist.

These are but a few examples of the kinds of default settings we as orchestra players can learn and utilize daily and teach to our students. I realize that what I am suggesting here is awfully ambitious and maybe even a tad unrealistic to expect from an instrumental art form set in its ways, but I am hopeful and optimistic that there is growing openness to more collaboration among orchestral musicians and those aspiring to the podium. More players attuned to both listening and watching, processing everything possible, and conductors facilitating it all will make large ensemble playing more involving, creative, and more individually satisfying.

## The Bad, the Ugly, and the Good

by John Trembath

It was not a spaghetti western but might as well have been. Verdi would have understood. Opera Hamilton hired musicians to perform *Falstaff*, Verdi's very demanding and through-composed last opera. The shows, performed in October 2013, were a success in the pit and appeared to have a decent house each night.

The Bad: without going into all the machinations, suffice it to say that the Opera Hamilton orchestra was not paid fully in a timely fashion. Around December 1,

2013, Opera Hamilton issued cheques for half the monies owed.

The Ugly: evidently the Opera Hamilton Board gave the director orders to pay only half of what was owed to the musicians and pay the rest to the office staff. The musicians in the pit were not aware of this and had no idea they were subsidizing Opera Hamilton.

The musicians, on the advice of the Canadian Federation of Musicians' (CFM) and the Local, filed a complaint under the *Employment Standards Act*, which, as is often the case, did not yield results since the musicians were considered independent contractors. This process took several months, well into the next year.

Other avenues for payment were explored: filing in small claims court against the Board of Directors and also going to the city council. The date is now September 2014.

The Good: the Hamilton Musicians' Guild, Local 293, did not give up or forget that musicians in their local did not get fully paid for work performed. The Local sought help and direction from legal counsel and the CFM. What it finally came down to was the Local's standing in the community.

Having had no success with the Opera Hamilton Board, Local 293 officials used their goodwill in the community to advance the cause of musicians for full payment. The crux of the matter was that the Hamilton Musicians' Guild had made union musicians appear in a positive light through their networking and coalition building with members of the city council. The Hamilton Musicians' Guild made the case for payment to the council, who understood that they needed to act on behalf of the musicians. The council then stepped up and paid the remaining monies. To note here with thanks, Carol Kehoe of the Hamilton Philharmonic facilitated their organization to be used as paymaster for the payout.

All this would not have been possible without the diligent efforts of Local 293: Larry Feudo, Brent Malseed, and Janna Malseed took on the task from the beginning. Their long-term exercise of networking, coalition building, and maintaining a high profile in the community for professional musicians paid off and won the day in front of the council and the City of Hamilton.

This past July, each of the 31 musicians from the *Falstaff* orchestra received a cheque for the balance of money owed, which totaled approximately \$20,000. A cheque was also sent to the Musicians' Pension Fund of Canada for pension contributions on behalf of each musician as stipulated in the contract. Many thanks to the Hamilton Musicians' Guild. The Good prevailed.

## UNA VOCE

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