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TENSION CREATING PROBLEMS IN A SYMPHONY ORCHESTRA

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## PREFACE

The symphony orchestral musician is an individual artist who has to work as a member of a team. He is dependent on non-musicians who make decisions for him, i.e. management, audience. He is aiming for near-perfection in every performance, struggling to maintain an emotional equilibrium threatened by audience apathy, social status inferiority, inadequate professional incentives, and often professional or personal insecurity. His life is full of tensions, not only inevitable stresses to be found in every type of work situation, but tensions that are peculiar to symphony orchestral musicians.

Whilst some attempts have been made by investigators from time to time to study orchestral musicians, they concentrated mainly on physiological aspects of the profession or some stresses associated with it generally. The present study is an attempt to identify specific problems, separating those tensions which are apparently an essential part of the profession from the ones caused by bad management or personality factors.

Interviews with members of the South Australian Symphony Orchestra identified a number of tension creating problems (TCP). These were analysed and discussed. Some constructive suggestions were made regarding orchestral management, finance and personality factors.

It is hoped that this study will point the way toward a solution to some of the many problems associated with the profession of symphony orchestral musicians.

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## CHAPTER ONE

I.1. TensionI.1.1. Definition

"Tension" is defined in the Shorter Oxford Dictionary as "a straining, or strained condition, of the mind, feelings, or nerves".

The Encyclopedic World Dictionary offers:

"mental or emotional strain; intense suppressed anxiety, suspense, or excitement". According to Arnold A. Hutschnecker,<sup>1</sup> American psychiatrist, it is "a subjective feeling of inner pressure accompanied by a variety of disturbing symptoms. It is a sign of stress". The definitions vary somewhat, but to most non-medical people the meaning is clear enough. Tension may or may not be exactly synonymous with stress, or anxiety, but it surely is the opposite of that relaxed, calm feeling that comes when there are no problems, when "everything is just fine".

I.1.2. Need for some tension

Obviously, this calm, completely relaxed state can only be temporary. It is generally

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1. Arnold A. Hutschnecker, "Tension", *Vogue*, CLVII (June 1971), pp.120-121.

accepted by most psychologists that such a state would not be an ideal one. Defining "stress" simply as environmental demands on the individual, Fitts and Posner<sup>2</sup> claim that for the successful accomplishing of any task, the individual needs the stimulation of a moderate amount of stress. Without this, he will quickly become bored, uninterested. On the other hand, too much stress is detrimental to performance. The "optimal level" of stress varies with the individual and with the level of difficulty of the task. Korten<sup>3</sup> suggests that in the absence of stress a group tends to maintain less-structured goals or objectives. In a situation with little or no tension, there is no need to alter the *status quo*. On the other hand, whenever some tension upsets the *status quo*, some change is sought to reduce anxiety. In any case, it is hard to imagine any kind of work situation without a certain amount of tension. Whilst some tension seems almost desirable, too much of it has psychological and physiological ill effects, and can seriously interfere with the ability of the individual to work to the best

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2. Paul M. Fitts and Michael I. Posner, *Human Performance* (Belmont, Calif.: Brooks/Cole Publishing Company, 1968).
  3. David C. Korten, "Situational Determinants of Leadership Structure", in *Group Dynamics*, ed. by D. Cartwright and A. Zander (London: Tavistock, 1968), p.355.

of his ability.

I.1.3. Tension in symphony orchestra musicians:  
Some basic conditions.

Musicians in a symphony orchestra are subject to many tensions and anxieties that are also associated with other work situations.

In addition, there are a number of problems in a symphony orchestra that do not occur in any other sphere of work, but are a function of the very complex nature of the profession itself.

For example, Westby<sup>4</sup> finds that

"... the symphony musician is caught between the potent forces of general public apathy, a management dominated labor market, and a union that in some ways works against his best interests".

He adds:

"From the disjunction of his social position as a dependent craftsman and his idealized self-image as a gifted and highly skilled artist emerge problems of reconciliation of his social and aesthetic expectations with the realities of his occupational life".

I.1.4. Physiological strain in symphony orchestra musicians.

Apart from the psychological conflict, severe physiological strain is evident from investigations

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4. David L. Westby, *The Career Experience of the Symphony Musician*, pamphlet reprinted from *Social Forces*, XXXVIII (March 1960), p.1.

carried out by Haider and Groll-Knapp<sup>5</sup>. Their study of orchestral musicians (members of the Vienna Symphony Orchestra) found symptoms of stress hitherto associated only with prominent industrial executives, aircraft pilots, etc.. The data, obtained during rehearsals as well as concerts, revealed a high incidence of "anticipatory anxiety". Electroencephalogram readings indicated total absence of alpha rhythm during an entire performance, denoting stress of the central nervous system. Exhaustion and irritability after concerts was evident, particularly among solo players.

I.1.5. TCP in symphony orchestra musicians.

In the light of these findings, it is hypothesised that there are many tension creating problems (TCP) that are specific to symphony orchestra musicians. Apart from the ones already mentioned - non-specific tension associated with audiences, management, union, artistic identity conflict, nervous strain - some specific TCP may be:

doubt about recognition by superiors,  
 doubt about respect by colleagues,  
 uncertainty about job expectations,  
 insecurity in the job,  
 insecurity in performance,  
 rivalry,

and others.

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5. Manfred Haider and Elisabeth Groll-Knapp. "Psychophysiologische Untersuchungen über die Belastung des Musikers in einem Symphonie-orchester", in *Stress und Kunst*, ed. by Maximilian Piperek (Wien: Wilhelm Braumüller, 1971), pp.15-36.

I.1.6. The complexity of TCP.

It is reasonable to assume that some TCP are the result of the very complex set of interpersonal relationships each member of an orchestra has with his colleagues and superiors in the hierarchy. Others may have their origin in history, in the way today's symphony orchestra has evolved through the centuries, and in the musician's role and place in society, particularly during the last 200 years. TCP, in exaggeration, may lead to some musicians being unable to cope and having to give up music as a profession altogether. In a milder form they may still result in a lowering of morale, the consequence of which would be a level of performance well below the player's optimal standard. By recognizing the most prominent, most common anxiety-producing symptoms and situations, it may be possible to reduce at least some of them to a level of acceptable tension which is not detrimental to the performers' physiological or psychological well-being.

I.2. Some previous investigations.

Literature is sparse regarding problems of orchestral musicians and most investigators who studied the subject concentrated on physiological aspects of instrumental playing or some general stresses associated with the musical profession.

I.2.1. Physical strain in wind players.

All wind players need considerable physical stamina, as Bouhuys<sup>6</sup> found in a study on the lung function and breathing patterns of 42 professional wind players (of 15 instruments):

"The human respiratory system serves several purposes other than its main function of gas exchange. Among these, wind-instrument playing is probably the most strenuous activity, and in addition requires delicate skills for first-rate performance".

Mouth pressure and air flow data indicate that wind (particularly brass) players may experience dizziness and fainting spells, due to high intra-thoracic pressure inducing hypotension and decreased cerebral blood flow. In addition, Bouhuys found, as quoted by Langwill<sup>7</sup> in his book on the bassoon, that wind instrument playing is rather inefficient in terms of energy produced. He calculated the efficiency of wind instrument playing by measuring the ratio of mechanical energy input and sound energy output, and found that

"of the total amount of energy generated by the player less than 0.2 per cent is finally emitted as sound waves by the instrument... Wind instrument playing is very wasteful in terms of energy".

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6. A. Bouhuys, "Lung volumes and breathing in wind instrument players", *J. of Applied Physiology*, XIX No.2 (1964), pp.967-975.
7. Lyndesay G. Langwill, *The Bassoon and Contrabassoon* (London: Ernest Benn Limited, 1965), p.164, quoting Arend Bouhuys "Breathing and Blowing in Wind Instruments", *Sonorum Speculum*, 1/12/1962 (Amsterdam).

Dale<sup>8</sup> feels that brass players, particularly trumpeters, are faced with unnecessary physical strain when they are required to play eighteenth century music on modern instruments which are not suitable for this purpose. Extraordinary versatility is required of the modern trumpeter as a result.

The horn, according to Schuller<sup>9</sup>, is an instrument so "fearsomely" difficult to play that the player needs special consideration from the conductor, particularly in obviously difficult passages.<sup>10</sup>

This view is shared by Tucker.<sup>11</sup> He tested brass players with electrocardiograph and found not only considerable changes during playing, but also some cardiac arrhythmia, particularly among horn players. Blood pressure (both systolic and diastolic readings) has increased during the

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8. Delbert A. Dale, *Trumpet Technique* (London: Oxford University Press, 1965).
  9. Gunther Schuller, *Horn Technique* (London: Oxford University Press, 1962).
  10. "As for conductors, they are well advised to look the other way when a passage includes some delicately placed high notes. If the horn player 'muffs' the note, he is at least as sorry as the conductor: he has a lot more at stake. A look of surprise, disdain, or distemper on the conductor's part will do very little to alleviate the situation". p.80.
  11. A. Tucker, M.E. Faulkner, S.M. Horvath, "Electrocardiography and Lung Function etc." *Archives of Environmental Health*, XXIII, No.5 (1971), pp.327-334.

playing of all brass instruments.

### I.2.2. Intonation problems,

Tuning of instruments and intonation have always been causing serious concern to all orchestral musicians. Quantz<sup>12</sup> advised more than 200 years ago: \_

"Pieces set in very difficult keys must be played only before listeners who understand the instrument, and are able to grasp the difficulty of these keys on it; they must not be played before everyone. You cannot produce brilliant and pleasing things with good intonation in every key, as most amateurs demand".

Wind instruments were obviously expected to be badly out of tune in the eighteenth century. Carse<sup>13</sup> confirms this, quoting Scarlatti ("My son, you know, that I hate wind instruments, they are never in tune"), Quantz ("The flute has a natural fault, that some of the sharpened notes are not quite in tune"), Burney ("The defect, I mean, is the want of truth in the wind instruments. I know it is natural to those instruments to be out of tune"), Hawkins (re. the German flute, (It) "still retains some degree of estimation among gentlemen whose ears are not nice enough to inform them that it is never in tune"). He adds:

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12. J.J. Quantz, *On Playing the Flute* (London: Faber & Faber, 1966), p.200.
13. A. Carse, *The Orchestra in the Eighteenth Century* (Cambridge: W. Heffer & Sons Ltd., 1940), p.161.

"We can restore the old instruments and play them if necessary, or we can reconstruct them on the old models, and the results will confirm our worst fears".

Contemporary instruments can be played in tune, but individual players often hear pitch slightly differently. It is relatively seldom that advice to students regarding intonation includes the possibility of someone else being right, as in Camden's<sup>14</sup> little book to bassoonists:

"When you play in an orchestra, or with other people, and there is some faulty intonation around, do, *please*, be the shining example and assume it is probably you who are out of tune - and act accordingly - instead of waiting complacently for the others to put matters right!"

I.2.3. Relative importance of instruments in an orchestra.

Many musicians believe that their instrument is more difficult or more important in the orchestra than the others. Camden,<sup>15</sup> with only a touch of "tongue-in-cheek", writes:

"The Woodwind is by far the most important section of the Orchestra. The Strings being merely 'padding' and the Brass and Percussion merely 'punctuation'. And of the Woodwind group the Bassoon is the most attractive member".

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14. A. Camden, *Bassoon Technique* (London: Oxford University Press, 1962), p.24.  
 15. *Ibid.* p.v.

Strings learn their instruments for a longer period than wind players do. They also have generally more notes to play. On the other hand wind, brass, and percussion players all have individual parts to play whereas the strings play in groups. This does not only indicate extra responsibility for the wind players, but extra fear as well, since unsatisfactory performance in the orchestra, for the players of some instruments, does not only mean demotion, but possibly the total disintegration of a lifetime of work into nothing. As Sargeant<sup>16</sup> points out:

"The symphony musician's mind is geared to a small specialty whose entire function and meaning is dependent on the organization of which he forms a part. A symphony orchestra is incomplete without a contra bassoonist. But there is in the world no more lonely, futile and helpless spectacle than that of a contra bassoonist without a symphony orchestra".

#### I.2.4. Soloists as orchestral players.

Many string players like to think of themselves as frustrated soloists just biding their time in the orchestra until their opportunity comes. Bainton<sup>17</sup> speaks of disappointed soloists who

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16. W. Sargeant, *Geniuses, Goddesses and People* (New York: E.P. Dutton & Co., 1945), p.75.
17. Helen Bainton, *Facing the Music* (Sydney: Currawong Publishing Co., 1967) p.13.

"because they find it impossible to earn sufficient money to support a family, are condemned to sit and do as others tell them while all the time they long for that one chance to play their favourite concerto and see their name hit the headlines. If a player sits in an orchestra against his will, his frustration and discontent can contaminate the minds of others and spread like a disease".

#### I.2.5. The V.S.O. study.

Piperek et al.<sup>18</sup> studied members of the Vienna Symphony Orchestra. Piperek himself devised and assessed the investigation. Manfred Haider and Elisabeth Groll-Knapp studied psycho-physiological aspects of the musicians' work, Wolfgang Schulz analyzed the social psychological features and Josef Bartosch concentrated on the legal position of the profession. Theirs is probably the most comprehensive systematic study of symphony orchestra musicians to date.

##### I.2.5.1. General study.

Twenty-four musicians, playing eleven different instruments, all in some responsible position in the orchestra, were chosen at random, examined medically, and interviewed individually. Subsequently they were subjected to personality and behavioural analysis, using projection and association tests. Piperek

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18. Maximilian Piperek, *Stress und Kunst* (Wien: Wilhelm Braumüller, 1971).

found 108 types of psychological stress amongst the musicians. He narrowed these down to three main categories, those mainly concerned with what he termed a./personality factors, b./contact factors, and c./objective factors.

a./ Stress mainly due to personality factors include: pressure and extreme demands on mental concentration, particularly during concerts; the musicians' attitude to work and to the conductor (negative feelings have an adverse influence on bowing and intonation); the absolute necessity of highly concentrated cooperation within the orchestra for the whole duration of the performance (maximum concentration ability is 20-30 minutes); extra stress created by solo entries; upsetting of the normal 24 hour rhythm of the nervous system (based on "cosmic" conditions, as postulated by R. Pirtkien), by the fact that concerts are usually held at night when the system is normally at a phase requiring the lightest concentration; after-effects of concerts; conflict between the artist as an individual and the inevitable anonymity of his effort in the orchestra; "empathy coercion" - the necessity of striving for empathy with the mood of the work programmed and the conductor; worry about the ability to

maintain artistic efficiency and the related worry about ageing.

b./ Stress mainly due to contact factors explores interpersonal relations within the orchestra; the musicians' relations with the conductor and with the management; problems of communication and information between management and orchestra; tension between colleagues; reaction to criticism.

c./ Stress mainly due to objective factors concerns mainly the choice of programmes; criticism of too much contemporary music by unproven composers; resentment over the fact that the Vienna Symphony Orchestra is "for hire" - anybody with the right sort of money can engage the orchestra without artistic considerations; and complaints by individual musicians about rehearsal times, halls, or lack of recreational facilities.

In conclusion, Piperek claims to have established quite clearly that, while it is difficult to make direct comparisons between symphony orchestra musicians and other professional people, obviously the specific demands of the musical profession are exceedingly high, with a correspondingly high stress factor.

#### I.2.5.2. Physiological study.

Haider & Groll-Knapp<sup>19</sup> investigated the musicians during rehearsals and concerts. The musicians were wired for the continuous recording of heart activity (electrocardiograph) and brain activity (electro-encephalograph). Pulse frequencies were monitored and environmental conditions recorded (temperature, noise, lighting conditions, etc.). The study showed that pulse rate of all musicians rose considerably during concerts and rehearsals alike, with no significant difference between the two sets of conditions. Considerable difference was found in the electrocardiogram readings and monitored pulse rates between a first and a second horn player during a solo passage.

Electrocardiograph of wind players generally indicated changes in the blood circulation in the brain during performance, probably due to the continually changing breathing rhythm, which creates an additional demand on the central nervous system of these musicians.

Electro-encephalographs indicated the prolonged demands imposed on the central nervous system, manifested in an almost complete

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19. M. Haider & E. Groll-Knapp, "Psychophysiologische Untersuchungen".

suppression of alpha rhythm during the entire duration of the performance.

#### I.2.5.3. Sociological study.

Wolfgang Schultz<sup>20</sup> attempted to look into all aspects of problems in an orchestra, from sociological and socio-psychological points of view. He conducted interviews with members of the orchestra. These were followed by a highly structured questionnaire, based on five factors: musical demands (everything immediately connected with music making, i.e. technical problems of instrument, difficulty of programme, conductor's working method); temporal demands (frequency of work, spare time, interference of work in family life); stress (incl. state of health, tension before performance, etc.); social climate (e.g. intrigues within the orchestra, differences of opinion re organization and finance); and working conditions (faults in the place of work).

After factor analysis, he found that:-

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20. W. Schulz, "Analysen am einem Symphonie-Orchester" *Stress und Kunst*, ed. M. Piperek (Wien: Wilhelm Braumüller, 1971).

a./ group leaders, especially wind players, felt excessive demands were made on them;

b./ wind players claimed they were subject to greater nervous demands due to solo playing;

c./ strings claimed greater physical demands on them due to longer average duration of their playing;

d./ all complained of poor working conditions, particularly back-stage lack of facilities, poor legibility of some printed music, inadequate lighting and uncomfortable seating;

e./ many felt artistic dissatisfaction, due to organizational factors and choice of conductors;

f./ whilst most musicians were happy with the basic salary, many expressed dissatisfaction with various increments offered, particularly the solo wind players;

g./ most musicians chose their friends within the orchestra from the same group (high strings, low strings, woodwind, brass, percussion). There was some contact between strings and woodwind but almost none between either group and brass or percussion.

### I.3. History.

#### I.3.1. Orchestras in Egypt.

It is almost impossible to find any particular point in history which could be considered the first step in the development of the modern orchestra. There is evidence of orchestras in ancient Egypt, comprising up to 600 harps, lyres, lutes, flutes, sistrums (bell rattles), all of whom were in the Pharaoh's service.

#### I.3.2. Orchestras in Rome.

Orchestras in Roman theatres played cymbals, castagnets, gongs, flutes, lyres, shell cymbals. There is evidence that flute players were appreciated more than their colleagues, and the best of them are said to have received excellent pay for their services.

#### I.3.3. Orchestras in the 15th century.

Carse<sup>21</sup> traces the beginnings of the orchestra as we know it today, to the 15th century when consorts of viols, or of recorders, were very popular. There were also other types of instrumental groups, notably little bands of shawms or bombardas; these groups played mainly outdoors.

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21. Adam Carse, *The Orchestra*, (London: Max Parrish & Co., 1949).

I.3.4. Standard of players.

According to Chapin,<sup>22</sup> string players initially had to overcome some prejudices, as in the early groups lutenists and keyboard players, particularly organists, were considered superior to "upstart" violinists. As no systematic music tuition existed for these players, the criticism in many cases may have been justified. In England, a "Musicians' Guild" was formed to raise standards and improve conditions for the good players. The guild formulated rules of apprenticeship and qualifying examinations after which they were considered "masters" who were entitled to higher payments, suggested by the guild. In recording this development, Woodfill<sup>23</sup> also points out one of the fundamental problems facing musicians: "...men have never found completely satisfactory ways of discriminating between the qualified and unqualified musicians...".

I.3.5. Changes in the orchestra.

During the 17th century a keyboard continuo

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22. Victor Chapin, *The Violin and its Masters* (Philadelphia: J.P. Lippincott Company, 1969).
23. Walter L. Woodfill, *Musicians in English Society*, (Princeton University Press, 1953), p.3.

became a regular adjunct to string groups. Gradually the strings were divided into four parts: first violins, second violins, violas, cellos (doubled by double basses). This combination remained throughout the eighteenth century, but the ensemble was gradually enlarged by the addition of pairs of woodwind instruments. Oboes and bassoons were the first to join the string group. Later, flutes were added, but initially they were used as alternatives to the oboes, and they were mostly played by the same musicians, doubling. For outdoors and for ceremonial occasions, trumpets and timpani were added. Two horns were a later addition still. Finally, toward the end of the eighteenth century, flutes and oboes became independent, and a pair of clarinets completed the woodwind section.

#### I.3.6. Size of orchestras.

The famous Mannheim orchestra in 1777 had up to 50 players. The orchestra kept growing, slowly. The London Philharmonic Society subscription concerts in 1813 were played by an orchestra of 78 - 16 first violins, 16 second violins, 10 violas, 10 celli, 7 basses, 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 timpani. In 1972, the London Philharmonic Orchestra listed

88 players: 16,14,12,9,8 /3,3,4,3 /4,3,3,1  
 (tuba)/1,3 (perc.)/harp. (The South  
 Australian Symphony Orchestra in 1971 had 58  
 members - 10,8,6,6,3 /3,2,2,2, /4,3,3,1,  
 /1,3, harp).

### I.3.7. The first conductors.

The orchestra originally had no conductor, the performance being led by the keyboard player. This arrangement remained throughout the eighteenth century, but the role of the keyboard player changed slowly. As more and more string players were added to the ensemble, the leading violinist or concertmaster gradually acquired more importance. In operatic performances, the harpsicord player directed the singers from the keyboard, while the leading violin player assumed full responsibility for the instrumental group. They apparently tended to work independently from one another, necessitating, toward the end of the century, the engagement of yet another conductor, who stood up and beat time loudly, with a rolled-up stack of music. This practice originated at the Paris Opera, and must have been considered successful, because there is evidence of all three "conductors" as late as some early performances of Beethoven's 9th Symphony (composed in 1823), although the time-beater was apparently only required for the

last movement. The first person in England to conduct with a baton was Costa, in 1833. From that time onwards, the keyboard began to lose influence, and in fact was no longer an essential part of the symphony orchestra by the end of the nineteenth century. Wagner is said to have been the first conductor who was an interpreter as well as a time beater.

I.3.8. Two main conducting schools.

Bernstein, talking about the art of the conductor,<sup>24</sup> credits Mendelssohn with the foundation of the precise, elegant school of conducting, and associates Wagner with the emotional, passionate school. Both schools had their following and the importance of conductors grew considerably beyond anything imagined by their eighteenth century predecessors. Today's conductor, according to Bernstein, "should have enormous authority, to say nothing of psychological insight in dealing with this large group..."

"He must be a master of the mechanics of conducting. He must have an inconceivable amount of knowledge. He must have a profound perception of the inner meanings of music, and he must have uncanny powers of communication".

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24. Leonard Bernstein, *The Joy of Music*, (London: Panther Books Ltd., 1969), p.128.

I.3.9. Status of musicians in the eighteenth century.

In the eighteenth century the status of orchestral musicians varied. If they were in royal service, - and this seemed to be desirable from the point of view of job security, - they were often little better than domestic servants. In fact, sometimes they were even required to double as such when their services as musicians were not required. The list of members of the Castle Capelle at Weimar in 1714-1716 when Bach was concertmeister and court organist there, includes a "Chamber Servant and Trumpeter", a "Castle Steward and Trumpeter", a "Secretary and Tenor", as well as a "Court Secretary and Musician, also Violinist".<sup>25</sup> Court musicians were often required to wear uniforms.

Musicians not in royal service were free to find jobs in theatres, operas. There was no job security and many of them became "drunkards and vagabonds".

I.3.10. Status of musicians in an African village.

There is evidence that in spite of their known reputation for drunkenness and unreliability

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25. Hans T. David and Arthur Mendel (ed.), *The Bach Reader* (London: J.M. Dent & Sons Ltd., 1946), pp.69-70.

the musicians often had certain special privileges in society. An interesting explanation for this ambivalent attitude toward musicians comes from Merriam<sup>26</sup> who, describing the socially unacceptable behaviour of some African village musicians, wonders why the villagers accept their continued presence. He finds that in these villages music is considered vitally important for the well being of the people. Since the musicians have a special gift for music making which is lacking in the others, an ambivalent attitude develops toward them:

"on the one hand, they can be ordered about, and they are people whose values and behaviour do not accord with what is considered proper in the society; on the other hand, their role and function in the village are so important that life without them is inconceivable".

#### I.3.11. Status of musicians in the present day.

In most primitive societies, past and present, music is usually part of the religious rites and the musician (often doubling as witch-doctor) is the key to communication between gods and mortals. This role, in a somewhat more sophisticated form, has been taken over in present day Australian society by the medical

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26. Alan P. Merriam, *The Anthropology of Music* (Northwestern University Press, 1964) p.136.

practitioner. Raw data of an unfinished Social Status Questionnaire in Adelaide (Appendix IV) quite clearly indicates an overwhelming majority of people from all strata of society putting doctors on top of a rank order, ahead of architects, chemists, high school teachers, lawyers, university lecturers and, of course, symphony orchestra musicians.

Woodfill<sup>27</sup> saw clearly the reason for the long time it took for musicians in European societies to be accepted as professionals:

"The musical profession is not humanitarian or noble in the sense that medicine is, not concerned with morality and ethics in the way law is, not materially productive as the crafts are, and not obviously useful as merchandising often is".

As a result, people tended to be suspicious of "non-essential" musicians who did not always have steady jobs, worked odd hours, played for entertainment, often drank on the job, and generally behaved in an unconventional manner.

#### I.3.12. Professional acceptance.

During the nineteenth century, with the emergence of great orchestras and fine instrumental virtuosi, musicians began to be regarded as professionals.

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27. W.L. Woodfill, *Musicians in English Society*, p.3.

I.3.13. New restrictions.

Professional acceptance did not mean the complete freedom that would be ideal for artists. As Breuer points out,<sup>28</sup> with the end of the old restrictions, new ones evolved. Musicians were no longer dependent on the lords they used to serve, but became dependent instead on the large audiences. The average concert goer of today goes to listen to music after dinner, pays for his tickets and tends to look on art as a commodity to be purchased. Another factor adding considerably to the difficulties of contemporary musicians compared to their eighteenth century counterparts is the fact that in the old days artists only had to speak their own musical language. They had to be familiar with compositions written within perhaps 10 or 20 years. Today's artist has to have an enormous repertoire of music of several centuries and many countries.

Professional acceptance in itself also did not mean a real appreciation of the musician as most musicians feel he should be appreciated.

Reiss<sup>29</sup> found in 1961 that out of 90 occupations

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28. János Breuer, "Jegyzetek az Előadóművészetéről. III. A Mai Előadóművészet Kialakulása". *Muzsika*, No.4 (1967).
29. Albert J. Reiss, Jr., *Occupations and Social Status* (Glencoe: The Free Press, 1961).

symphony orchestra musicians only rated 28th in the rank order.

#### I.3.14. Symphony orchestras.

All over the world, symphony orchestras were formed during the nineteenth century. Often the orchestras were part of a larger symphonic society which usually incorporated a choir as well. Their main purpose was "cultivation and improving a correct taste in the performances of sacred music"<sup>30</sup> and programmes were a curious mixture of vocal and orchestral items, solos and ensembles. Symphonies, or movements of symphonies often shared the programme with sentimental and/or bawdy ballads.

#### I.4. Orchestral music in Adelaide.

##### I.4.1. First orchestral concerts in Adelaide.

In Adelaide, the first orchestral performances were given in 1894 by Heinicke's Grand Orchestra. The conductor, Herman Heinicke, a German-born musician, was violin teacher at the Adelaide College of Music (which later became the Conservatorium). The orchestra existed for some 20 years, giving regular Saturday night

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30. John H. Mueller, *The American Symphony Orchestra*, (Bloomington: Indiana University Press, 1951), p.20, referring to the Boston Handel and Haydn Society, founded in 1815.

concerts. All members were, of course, amateur musicians.

In 1896 Ludwig Hopf, leader of the Leipzig Gewandhaus Orchestra, brought his own orchestra to Adelaide for some concerts. He decided to stay and the orchestra disbanded.

I.4.2. First professional groups in Adelaide.

Early in the twentieth century, the Municipal Tramways Trust engaged a small professional group, which played every Sunday, on the trams going to the beach. Their conductor, William Foote, eventually became conductor of the first Elder Conservatorium Symphony Orchestra in 1921.

I.4.3. Broadcasting orchestra.

When broadcasting began in South Australia, Radio 5CL engaged a studio "orchestra" in 1924, consisting of a trio. The number of musicians in this group were gradually increased. By 1930, the orchestra comprised 17 members (one of whom, Richard Smith, is the only original member still with the orchestra, as timpanist of the South Australian Symphony Orchestra). In 1936 the orchestra took the name of Adelaide Symphony Orchestra, and increased the membership to 35, to be further enlarged for special

occasions. The first such event was the series of celebrity concerts with the visiting English conductor Hamilton Harty in 1938.

I.4.4. A.B.C. - South Australian Symphony Orchestra.

The Australian Broadcasting Commission took over management of the orchestra after the Second World War. In 1949 the orchestra was increased to 45 players and re-named the South Australian Symphony Orchestra. Henry Krips was appointed resident conductor, and he remained with the orchestra in this capacity until his retirement in 1971.

I.4.5. Programmes.

Early programmes of the orchestra in Adelaide followed the European and American pattern of mixed selections. This trend continued well into the beginning of this century, as can be seen from one of William Foote's concerts with the Adelaide Symphony Orchestra in 1925:

- 1./Meistersingers-Prelude; 2./Peer Gynt Suite;
- 3./Pathétique Symphony - second and third movements; 4./Gounod:Ava Maria; 5./Aria from "Tannhäuser"; 6./Three songs of Percy Grainger;
- 7./Orchestral selections from "The Pirates of Penzance"; 8./Järnefeld:Praeludium; 9./Saint-Saëns:Dance Macabre; 10./Prelude to Act III of Lohengrin. The style of programmes has

changed since those days, in Adelaide as well as in Europe and America, but the difficulties concerning programme selection remain among the great problems of the profession.

I.5. Some problems of symphony orchestras.

I.5.1. Programme selection.

Most orchestras are not sufficiently subsidized to be able to exist without any regard to their audiences. Even experienced musicians differ in their ideas of masterpieces or worthwhile musical compositions and, generally speaking, audiences have much more conservative tastes than musicians. The result is that if audience-favourites are played, the musicians will be bored and frustrated, but if musicians' favourites are programmed, there may not be an audience. In addition, there is always a small percentage of audience and performers alike who like contemporary music, as well as a large proportion of musicians and audience who violently hate anything contemporary. If those works are performed, much of the audience may be lost; if they are not played, the orchestra is accused of failing in its duty to the audience. Shore's three points of view<sup>31</sup>

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31. Bernard Shore, *The Orchestra Speaks* (London: Longmans, Green & Co., 1938), p.129: "From the point of view of the orchestra modern music can be a./stimulating and thrilling; b./interesting and increasingly intelligible, though laborious at rehearsals; or c./dull, abnormally difficult and possessing every disagreeable attribute but smell".

are quite irreconcilable.

Johnston<sup>32</sup> argues that standard repertoire is historical and creates a museum situation; and whilst museums are fine, they should not be our principal means of satisfying contemporary needs. He feels not only that audiences are able to understand contemporary music as easily as they understand the classics, but that over-familiarization with some of the classics in fact results in "conditioned response" to them, with little actual understanding. Oliver Daniel, vice-president of the American concert music administration "Broadcast Music, Inc.", goes further.<sup>33</sup> Bemoaning the fact that large amounts of money are spent in establishing concert and opera venues where contemporary music is seldom performed, he says: "The average concert hall is less a museum than a mausoleum, and the new young composers are turning increasingly to areas outside the regular concert hall for performances of their work".

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32. Ben Johnston, "How to Cook an Albatross", *Arts in Society*, VII, 34-38, No.1 (1970).
33. Oliver Daniel, "The Quick and the Dead", *Music and Artists*, IV No.2 (1971), p.17.

I.5.2. Difficulty of criticism: Lack of absolute value.

It is not only an unenviable task to try to assess critically contemporary music in terms of lasting value, it is an almost impossible one. Music today is going through an experimental phase and whilst it may be relatively easy for the expert to distinguish a composition written by a technically well qualified professional composer from another written by a student or by an amateur, generally it would be foolish for anyone to indulge in trying to attach value judgements to contemporary works. Music has changed so much during this century that it is often erroneously assumed that all music written before our time must have been easy to assess, that great masterpieces were obviously great masterpieces and as such, must have been enjoyed immediately by all. No better way is needed to disprove this fallacy than a glance through Slonimsky's Lexicon.<sup>34</sup> The examples amply demonstrate that "music is an art in progress, and that objections leveled at every musical innovator are all derived from the same psychological inhibition, which may be described as Non-acceptance of the

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34. Nicholas Slonimsky, *Lexicon of Musical Invective*, (New York: Coleman-Ross Company, 1953.

Unfamiliar".<sup>35</sup> When musically cultured people criticise viciously, it is often because "they confuse their ingrained listening habits with the unalterable ideal of beauty and perfection".<sup>36</sup>

To consider only a few examples:

Beethoven's Fifth Symphony. "...discords acute enough to split the hardest ear" (Oulibicheff, *Nouvelle Biographie de Mozart*, Moskow, 1943).

Beethoven's Fidelio: "Never was anything as incoherent, shrill, chaotic and ear-splitting produced in music" (August von Kotzebue, *Der Freimütige*, Vienna, September 11, 1806).

Brahms' First Symphony: "It is mathematical music evolved with difficulty from an unimaginative brain". (Boston Gazette, January 24, 1878).

Puccini's Tosca: "At the first hearing much, perhaps most, of Puccini's Tosca sounds exceedingly, even ingeniously, ugly". (New York Sun, February 5, 1901).

Tchaikovsky's Violin Concerto: "The violin is no longer played; it is pulled, torn, drubbed."  
"...music that stinks to the ear, like obscene

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35. Nicholas Slonimsky, *Lexicon of Musical Invective*, (New York: Coleman-Ross Company, 1953), p.3.

36. *Ibid.*, p.4.

pictures stink to the eye". (Eduard Hanslick, *Neue Freie Presse*, Vienna, December 5, 1881).

Verdi: "There has not yet appeared an Italian composer more incapable than Verdi of producing what's commonly known as a melody". (*Gazette Musicale de Paris*, 1847).

Richard Strauss' *Till Eulenspiegel*: "From first to last, *Till Eulenspiegel* was musical obscenity of the most unique and remarkable description". (O.L. Capen, *Boston Journal*, February 22, 1896).

### I.5.3. Need for understanding.

If it is accepted as true that contemporary music has somehow lost contact with its audience, it is the duty of the composers to help to re-establish this contact. They can do this by being present at rehearsals and performances, by answering questions, by being generally accessible for interviews on radio and television, as suggested by Browning.<sup>37</sup> He continues:

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37. James Browning, "An Informed Public is Vital", *Music Journal*, XXVI, No.1 (1968), pp.42 +.

"If we assume, as I do, that when a concertgoer says, 'I know what I like' he really means 'I like what I know', then a certain amount of indoctrination becomes necessary to make the unknown a little easier to assimilate - a sort of performance preparation".

Darter<sup>38</sup> notes that young audiences tend to be frustrated with this apparent lack of intention to communicate, and turn in increasing numbers to the more sophisticated type of rock composers, with whose eclectic approach they find communication easier. As examples he mentions the Mothers of Invention, who combine traditional rhythms with music of Varese, and The Grateful Dead, who in their music quote from composers such as Cage and Cowell.

Regular discussions, seminars, public rehearsals, etc., would also go a long way toward achieving an informed audience. A complete understanding of the composer's world is not important as long as the music arouses some special mood in the audience, according to Shostakovich.<sup>39</sup> He sees the role of music to be much more than just entertainment (e.g. War and Peace is not meant to be light recreation). He feels the purpose

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38. Thomas Darter, Jr., "The Aim of Music", *Music Journal*, XXVIII, No.4 (Apr.1970), p.37.

39. Dmitrij Sosztakovics, "Ismerjétek meg és szeressétek a zenét" (Transl. Gergely Erzsébet), *Magyar Zene*, VIII, No.6 (Dec. 1967), pp.605-611.

of any art is that with its help man is able to get to know himself better, in relation to the surrounding world.

I.5.4. Fear of mediocre standards.

Perhaps the most pressing problem facing the profession is the fact that some people find it necessary to debate endlessly its future, or the possibility for its future, or even the need for it. Amyas Ames, president of the New York Philharmonic Orchestra, feels that unless a way is found to obtain considerable subsidies for the symphony orchestras, the standard of performances will deteriorate and mediocrity will be the result, as the best musicians seek employment away from the symphony orchestra in universities, or chamber music groups.<sup>40</sup>

Quoting J.B. Priestley's enthusiastic assessment of the symphony orchestra -

"For a long time now I have believed that the symphony orchestra is one of the greatest achievements of western man - perhaps it is his noblest achievement", -

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40. Amyes Ames, "The Danger of Mediocrity", speech on behalf of the Chicago Orchestra Challenge Fund, trying to raise \$10,000,000, *Music Journal*, XXVIII, No.1 (1970), pp.26-27.

he fears for the future of the orchestra because he endorses the need of artists to receive a good wage like everybody else but can not see where the money could come from. Obviously not from ticket sales that apparently account for no more than approximately 60% of the orchestras' budget. He dismisses the suggestion to raise ticket prices as self-defeating, as it would mean the exclusion of a part of an already dwindling audience.

#### I.5.5. Interpretation.

In spite of the fact that most good interpreters will try to be influenced by what they conceive to be the spirit of the composition, interpretation will remain to be highly personal. Toscanini and Klemperer were great musicians and great conductors, and so is Karajan, but Toscanini's Beethoven was easily distinguishable from Klemperer's Beethoven, and Karajan's interpretation is vastly different again. This is natural, as Bar-Illan points out.<sup>41</sup>

"Any interpreter who claims he is closer than his colleagues to the mind of a composer who died a hundred years ago is a knave, and if he thinks that this claim makes his performance better he is a fool".

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41. David Bar-Illan, "The Virtuoso Versus the Composer", *Music Journal*, XXVI, No.6 (1968), pp.22-23.

Even the composer would not dream of playing his own work exactly the same way twice, says Roger Sessions.<sup>42</sup> He, as a performer, would have to be influenced by the particular audience and the particular occasion, as all performers are. Thus he sees in any complete musical experience some sort of collaboration between composer, performer and audience.

The effort toward "authentic" interpretation of baroque music, encouraged by musicologists, is bound to remain largely ineffective. The instruments may be close imitations of the old museum pieces, old books and letters may be consulted regarding ornamentation and dynamics, but our conception of intonation and tonal quality will inevitably be totally different from those of our ancestors. As well, music written to be largely improvised for a dozen listeners in a particular court will sound different in a concert hall or recording studio, played in a stylized way, by musicians who can not fail to be influenced in their attempts at improvisation by two centuries of music not available to the original interpreters.

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42. Roger Sessions, *The Musical Experience of Composer, Performer, Listener*, (Princeton University Press, 1950).

Sessions<sup>43</sup> questions the validity of authentic interpretations. The ear is used to certain habits and mannerisms. He feels the aim should be not so much to play the music of Bach the way it sounded to his contemporaries, but to play it in such a way that it should sound vivid and clear to listeners who comprise the audience today.

#### I.5.6. Changing styles.

Confusion regarding the ability to interpret or even understand certain styles of music does not only refer to music of the early periods on the one hand and to contemporary music on the other. There is often a strange confusion surrounding the music which should be perhaps the easiest to understand, music written in an earlier idiom in the early part of this century. Somehow our comprehension of music written in an idiom since superseded is biased by the odd feeling that anything we can understand we must have somehow outgrown as well. As Nordwall suggests:<sup>44</sup>

"...In many ways no generation is more foreign to ourselves than the preceding one - and probably no music can look so dated as that written in the latest abandoned style".

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43. Roger Sessions, *Questions About Music*, (Harvard University Press, 1970).
44. O. Nordwall, "Béla Bartók and Modern Music" *Studia Musicologica*, IX, No.3-4 (1969), pp.265-280.

I.5.7. Music for everybody.

Perhaps the biggest problem with music is that there is so much of it. Nobody could be expected to be able to understand and appreciate equally all the music which is available. It is equally true that while some music is obviously more popular than others, there is hardly any sort of music imaginable that wouldn't have at least a few devotees. As Kautzenbach claims:<sup>45</sup>

"No matter how bizarre opera, symphony or chamber music in a given cultural setting, no matter how *déjà vu* a jazz improvisation, no matter how atrocious the tape the folklorist brings back from his field trip, someone will be enraptured".

I.6. Method of the present study.

The present investigation was conducted with members of the South Australian Symphony Orchestra. The aim was to find TCP in the South Australian orchestral situation and to separate the universal problems from the local ones.

I.6.1. Aim of the present study.

Unlike musicians in most European or American orchestras, members of the S.A.S.O. have come

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45. G. Kautzenbach, "The Aristocratic Profession of Music", *Journal of Popular Culture*, II, No.2 (Fall, 1968), pp.242-251.

from widely different backgrounds. It was felt that this may contribute to TCP.

Again, unlike European musicians who are often held in the highest esteem by the general population in a very music-conscious country, Australian musicians may be frustrated by a feeling of status inferiority in a general population which, until fairly recently, discouraged boys from "sissy" activities like music.

I.6.2. Plan for the study of status factors.

Originally it was envisaged to extend the study to a careful analysis of these factors. In fact, Social Status questionnaires were compiled, data collected, and these are now ready for analysis. However, completion of these would inevitably enlarge this study beyond reasonable limits. The questionnaire cards are shown in the Appendix, and the completed raw data can be incorporated into a separate study.

I.6.3. Interviews.

Data for the TCP came from individual interviews with members of the South Australian Symphony Orchestra. Originally it was anticipated that all members of the orchestra

would be questioned. However, after interviewing, in random order, 21 members of the orchestra (of 55), it was found that the sample obtained was quite representative, and the answers given provided adequate information for the list of TCP to be compiled. All interviews were conducted between June and September, 1971, individually and privately. No-one was present apart from the musician and the interviewer. As the latter was personally known to each musician as a colleague, there was no need to try to establish confidence or rapport. Questions in all cases were answered immediately, unhesitatingly and honestly, and taped for accurate recall. A small battery-operated Sony cassette recorder was used with inbuilt condenser mike, thus there was no feeling of a recording session. Musicians were assured of complete anonymity, and encouraged to answer each question fully. They did as asked, often speaking at length. Once the interview started, the recorder was not touched, so there was no disturbance. All tapes were coded to protect the anonymity of the musicians. After each interview, the cassettes were transcribed to cards (using only the codes), eliminating the irrelevant sections.

For the interviews, a list of 190 questions was compiled. These were based partly on Piperek's findings, partly on personal knowledge of the orchestral conditions. During the course of the interviews, 38 questions were eliminated as irrelevant. There was no attempt to ask the questions in order—as some of the answers covered several of the questions, but all interviewees were asked all questions.<sup>46</sup>

#### I.6.4. Results.

The answers highlighted 177 separate TCP in the S.A.S.O. It is to be hoped that by clarification of the TCP, some of them may be automatically eliminated. Others may be such that, in the case of musician-management relations, their identification may lead to discussions and subsequent easing of tensions. Inter-personal stress is often a matter of goodwill; quite often the tension is caused because a musician is simply not aware of the effect his habits and mannerisms have on his colleagues. Once again, clarification of the problem may go a long way toward its solution.

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46. A list of all questions appears in Appendix III.

I.6.5. Design of thesis.

Chapter One looked at tension in a general sense and in relation to the way it may affect symphony orchestra musicians. Relevant literature was discussed. A brief history of the orchestra was followed by a brief history of orchestral music in South Australia. Finally the chapter described the method of the current study.

Chapter Two deals first with the organization of the Australian Broadcasting Commission, and subsequently analyses the structure and working conditions of the S.A.S.O.

Chapter Three gives details of the TCP themselves. Chapter Four examines some examples of alternative management, makes some constructive suggestions for improvement and draws conclusions.

The interviews and most of the preliminary investigations for this study were completed by 1973 but the work was not finished until 1977. Inevitably, there have been some changes during the intervening four years, relating to salary figures and some organizational details. These are listed in the Appendix.

I.6.6. Personal comment.

It is conceivable that Chapter Two in particular may appear to be less impersonal than is customary in a thesis. However, the subject matter is a personal one, the method of investigation was of necessity a personal one, and under the circumstances it was found to be exceedingly difficult to maintain a complete lack of bias.

"He" is used as a personal pronoun regarding orchestral musicians, throughout the thesis. This is done for ease of reading only. Quite clearly, all findings are relevant to male and female musicians equally.

The study is by no means a comprehensive one on the subject. If some points appear to have too much emphasis placed upon them and others seem neglected, it is simply the result of the actual sample being used. There is certainly a need for a much wider, co-ordinated study on the subject; this current study may well be useful in highlighting some of the areas in which a thorough investigation at some time in the future would be necessary.

## CHAPTER TWO

Part I. Organization.II.I.1. The structure of the A.B.C.

The structure of the Australian Broadcasting Commission is complex, cumbersome and often confusing, even to its own officers. The Commission itself, as laid down by law,<sup>1</sup> consists of nine Commissioners, appointed by the Governor-General. The initial appointments are for three years and are renewable. The Commission is responsible to Parliament, through the Postmaster-General. The Commission appoints the General Manager (at a rate of salary that has to be approved by the Governor-General), who attends all the Commission's meetings and who is the chief executive officer of the Commission. On his recommendation the Commission may, at any time, create new positions in the service of the Commission, but the salary, or salary range in each case has to be approved by the

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1. Broadcasting and Television Act 1942-1969, Part III ss.30-79, superseding the old Australian Broadcasting Commission Act 1932-1940.

Public Service Board<sup>2</sup>II.I.1.1. Federal organization. (Fig.1)

The General Manager has direct control over the News Division, Press and Information Department, and the Secretariat Department. His office, as are all other major A.B.C. offices, is in Sydney. Directly responsible to the General Manager are a Deputy General Manager, who is in charge of Programme Division, Technical Services Division, and the A.C.T. office of the A.B.C., an Assistant General Manager (General) whose responsibilities include the Publications Department, Current Affairs Department, Concert Department, and Radio Australia, and an Assistant General Manager (Administration), controlling the Management Services Division, Overseas Offices, Planning and Development and all State Branches.<sup>3</sup>

II.I.1.2 State organization.

The largest of the independent State Branches

- 
2. Thus the Commission can create new positions, on the recommendation of individual departments. This makes it easy to create overlapping positions. From the point of view of this study, this indicates the possibility of overlapping responsibilities and resulting confusion.
  3. Thus all State branches belong under A.G.M. (A.), but A.G.M. (G.) has the final say in concert matters, and the G.M. himself is the ultimate authority regarding all programmes. This sometimes leads to confusion and gives opportunities for top management executives or their associates to "pass the buck".

AUSTRALIAN BROADCASTING COMMISSION

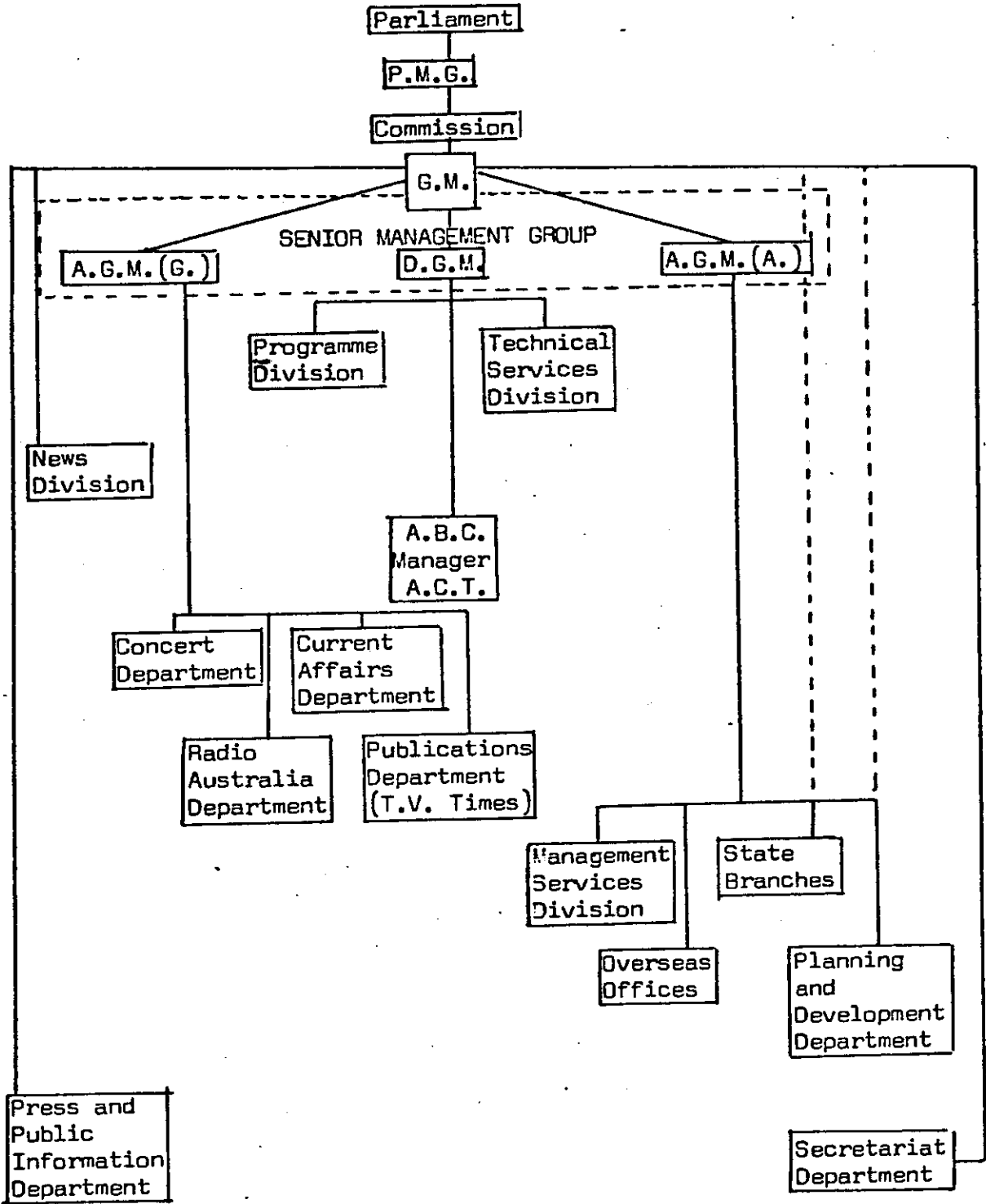


Fig.1

Federal organization

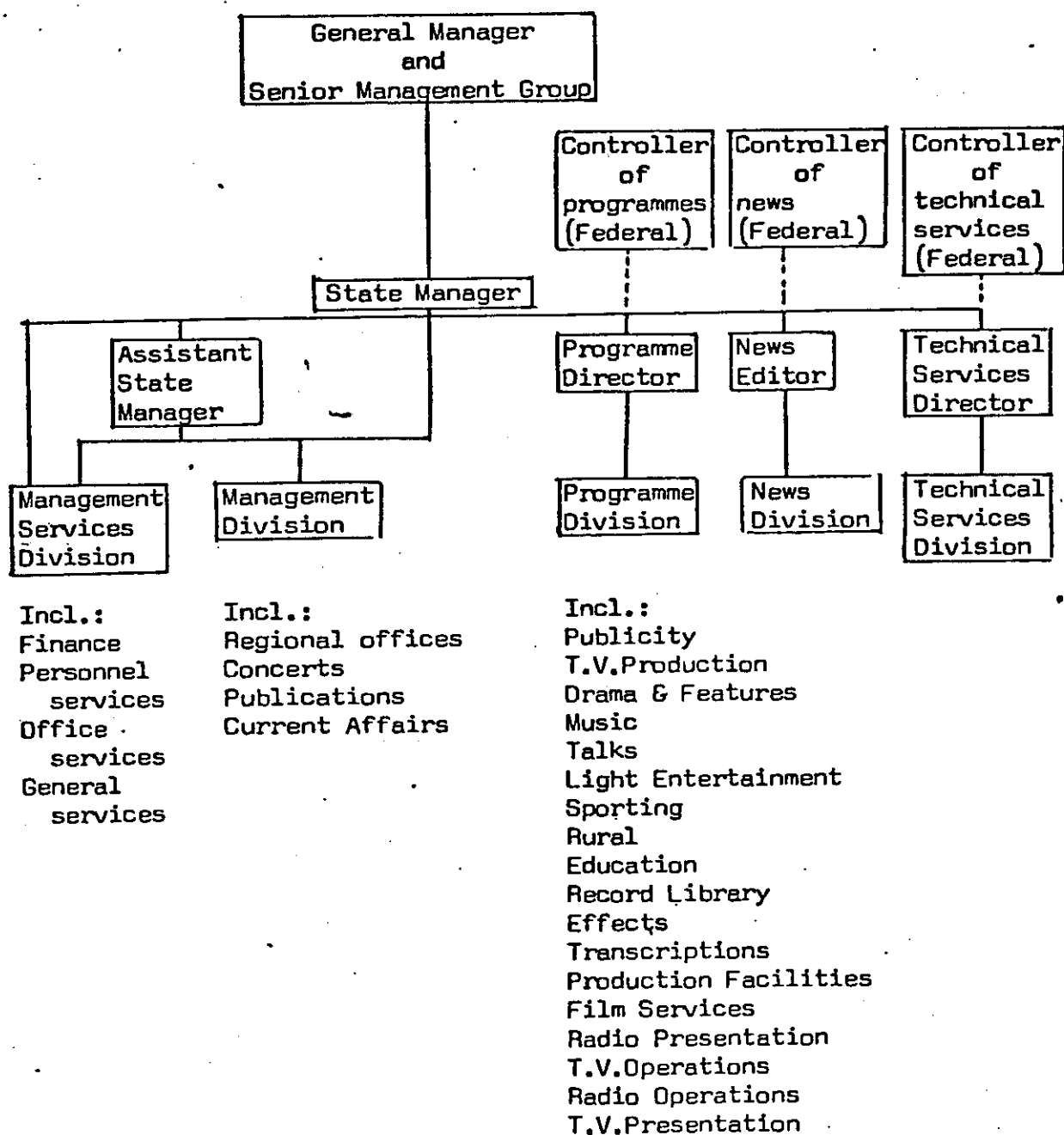
is Victoria, and its structure is perhaps even more complex than that of the other States.<sup>4</sup>

Queensland, South Australia, Western Australia and Tasmania (referred to in A.B.C. slang as the B.A.P.H. /pron.:BAF/ States - Brisbane, Adelaide, Perth, Hobart), are all organized on similar lines. (Fig.2). Each State is headed by a State Manager who is responsible to the Senior Management Group (G.M., D.G.M., AG.M.(G), A.G.M.(A.)) in Sydney. The Assistant State Manager controls, through various sections, finance, personnel, concerts, publications, current affairs, regional offices. Also directly responsible to the State Manager are the News Editor, heading the News Division, the Technical Services Director, controlling the Technical Services Division, and the Programme Director, in charge of the Programme Division. The Programme Division itself includes many departments such as Publicity, Music, Drama, Talks, Education, TV Production, and others. Each of these departments are headed by a Director or Supervisor. All department heads are on the one hand responsible to the State Manager (directly or indirectly), on the other hand

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4. Administration of the N.S.W. State Branch is so closely associated with that of the Federal Administration that it is not usually considered as a separate State.

AUSTRALIAN BROADCASTING COMMISSION, B.A.P.H. STATES



Dotted lines indicate "functional responsibility".

Fig. 2.

B.A.P.H. States

have what is termed a "functional responsibility" to the Federal Director or Supervisor of their department in Sydney, and through him to the Controllers of the larger Divisions.

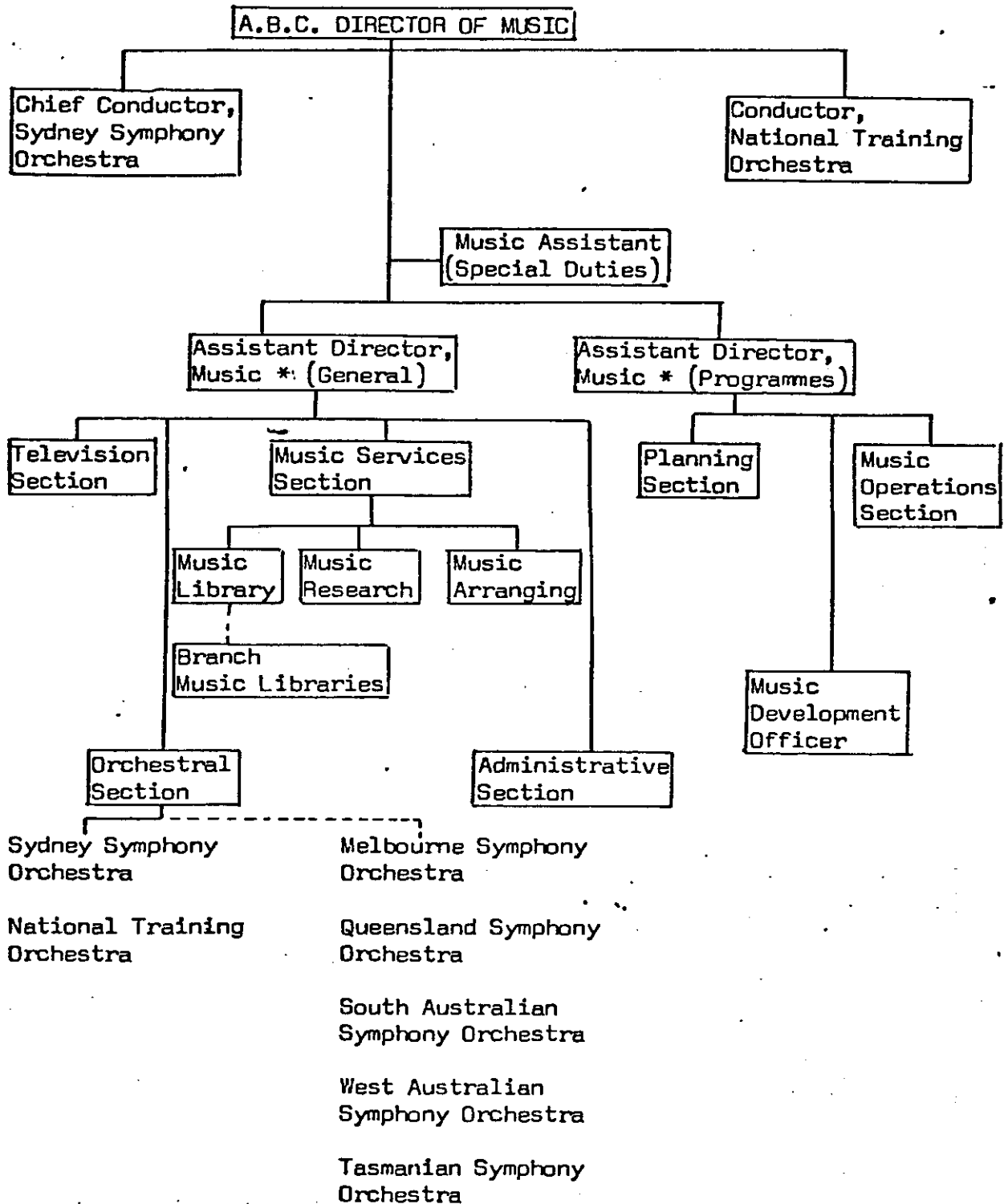
### II.I.2. The Music Department.

#### II.I.2.1. Orchestras.

The Music Department of the A.B.C. is headed by the Director of Music. (Fig.3). One of two assistant directors is responsible for programmes, the other, as well as having other duties, is administrative head of the Orchestral Section which includes six symphony orchestras (Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Queensland Symphony Orchestra, South Australian Symphony Orchestra,<sup>5</sup> West Australian Symphony Orchestra, Tasmanian Symphony Orchestra) and the National Training Orchestra. In South Australia, the Music Supervisor is responsible to the South Australian State Manager in administrative matters, to the Sydney-based Federal Director of Music and two Assistant Directors of Music in artistic and musical matters.

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5. Since this study was researched the South Australian Symphony Orchestra has been re-named Adelaide Symphony Orchestra. However, in the study it is consistently referred to as the S.A.S.O.



\* Supervisors in all states are directly responsible to Director of Music, Assistant Director, Music (General) and Assistant Director, Music (Programmes) in all artistic matters concerning music programming and production.

Fig. 3

### II.I.2.2. Concerts.

Officially, the main function of the orchestras is broadcasting. Originally it was their only function, and permission to perform at public concerts, with special restrictions, had to be obtained, in accordance with the Broadcasting and Television Act,<sup>6</sup> viz.

"Where the Commission considers it necessary for the proper carrying out of its objects or for any purpose incidental thereto, the Commission may make arrangements for the holding of, or may organize or subsidize, any public concert or other public entertainment provided -

- (a) the whole or part of the concert or entertainment is broadcast or televised; or
- (b) the concert or entertainment is held in co-operation with an educational, religious or other non-commercial institution and no charge for admission is made by the Commission".

Another section of the same Act<sup>7</sup> offers another loophole:

"The Commission shall endeavour to establish and utilize, in such manner as it thinks desirable in order to confer the greatest benefit on broadcasting or television, groups of musicians for the rendition of orchestral, choral and band music of high quality".

In fact, with the development of the orchestras it was inevitable that more and more emphasis had to be given to public concerts. For the

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6. Broadcasting and Television Act, 1942-1969, Part III s.59 (2), as amended by No.33, 1956, s.24.

7. Part III s.67, amended by No.33, 1956, s.30.

Music Department, this indicates a real need for close co-operation with the Concert Department and Publicity Department, both on State and Federal levels. Obviously, from the State Music Supervisor's point of view, there is a complicated set of not always direct lines of communications, with many overlapping areas of interest and responsibility.<sup>8</sup>

#### II.I.2.3. Other sections.

The orchestra is only one of the several sections with which the Music Department is concerned. Others include broadcast and television music recitals, chamber music, vocal music, music of light entertainment.

#### II.I.2.4. Orchestral administration.

The everyday administration of the orchestra is in the hands of an Orchestral Manager. His duties are mainly clerical.

(See also II.II.5).

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8. The Concert Department's function - concert giving - appears to be nearly identical with that of the Music Department. The A.B.C.'s official designation (the Concert Department is concerned with providing concerts; the Music Department is concerned with providing music at concerts) does little to clarify the distinction.

Part II - The S.A.S.O.

II.II.1. General working conditions.

The South Australian Symphony Orchestra works eight "calls" of three hours each week, throughout the year, with an annual leave of four weeks. Salary and working conditions are laid down by the A.B.C. Musicians Determination (No.45 of 1950) which was the result of arbitration between the Professional Musicians' Union of Australia, the A.B.C., and the Postmaster-General. Many clauses of the original Determination have since been varied.

II.II.1.1. The orchestral hierarchy.

According to the Determination, the A.B.C. classifies players as "members of a regular unit" - in fact permanent members of orchestras without that permanency being spelt out - "weekly employees" - musicians engaged for any full week - and "casual employees". Further, a distinction is made within the orchestra between "leader", "principals", and others, commonly referred to as "rank and file" players. "Leader" refers to the first violin of the first violin section, "principal" means the leading player of each section (or the only player of sections consisting of only one player), also piccolo and cor anglais

(when triple wood-wind is employed), E flat clarinet (but principal payments are made only for the calls when the instrument is actually used), bass clarinet, contra bassoon, third horn and bass trombone. In the S.A.S.O. the violinist sitting next to the leader is called "repetiteur"<sup>9</sup>.

#### II.II.1.2. Exclusivity.

Permanent members are required to work exclusively for the A.B.C. and are allowed to accept any outside engagement only with the permission of the A.B.C., obtained in writing on each occasion.

#### II.II.1.3. Salary.

Rates of pay presently (July 1973) are:  
 leader - \$166.85 per week, principal - \$134.15 per week, rank and file - \$118.10 per week. In addition, there are various allowances to individual players. These are:

- 
9. The term itself is derived from the French word for rehearsal. It implies a rehearsal leader or coach, and is often used to describe a chorus master in an opera house. In no other Australian orchestra is it used to describe the assistant leader.

"doubling money", payable to musicians who are required to play more than one instrument during the same call - current rate of pay for this is \$1.60 per call; instrument allowance (see II.II.1.5.); proficiency loading (see II.II.8.5.).

#### II.II.1.4. Anomalies in doubling.

The regular members of the woodwind section of the symphony orchestra play flutes, oboes, clarinets, bassoons. In large orchestras which have triple woodwind sections, the third players of these sections usually "double"; - the third flute plays piccolo, the third oboe plays cor anglais, the third clarinet doubles on bass clarinet and the third bassoon on contra bassoon, in addition to playing his standard instrument.

There are some strange anomalies in the way doubling monies are paid. When there are only 2 clarinet players in the section and the second is required to play bass clarinet, he receives principal allowance (at a rate of \$1.99 per call) and doubling money, the same as the third clarinet in a 3 man section. The situation is similar in the bassoon section. On the other hand, while in a 3 man oboe section the third oboe/cor anglais player

enjoys identical privileges, in a 2 man section he only receives doubling money but no principal allowance. The flute section has three permanent members, consequently the third player is considered a (piccolo) principal and receives principal allowance, but never any doubling money, as for reasons no-one seems to understand, the piccolo is not considered a doubling instrument. E flat clarinet may be played by the second clarinet who receives principal and doubling moneys, or by a casual extra player who receives the same considerations, or by the first clarinet who is already receiving principal money, so for the same extra work receives only doubling allowance. Thus, if in a particular composition the first clarinet is required to double on E flat, and the second clarinet plays bass, or if in the same programme the first clarinet doubles on E flat in one item and the second clarinet plays it in another, the second clarinet will receive more extra payment per call than the first. When extra players are required for sections where there are only two regulars, it is up to the management (presumably the orchestral manager, perhaps in consultation with the leader) to engage them. The expected method would be, from the orchestral players' point of view, to

engage an outsider to play second, and let the regular second play third and principal (i.e. bass clarinet or contra bassoon). However, the management may decide to engage a third player to play, say, contra bassoon in the one movement of one composition where it is required, and let the regular second stay in his normal position on second. In this case the extra player will earn, for his few notes, considerably more than the second player who plays right through the concert, and, note for note, much more than the section leader.

#### II.II.1.5. Extra allowances.

Instrument allowance is paid to all musicians, to help with the purchase and upkeep of instruments. Currently this is assessed at \$2.40 per week. In addition, percussion and timpani players receive an extra \$5.00 "skin allowance", and the harpist gets an extra string allowance of \$8.00 per week. Compared to the other allowances this seems rather generous, even assuming a fair number of string replacements, particularly when it is considered that not even in the large orchestras is the harpist playing in every concert, let alone every item; and in the S.A.S.O. there are many periods of several weeks when the harpist is not required at all (7 consecutive weeks in

June-July 1973). It may not be entirely coincidental that the President of the Professional Musicians' Union at the time of the negotiations of the Determination was a harpist. The only other extra allowance is the so-called "proficiency loading", by which the A.B.C. is able to show satisfaction with players' work, appreciation of exceptional artistry, ability, years of service, etc. (See II.II.8.5.).

#### II.II.2 Personnel.

The South Australian Symphony Orchestra at present consists of 55 permanent players. Ten of these are first violins, 8 second violins, 6 violas, 6 cellos, 3 double basses, 3 flutes (one of whom is principal piccolo), 2 oboes (one doubling on cor anglais when required), 2 clarinets (doubling on E flat clarinet and/or bass clarinet, as required), 2 bassoons (one doubling on contra bassoon), 4 french horns, 2 trumpets, 3 trombones (one of whom plays bass trombone and is thus a principal), 1 tuba, 1 timpani, 1 percussion, 1 harp. Extra players are called when the score requires additional instruments, i.e. triple woodwind, larger brass section, more percussion players, or when simply a larger string sound is required than is available using the small number of

regular players. Thus for most of the Subscription Concerts and Youth Concerts there are some extra players in the orchestra.

### II.II.3. Engagement, working, dismissal.

#### II.II.3.1. Engagement.

When a vacancy occurs in the orchestra, either through a new position being created, or through the death, retirement, dismissal or transfer of the incumbent player, the Music Department notifies the Staff Department and they place advertisements in the local newspaper, as well as in the A.B.C.'s own Official Bulletin, which has Australia-wide distribution. Most positions advertised in the internal journal are for the benefit of A.B.C. employees only, but applications from outside the A.B.C. are accepted for all orchestral positions.

The typical advertisement in the Official Bulletin (Fig.4) merely states that a particular vacancy exists, quotes the current salary for the position and instructs applicants to "...state their experience (i.e. actual periods in professional orchestra/s) and advise about any diploma/s held".

## Orchestral Vacancies

Applications are invited from musicians with orchestral experience in the standard repertoire for the following orchestral vacancies: persons outside the Commission may also apply.

The terms and conditions of employment are those prescribed in the Musicians' Determination No. 45 of 1950 — as varied.

The conditions of application are set out on the inside cover.

Applications close on:— 14.11.73

2ND TROMBONE, W.A.S.O.

\$118.10 p.w.  
plus \$2.40 p.w.  
instrument allowance.

Applicants must state their experience (i.e. actual periods in professional orchestra/s) and advise about any diploma/s held.

ALL APPLICATIONS: to the Administrative Services Officer, Perth.

Fig.4

Typical advertisement in the Official  
Bulletin

The Bulletin which advertises orchestral positions in only a few words, also carries advertisements for a wide variety of other positions (Fig.5). These often give a fair amount of information about the duties and responsibilities associated with the position concerned, the permanent nature or otherwise of the position, as well as the required qualifications and salary. Since orchestral working conditions are different from any other kind of work situation, more information about the position should be offered, similarly to other A.B.C. positions, for the benefit of inexperienced players. As it is, it may be assumed that any musician applying for a position in a professional symphony orchestra is expected to have some prior professional experience, thus completely excluding talented young musicians.

#### II.II.3.1.1. N.T.O.

In fact, the A.B.C. has been very helpful in this respect since the formation of the National Training Orchestra in 1967. The functions of this orchestra are: the training of orchestral musicians, and the easing of shortage of players in the professional orchestras. The N.T.O. offers scholarships to young musicians (originally 28, in 1973 32 players), gives them professional orchestral

TYPIST GD. 2, TRAINING, 12(PERM)  
 vice Miss J. Sayer - resigned

\$4011-4276

DUTIES:- (Under Det. 4/48 as varied & Staff Rules)

Under the direction of the Head of Training to:-

- (1) Act as Secretary to the Head of Training. (2) Take dictation and type memoranda, correspondence, reports, etc. (3) File correspondence, memoranda, reports, etc. (4) Collate and assemble training materials. (5) Generally assist during training courses. (6) Act as Assets Liaison Officer. (7) Carry out other associated duties.

QUALIFICATIONS:- School Certificate (NSW) or equivalent.  
 Competent Typist and Shorthand writer. Typing 45 w.p.m. Shorthand 80 w.p.m. essential - 100 w.p.m. preferred.

Fig. 5

Advertisement for other positions

conditions, teaches them a very varied orchestral repertoire. However, there are still many talented, keen, young players who have no chance to get into this orchestra, who eventually do get into one of the professional orchestras. Without the benefit of specialized orchestra training, many of these young musicians soon lose their enthusiasm and idealism, and settle into a routine "job" which they may do efficiently enough, but without joy, without incentive or ambition, purely for the weekly pay packet.

#### II.II.3.1.2. Faults in music education.

This state of affairs is not really the A.B.C.'s fault. Most music schools, conservatoria and university music departments which specialize in practical music, direct the training of all students toward a possible career as a solo artist. This emphasis is likely to lead to frustration even in the case of pianists and singers, since opportunities for solo artists are extremely limited. It is bound to end in frustration for string and wind players, for whom the inference is that the symphony orchestra is for those who are not good enough to be solo artists. This general orientation means that in most professional training institutions not enough emphasis is placed on

the study of orchestral music, and many students of orchestral instruments graduate without adequate preparation (mental as well as instrumental) for a position in a symphony orchestra.

#### II.II.3.1.3. Audition.

Applicants for any orchestral position have to give an audition. Interstate players may send a tape, usually prepared in the A.B.C.'s studio under audition conditions. Local applicants are heard by a panel which includes the Music Supervisor, resident conductor, leader, Senior Music Assistant (the No.2 man in the Music Department), and the section leader (when required).<sup>10</sup>

#### II.II.3.1.4. Union restrictions.

The A.B.C. has an "understanding" with the Musicians' Union not to "encourage" Interstate players. This is to prevent orchestras from enticing key musicians from other orchestras.

Normally all musicians are members of their State Branch of the Union. If the Union

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10. The Secretary of the Musicians' Union "or his appointee" is supposed to attend. In fact, he is always invited but he invariably chooses to delegate someone already on the panel i.e. leader, to represent him.

feels that there is a local player of satisfactory qualifications for an advertised position, they may refuse Interstate musicians' applications for Union transfer.<sup>11</sup> If a musician wants to try his luck in another State, he can take up residence there, and under normal circumstances he will be considered "local" within three months. Players are not prevented, however, from applying for transfer which implies promotion. Such is the case when a musician wants to go to a higher ranking orchestra, or when a rank/file player applies for a principal position.

#### II.II.3.1.5. Letter of engagement.

Successful applicants receive a letter signed by the State Manager. This letter is brief; it merely confirms the engagement at the salary advertised, and states: "The conditions of employment will be those laid down in the terms of the Musicians Determination No.45 of 1950". This is inadequate and leads to TCP (see II.III.2.1.2.).

#### II.II.3.1.6. Overseas applications.

Overseas applicants get somewhat more attention.

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11. Information obtained from Union Secretary, in a personal interview, 1973.

If an important position cannot be filled by anyone in Australia, the Federal Music Department advertises the position in some overseas papers. Applicants are asked to send a tape and may be required to give a live audition to an A.B.C. representative. Successful applicants are informed of their achievement by letter. In this case the letter includes a fair amount of useful and necessary information, regarding hours of work, possibility of extra calls, proficiency allowance, conditions of recreation leave, sick leave, etc.. The letter also emphasizes that

"Employment is of a regular nature and an employee is required to give his services exclusively to the A.B.C. and he shall not engage in or undertake any other employment without the express permission of the A.B.C."

#### II.II.3.2. Conditions of employment.

The employment is of a regular nature, but not, strictly speaking, a permanent position. The A.B.C. feels, but does not spell out, that a musician may not be able to keep up his standard, or his playing may deteriorate, or the orchestra's requirements may increase. In this case he may have to be retired before he would have to give up other types of work. Consequently, in spite of the fact that orchestra players can, after 3 years' service, apply for superannuation and Long Service Leave benefits, they are considered by the A.B.C. as

"permanent temporary" staff. Fortunately this situation is not often abused, though its unfairness can be seen from the case of an Interstate player, "retired" some years ago for inadequate standard, who received from the A.B.C. a letter of recommendation to enable him to look for another job; the letter merely stated that Mr. Z.Y. had been regularly employed by the A.B.C. for X years as a temporary employee.

Generally, extra work is frowned upon, though lately the A.B.C. began to recognize and even encourage solo work and chamber music.

Teaching is also accepted.<sup>12</sup>

### II.II.3.3. Dismissal.

Orchestral musicians can be dismissed by the

- 
12. Generally, any A.B.C. musician wishing to accept an outside engagement has to apply for permission by filling in a standard printed application form. (Fig.6). The application has to be recommended by the orchestra manager, submitted to the State Music Supervisor for comments and approval, and finally passed to an unspecified third person, designated as "delegate" on the application form, for a decision. The State Manager, in an interview, stated that *he* had to approve all applications for outside work. However, when the question was put to the Orchestral Manager, he did not know where the applications had to go after approval by the Music Supervisor, and the Music Supervisor's office has been sending the forms back to the Orchestral Manager after endorsement, as they had no idea where to send them. (See also III. II.1.3.).

AUSTRALIAN BROADCASTING COMMISSION

APPLICATION TO ACCEPT OUTSIDE ENGAGEMENT

(Musicians' Determination No. 45 of 1950 - as varied).

FULL NAME.....  
 INSTRUMENT.....UNIT South Australian Symphony Orchestra  
 NAME OF PERSON/ORGANIZATION OFFERING ENGAGEMENT.....  
 DATE OF PERFORMANCE.....TIME.....  
 Indicate rehearsals, if any required, and dates thereof.....  
 WORK(S) TO BE PERFORMED.....  
 I certify that I have informed the person/organization requesting my services that acceptance of this engagement is subject to A.B.C. approval being granted, which may at any time be withdrawn having regard to my duties and responsibilities to the A.B.C.  
 DATE OF APPLICATION.....SIGNATURE OF APPLICANT.....

COMMENTS BY ORCHESTRA MANAGER.....  
 RECOMMENDED/NOT RECOMMENDED.....  
 Signature.....

COMMENTS BY STATE MUSIC SUPERVISOR.....  
 RECOMMENDED/NOT RECOMMENDED.....  
 Signature.....

DELEGATE'S DECISION.....  
 APPROVED/NOT APPROVED.....  
 Signature.....  
 Designation.....

(Return this advice to applicant through Dept./Section Head).

To .....UNIT South Australian Symphony Orchestra  
 Under the provisions of Clause 4 (3) of the Musicians' Determination No. 45 of 1950 (as varied), your application to accept an outside engagement on ..... has been approved/refused. It is understood this engagement will be carried out in your own time and will not interfere with your duties for the A.B.C.

DATE.....  
 .....  
 MANAGER, S.A.

Fig.6

Standard printed application form

A.B.C. for incompetence, or for disciplinary reasons. Normally, in agreement with the A.B.C. Musicians' Determination,<sup>13</sup> the A.B.C. is required to give twelve weeks' notice in writing for principals, six weeks for rank/file musicians. However, the musicians can be instantly dismissed for "malingering, neglect of duty, misconduct, negligence".<sup>14</sup>

It is true to say that one member of the orchestra, particularly in a prominent position, can greatly upset every performance by insufficient concentration, wrong entries, faulty intonation, etc.. Every player has to spend many hours throughout his working life in practising, to ensure that he is able to maintain the standard he had when he joined the orchestra. If, in spite of this, his standard falls below the acceptable level, he is usually warned verbally, or has his loading reduced or discontinued. In the case of strings, he may be demoted by re-seating. (See also II.II.8.1., II.II.8.2., III.II.2.2.). Persistently bad playing following such a warning may result in an official letter of complaint about his playing.

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13. A.B.C. Musicians' Determination (No.45 of 1950), Clause 19(5). See appendix V.  
 14. *Ibid.* Clause 19(7). See appendix V.

He may be asked to re-audition, may be warned that unless his standard of playing improves within a given time, he will be given notice of dismissal. There appears to be no clear pattern of procedure, each case is dealt with as it arises.

From the musicians' point of view, abuses can easily occur. "Acceptable level" is not measurable, and its definition by the orchestra's regular conductor could easily vary according to personal bias. Also, a musician may play conscientiously for years, maintaining the standard that was good enough to have him accepted originally in the orchestra. However, the standard of the orchestra improves and he is unable to keep up with it, since he is playing his best all the time. There is no provision for such a person, he will lose his position just as if he had allowed his standard to deteriorate. In this situation, the A.B.C.'s policy is to "give him plenty of time to try to find another job".<sup>15</sup> A string player who displeases the orchestral hierarchy (not necessarily with his standard of playing), may be moved back every few weeks, until he gets the message and resigns.

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15. A.B.C. State Manager, in an interview, 1973.

A wind player in a similar situation may receive less and less loading. As all information about loadings is confidential, he can not find out the reason for his diminished loading. He realizes that complaints are likely to be ineffectual. (See III.III.1.). The obvious, yet unspecified threat may have its consequences: for he may start worrying about the matter until it does affect his playing or concentration to the point when it becomes sufficiently inferior to warrant dismissal.

#### II.II.4. Conductor.

The symphony orchestra is under the musical direction of the conductor. The conductor may be permanently employed by the A.B.C.. This was the case in the S.A.S.O. from 1949-1971, when Henry Krips was resident conductor, and, as such, conducted the majority of concerts and broadcasts. A conductor can also be engaged by the A.B.C. on a contractual basis to act as regular conductor of one of the Commission's orchestras for an extended period and appear as guest conductor with the other orchestras during that time. Such was the case in 1972 and 1973 when Ladislav Slovak, a Czechoslovakian conductor, was appointed for six months each year, and spent most of this time with the orchestra

in Adelaide. Still others are engaged to come to Australia from overseas and spend several weeks here, usually conducting one or two concerts with each of the Commission's orchestras. Each concert is preceded by several rehearsals, their number depending on the type of programme and the difficulty of the programme. Subscription concerts may get as many as 5 or 6 rehearsals, youth concerts usually have 3. Recordings (not commercial recordings, but pre-recorded future broadcasts) receive 1-3 rehearsals, depending on the difficulty of the work and the availability of time.

#### II.II.4.1. Importance of conductor.

Apart from preparing the orchestra for the concert during rehearsals and conducting the concerts themselves, guest conductors have little to do with individual members of the orchestra. Resident conductors, on the other hand, often have a great deal of say in the running of the orchestra. The conductor's assessment of individual players is one of the most important considerations in the distribution of "loading" payments. They usually head the panel auditioning prospective new members. A resident conductor's objection to

a player (usually on musical grounds, although obviously subjective feelings may become coloured by personal dislike) can lead to a player's eventual dismissal. All conductors negotiate their contract with the Federal Music Department, but afterwards have little to do with them apart from having their planned programmes submitted for approval. The resident conductor usually has regular discussions with the State Music Supervisor regarding the everyday affairs of the orchestra. Their decisions are conveyed to members of the orchestra through the orchestral manager or the leader. The individual orchestral player depends on the conductor for many things - loading, possible promotion or demotion, even dismissal, - yet there is generally very little direct communication between the two.

#### II.II.4.2. What makes a first class conductor.

The conductor is as important to an orchestra as the performer is to a musical instrument. The finest Stradivarius violin is useless without a great performer exploiting its full potential. Similarly, even the greatest orchestra is likely to sound lifeless when it is conducted by a conductor of limited ability. On the other hand, just as a great

violinist can transcend the limitations of an inferior, factory-made instrument, a fine orchestral conductor can improve the standard of any orchestra under his direction, by his ability to inspire the musicians to play to the best of their ability.

Conductorless orchestras have been formed from time to time (in the 1920s, in Moscow, New York, Budapest). More recently, the New York Philharmonic Orchestra attempted to play without a conductor for a short time after Toscanini's death in 1957. Such orchestras may on occasion, after a great number of rehearsals, produce some excellent performances. These occasions, however, will be relatively rare, and they can never achieve the standard of a truly inspired performance led by a conductor. In any case, these orchestras are only conductorless for the performance. Rehearsals are usually "conducted" either with a baton or from behind the instrument stand, by the leader of the orchestra.

The conductor has to have certain musical abilities, like his players, but he needs much more to be able to be totally in command of the performance.

Firstly, he must know the score. This does not only mean that he has to know where the music has to get slower, or where the beat changes from 2 to 3 in a bar; he has to have a thorough knowledge of the composer, his style, the exact details of the orchestration. He must be able to hear the performance as a whole, before beginning to conduct.

He must have a thorough knowledge of the craft of conducting. Remarkably few conductors know how to beat clearly, without unnecessary gestures, yet conveying to 50-100 players, throughout the piece, every detail of rhythm, balance, dynamic shading. Many conductors with undoubted musical ability fail as orchestral interpreters, because they have never bothered to learn to indicate cues, up-beats, or rhythmic changes.

A good conductor needs a highly sensitive ear, to be able to detect not only wrong notes which may be accidentally played by some musicians, but wrong notes played accurately, from incorrectly printed music; or to hear the slightest deviation from the correct intonation in the orchestra, which may occur due to a wide variety of factors, including lack of concentration on the part of the player concerned or a change in

room temperature. (See also III.I,3.).

The conductor must have a superior sense of rhythm to be able to lead and control the orchestra during the performance. In addition, he has to be forever prepared for unexpected emergencies. A soloist may forget a modulation in the concerto. Part of the orchestra may want to repeat a certain section of a composition while others continue to play the next section. A key soloist may start playing his solo passage a bar too soon or a beat too late. In each case, the conductor is required to assess the situation and correct it with the appropriate movement of the baton, within a few seconds, otherwise the whole performance may be ruined. Above all, the conductor must be able to assert his musical will over the sometimes very different musical taste of up to 100 individual, fine and experienced musicians.

Some of this is achieved during rehearsals. The conductor has between one and five three-hour calls before a performance of usually less than 2 hours of music. Some conductors take full advantage of every minute of rehearsal time; they know exactly what they want, how to

get the orchestra to play everything their way. They know all the difficult sections for various instruments or instrumental groups in the individual pieces, and allocate a certain amount of time for their adequate rehearsal. Other conductors rely on long explanations. They talk to the orchestra, seemingly for hours, about minute details in the score; but unfortunately, their beat is often lacking in the same clarity that characterizes their verbal instructions; and the result may well be a mediocre performance.

Still others waste so much time on some items that a large part of the concert always remains unrehearsed.

#### II.II.4.3. What makes a first class trainer.

Not all good rehearsal conductors or orchestral trainers are inspired performers. Conversely, not every genius is a patient orchestra coach. In fact, many great conductors are only interested in the end result, the actual performance, and find it difficult to bother with the many small details that have to be attended to, in preparing for the performance. The orchestra trainer on the other hand prepares the orchestra, not so much for any particular performance, but generally in ensemble playing, orchestral

discipline, intonation, musicianship, etc.. Many experts believe that this training job should be done by a resident conductor who should certainly be a good musician but not necessarily a great performer and whose main aim should be to prepare the orchestra. The orchestra then could be expected to respond to a great guest conductor with inspired performances.

#### II.II.4.4. Absolute leadership of conductor.

Whatever the conductor's personality, style or technique of rehearsing and conducting, whatever method he chooses to achieve his objectives, one thing is certain if he is to succeed: he has to be absolute master over the orchestra as a whole as well as over the individual musicians, for the duration of the performance. It is his artistic taste, musical ideas, that will give the performance an individual flavour that no other conductor will be able to achieve; and the role of even the greatest instrumentalist in the orchestra is to play to the best of his ability, but always within the stylistic framework the conductor allows.

#### II.II.4.5. Aloofness of conductors.

Musically, technically, in every way, the conductor should be, and often is, well above

the standard of all the players in the orchestra. That, and the fact that for the successful performance of any piece he has to assert his will over all the musicians in the orchestra, puts the conductor on a different social as well as musical, level.

Some conductors, as a result, become extremely conceited and, off the rostrum, have little or nothing to do with members of the orchestra. Even on the rostrum, they often prefer to be feared than respected. Some very great conductors have been hated by musicians all over the world for their dictatorial behaviour. Paul Klange, the tyrannical conductor of the fictional Boston Philharmonic Orchestra,<sup>16</sup> drove members of his orchestra to drink, suicide and attempted murder, in his dedicated effort to serve his idolized composers. Unfortunately Klange has his real-life counterparts in past and present.

Other conductors, often no less able, think of the fine artists under their direction as colleagues, with the same likes and dislikes, and certainly the same interests and the same

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16. Herbert Russcol and Margalit Banai, *Philharmonic*, (New York: Coward McCann and Geoghegan, Inc., 1971).

goal: the performance of some great masterpieces in the best, most meaningful way. Naturally enough, other things being equal, members of a symphonic orchestra prefer to work with these conductors.

#### II.II.5. Orchestral manager.

When the A.B.C. has a vacancy for an orchestral manager, the advertisement does not specify that the applicant should have any musical background, as the position is considered only as a special kind of office job. This view is certainly not shared in Europe or the U.S.A., where orchestral managers are usually fine musicians themselves, and consequently they are able to deal with musicians' problems more effectively. They also can, and do, assume some of the responsibilities that in the A.B.C. orchestras have to be done by the leader of the orchestra.

The orchestral manager is a member of the staff of the State Music Department, and is responsible to the Music Supervisor. His duties include making up of rosters, engagement of extra players, preparation of weekly salary slips, booking of transport and hotels, halls, etc. on country tours etc.. There is constant interaction between the orchestral manager and

individual members of the orchestra, but any benefit derived from this is limited by the fact that the orchestral manager has practically no power to act independently in any dispute. He can only act as a liaison between players and management, with a bias almost always toward the management's side.

#### II.II.6. Role of leader.

The orchestral manager's roles include acting as a liaison between players and management in administrative matters; a similar role is assumed, in musical matters, by the leader of the orchestra. Apart from being the No.1 first violin, actually leading the first violin section and playing all the solo passages written for the first violin, he has the responsibility for marking all the bowing for all the first violin parts (from which other string section leaders arrange the bowing for their respective sections). It is the leader who decides, alone, the seating position of all violinists in the orchestra, and, in consultation with other string section leaders, the seating position of all violinists, cellists and double bass players. He is a member of the auditioning panel for all prospective new players, and a member of the panel which annually reviews the "loading" situation. (See II.II.8.5.).

He is liaison man not only between players and administrative management in musical matters, but also between players and conductor, in all matters. This role often involves him in having to negotiate at times quite heated debates between highly sensitive and temperamental people.

#### II.II.6.1. Ignorance of leader's role.

Members of the orchestra are aware, of course, of the fact that there is more to being an orchestra leader than leading the first violin section. However, amazingly, they have generally no idea of the full extent of all of the leader's functions, duties, responsibilities and powers. In fact, they are no less ignorant about the roles and extent of influence on them of the people already mentioned: State manager, music supervisor, conductor, orchestral manager.

#### II.II.6.2. Training of leader.

There is no special training, musical or psychological, that prepares a violinist to the role of symphony orchestra leader. Yet he has to have considerable attributes in both these fields in order to adequately fulfil all his duties.

Musically, he is certainly expected to be the best violinist in the orchestra. He has to play all the solo passages written for first violin. He also has to have a complete knowledge of many styles of bowing, and an uncanny feeling for all intricacies of bowing, as he is not only responsible for his own playing in this respect, but for every other member of his own section, and, indirectly, of every string player in the orchestra. Most of these musicians, having studied with many different teachers, often in different parts of the world, developed greatly differing bowing styles. Whenever, in a good orchestra, this conglomeration of styles is forged into a coherent unit, it is to a large extent an indication of the leader's skill.

The leader must have a completely secure sense of rhythm. He has to be able to play in such a way that, without exaggerated movements or gestures which would distract conductor and audiences alike, he is able to give a lead to the other strings. Thus the experienced leader can reassure those who may get lost in counting, those who are not quite secure in intricately rhythmical music or contemporary music. He is the one on whom the conductor depends when he has to skip a beat or a bar to

accommodate an erring soloist; and he will make the decision to skip a beat or a bar, together with all the strings or the whole orchestra, when the orchestra has to accommodate an erring conductor.

He is often required to act as assistant conductor, or as rehearsal conductor, to prepare the orchestra before the arrival of a visiting conductor. Consequently, he is obliged to be familiar with at least a basic technical knowledge of the conductor's art.

#### II.II.6.3. Personality of leader.

The leader's personality is of the utmost importance to the orchestra. In order to do justice to the varied facets of his post, he has to combine the fiery temperament of the concert violinist and the ability to remain detached in an argument; the aptitude to be able to represent the management's viewpoint or the orchestra's, as required; and at times the comedian's genius to say some unpleasant truths and remain popular. At all times, he must have the continued respect of management, conductors, Union, and all members of the orchestra alike.

### II.II.7. Role of section leader.

Section leaders of strings study the leader's bowing markings and adjust and mark the bowings for their own section accordingly. They lead the section in playing, and play all solo passages written for their instrument. In any problem within their section, musical or personal, they are consulted by members of the section first, and thus could be thought of as liaison men between rank and file players and the leader of the orchestra. They join the auditioning panels for assessing new players intending to join their respective section. Woodwind and brass section leaders are responsible for tuning within their section, for phrasing and breathing together within their own and with other wind sections. They also join the panel at auditions deciding the suitability of prospective new players for their section.

### II.II.8. Promotion, appreciation, incentive.

New players are sometimes appointed for a probationary period of six months. Occasionally several players may be tried for limited periods for a key position, before a firm appointment is made.

#### II.II.8.1. Seating organization.

Suggested seating position for string players

is the responsibility of the leader, although for positions in sections other than the first violins the section leaders concerned may make recommendations.

In the S.A.S.O., the resident conductor is also consulted, whenever he is in Adelaide.

The seating order can be reviewed by the leader at any time.

#### II.II.8.2. Importance of seating in string sections.

Seating position in the string sections are extremely important to the players because it represents their importance in the orchestra. As salaries are the same for all players apart from principals (and as "loadings" are supposedly secret and consequently cannot represent a public esteem), seating order is the only way in which an orchestral rank and file player can obtain any encouragement in, or appreciation of, his work.

Wind players all play individual parts from individual music stands. Percussion players usually have a separate part to each instrument, but not to each player. Particularly in compositions written for large orchestras, and in many contemporary works, percussion players

have to try to condense 2 or 3 parts, sometimes even more, per player. This way the single regular percussionist of the S.A.S.O., with, on occasions, one or two extra players, plays music originally composed to be played by 8 or 9 players. The timpanist is in a better position, as he only plays his own music.

In contrast, all members of each string section play identical parts, sitting in pairs, each pair sharing one copy of the music on one stand. In the first violin section, the leader sits at the first desk, outside, i.e. closer to the audience, and the subleader or repetiteur sits on his left (first desk, inside). The next most important person is sitting at the second desk, outside, No.4 is second desk, inside, etc.. The same system applies to all string sections. Both the system and its application are full of TCP.

### II.II.8.3. Futility of appeal.

When a string player is demoted by the leader (by being reseated to an inferior position), he can appeal against this decision to the orchestral manager or through him to the Music Supervisor. Such appeals are invariably passed back for review to the leader who made

the original decision; consequently they are usually ineffectual.

#### II.II.8.4. Lack of ambition.

Incentive, or lack of it, is a very serious problem in any symphony orchestra. Once a young player has joined, say as a last desk inside second violin player (i.e. the very bottom of the pecking order), there is very little incentive, apart from security, that would make a player *want* to try to get ahead (literally) in the orchestra. Salaries are fixed, seating order changes only exist for strings and are open to favouritism or other abuse, and the only other possibility for the A.B.C. to recognize any individual in preference to another, is the "loading".

#### II.II.8.5. Loading.

The proficiency loading can be given to any member of the orchestra. The amount, varying from \$2 to \$28 weekly, is reviewed yearly by a committee comprising the regular conductor of the orchestra, the leader and the Music Supervisor. The purpose of this system of periodic extra payments to some members of the orchestra is presumably an attempt to provide some incentive. In fact, it is without a doubt the most upsetting aspect of A.B.C. employment.

Members of the orchestra do not know exactly what aspect of their playing or behaviour or potential it rewards. The exact amount given to each player is kept secret, and as a result everybody is forever trying to find out who gets what. Incorrect guesses add to resentment, bitterness and often frustration, as players feel that while they do their best for the orchestra, others may benefit by pleasing someone in the hierarchy by some aspect of behaviour which is kept secret. The system is open to all sorts of abuse, from personal grudge by a member of the panel against one of the players, to very "proficient" musicians being completely overlooked, simply because it is extremely difficult to notice a player individually who is doing a most conscientious job playing the violin artistically, with technical competence or even some brilliance, but sitting amongst ten or twelve players who all play identical parts. Yet if the loading is indeed given for proficiency, such a player would undoubtedly deserve some recognition. Clearly, it is almost impossible to be totally fair in allocating different amounts of money in a completely reliable way, to a number of musicians differing in ability, potential, artistry, application, punctuality, co-operation with the conductor,

or in a dozen other important aspects of personality. Financial reward of some sort certainly indicates appreciation, but using the "loading" system is not a satisfactory method.

#### II.II.8.6. Appreciation.

Orchestral musicians are, however, sensitive artists, who need some sort of appreciation, at least as much and possibly more, as other people in other work situations do.

##### II.II.8.6.1. Solo, chamber music, broadcasts.

The A.B.C. encourages outstanding artists in the orchestra to do some solo playing or chamber music.

Occasionally a member of the orchestra, usually a section leader, will be engaged to give a concerto performance with the orchestra. This is never a major event, like a subscription concert or a youth concert, but may be a free afternoon concert, or a school concert, or perhaps a concert in a small country town where it is not profitable to engage a big name soloist. Nevertheless, an engagement of this sort certainly indicates recognition. However, the physical difficulties and mental strain involved in playing a concerto once every three or four years is considerable, and many capable

players prefer not to take advantage of the opportunities thus offered. More orchestral soloists take the chance of an occasional broadcast, either with piano or in chamber music groups, to keep themselves artistically above the necessary uniformity of the orchestra.

II.II.8.6.2. Standing, taking bow.

Another method of appreciation can be shown to individual artists by the conductor. After the performance of an item in which the player concerned has a particularly difficult or exposed solo, and does it outstandingly well, the conductor may make him stand up on his own, to take a bow.

II.II.8.6.3. Difficulty of appreciation shown to rank/file.

The difficulty with this, as well as with all other methods of appreciation discussed so far, is that it can only single out solo players, whereas the many non-soloists who comprise the bulk of the symphony orchestra are also competent instrumentalists, often fine artists, and above all, sensitive human beings, who need to feel that their conscientious, many years of study, their love of their work, their daily practice and their everyday contribution to the orchestra is being noticed and appreciated.

#### II.II.8.6.4. Praise.

About the only mode of appreciation that can come in the way of a rank and file player, is praise.

##### a./official:

Official praise is unlikely, as the management can hardly be expected to single out a musician in the middle of his section. The conductor certainly should, particularly if he is associated with the orchestra for an extended period and gets to know the individual players. Being thus noticed occasionally by a conductor would not only be gratifying to a "forgotten" player, but serve as an incentive for continued hard practice.

It is partly for this reason, to help the conductor in being able to "get close to" rank and file players, that the Melbourne Symphony Orchestra has recently introduced a system of seating rotation. This arrangement also helps the players adjust to different seatings and provides some incentive for work since they know they can be called to the front of the section any time and thus be more exposed than in their original position. Another argument in favour of this method is that it makes the sound of the various sections more homogeneous as the best players are not all in the front,

but evenly distributed. All players of each string section rotate with the exception of the section leader, but the concert programme lists the players in pecking order.

This practice has not been adopted in Adelaide.

b./from leader, section leader, critics:

Praise from the leader of the orchestra or the section leader can only be general, praising the whole section, otherwise it would sound objectionably condescending. Similarly, critics may, and occasionally do, single out some sections of the orchestra for praise, but can hardly single out individuals. Indeed, it is one of the most frustrating aspects of playing in a section, that while consistently bad playing, faulty intonation, incorrect bowing, noticeable behavioural mannerisms, etc. are easily spotted even by not very knowledgeable or discriminating members of the audience, consistently fine playing, correct intonation, accurate bowing and lack of any conspicuous mannerisms merely serve to reinforce the musician's anonymity.

#### II.II.8.7. Lack of incentive.

Lack of incentive is not only the result of the lack of praise or of the failure of the "loading" system. It is a combination of

many factors, social, musical and economical, not necessarily in this order. Whatever the reason, the result is loss of motivation to excel, loss of ambition to improve, and the resulting inevitable mediocrity.

#### II.II.8.7.1. Social.

Socially, the symphony orchestra musician feels that he is not considered highly enough in the eyes of the average person, that, in fact, the average person does not even realize that playing in a symphony orchestra is a full time occupation. The thought of a musician as a professional man will strike this average person as something odd, almost freakish and he would find it difficult to even try to compare his status to that accorded freely to such socially accepted professionals as doctors, lawyers or scientists.

The musician in an Australian orchestra is fully aware that this situation is different in many other parts of the world; that symphony orchestra musicians in Vienna, Berlin, Amsterdam, or Moscow, Prague, Budapest, are highly esteemed by all, and in fact, belong to a select *élite* of society. This knowledge only adds to his sense of futility and frustration.

A comment in *The Orchestral Musician*<sup>17</sup>

emphasizes this:

"The exodus of top-ranking musicians from our orchestras to University posts and other forms of musical employment is a direct result of the community's lack of appreciation of the skills required and the stress experienced by orchestral musicians".

#### II.II.8.7.2. Muſical.

Musical incentive within the orchestra is shared by the same soloists who are usually the only ones able to benefit from the chances offered for musical incentive outside the orchestra. They play all the important solo passages, therefore in spite of the conductor's individual interpretation of the piece they still have a chance for musical self-expression. They also have an opportunity to show what their artistic capabilities are, not only to the A.B.C. or the conductor and the audience, but, more importantly, to their colleagues, thereby earning and maintaining their respect. Again, rank and file players miss out. To be sure, playing great music under a first rate conductor in a good professional symphony orchestra provides some positive stimulus to the dedicated section player; but as these moments of real pleasure are relatively rare compared with the many

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17. "High Strung", *The Orchestral Musician*, June 1971, p.5.

hours of sheer hard labour in playing strange sorts of music, or struggling to stay with (or play in spite of) the beat of an incompetent conductor, the section player has generally little intrinsic reward for his music making.

#### II.II.8.7.3. Financial.

In most jobs and professions, it is considered logical that experience increases the value of performance, and consequently is worthy of some reward. Workers who stay at the same factory for a number of years get bonus payments or an increase in pay. Lawyers and surgeons charge much higher fees, once they are considered experienced in their specialized field of work. In music, too, experience is essential for mature performance. Several years' experience in a symphony orchestra gives the player security to handle difficult passages with confidence, to know major works of the standard repertoire, to be able to interpret the gestures of any conductor, however unconventional his beat may be, and to be able to help the younger, more inexperienced players who would not be able to cope without the help and guidance of the older, experienced players around him. Yet financial reward for experience is non-existent for orchestral musicians.

The players start on full salary. There are no increments annually or periodically. The only thing that reminds orchestral musicians of the amount of time they have spent in the orchestra is the fact that with each passing year their insecurity increases.

## CHAPTER THREE

TENSION CREATING PROBLEMS IN A  
SYMPHONY ORCHESTRAIntroduction.

The interviews with 21 members of the South Australian Symphony Orchestra (see I.6.3.) brought to light 177 separate TCP. These were carefully checked, overlaps eliminated, obviously groundless complaints or apparently trivial grumbles omitted (i.e. boredom due to the type of music played, boredom of studio broadcasts, tension created by a colleague's tone that does not blend). Isolated, unsubstantiated complaints were also left out. The remaining items were re-grouped under 17 headings. These were later further rearranged and grouped under four main headings:

- I. TCP inherent in any symphony orchestra.
- II. TCP caused by some perceived fault in the A.B.C.
- III. TCP peculiar to S.A., i.e. members of the S.A.S.O.
- IV. TCP due to personality factors.

All the complaints listed under the following headings are actual TCP, repeatedly emphasized during interviews:

III.I. TCP inherent in any symphony orchestra.

- III.I.1. - in the musician's relation with the conductor.
- III.I.2. - in the musician's relation with the management.
- III.I.3. - in the musician's relation with colleagues.
- III.I.4. - in the musician's relation with himself and his instrument.

III.I.1. - in the musician's relation with the conductor.

- III.I.1.1. It is essential for the orchestral musician to accept his role of complete subservience to the conductor, even when the conductor is incompetent or unmusical or offensive.
- III.I.1.2. The conductor's musical taste has to be allowed to override the musician's artistic sensitivity.
- III.I.1.3. Players may be so severely affected by certain conductors' unfair, vindictive, harassing behaviour that they may feel driven to leave the orchestra or even to quit the profession.
- III.I.1.4. Musicians are upset by some conductors' display of apparent favouritism toward certain players.
- III.I.1.5. Players are unable to feel respect toward some conductors (this creates a conflict because of III.I.1.1.).
- III.I.1.6. Musicians have to put up with annoying habits or behaviour on the part of some conductors.
- III.I.1.7. Musicians find the rehearsal habits of some conductors extremely frustrating or irritating. In

this category there are:

III.I.1.7.1. conductors who talk incessantly instead of actually rehearsing; conductors explaining in great detail the history and content of the composition, instead of indicating the style by their beat;

III.I.1.7.2. conductors who appear to have no idea about the time available for rehearsal, waste most of the rehearsal time on one or two items, leaving little or no time for the rest of the programme;

III.I.1.7.3. conductors who call trombones or contra bassoon for a 10 o'clock rehearsal, let them wait around doing nothing till 12.45 before calling them in for a 15 minute run-through.

III.I.1.8. Musicians are fed up with conductors who are obviously unprepared. They could be:

III.I.1.8.1. consistently inaccurate in their beat;

III.I.1.8.2. unable to correct points of balance or intonation;

III.I.1.8.3. technically ill-equipped to conduct.

III.I.1.9. Musicians are bored and frustrated by conductors who confuse rehearsing a piece with merely repeating it endlessly, often without any comment.

III.I.1.10. Even the "favoured" musicians of a long-term resident conductor feel that some time limit should be put on the engagement of regular conductors. Too long a tenure leads to inevitable predictability,

lack of stimulus, lack of interest, boredom,

III.I.1.11. Orchestral members feel they should have a say in the appointment of a regular conductor.

III.I.1.12. Some musicians are concerned, confused and bewildered by the knowledge of their dependence on so many different people, and by their ignorance of the exact extent of the influence on their life by the conductor, even outside the concerts he conducts.

III.I.2. - in the musician's relation with the management.

III.I.2.1. Audition. This is necessary, but it is very hard to have it conducted in a completely fair way. If the auditioning player is visible to the panel, they may easily be biased by his/her sex, appearance or some unimportant and irrelevant mannerism. If the player is directed to play behind a curtain, the situation is so unreal and nerve-racking that he may find it impossible to play to the best of his ability. Whichever way the audition is arranged, audition-fright may be quite crippling for some musicians, regardless of their preparedness.

III.I.2.2. Difficulties in being evaluated and appreciated (discussed in II.II.8.6.3.).

III.I.2.3. Not being treated as an individual. The orchestral musician is occupying his position after, on the average, 6 years' concentrated study in the case of wind players, 10-12 years in the case of strings. Part of the requirement for the audition is usually

the performance of some difficult solo work from the concert repertoire. Yet musicians who pass this severe test are deprived of their individuality the moment they enter into the orchestra. Not only do they have to play every phrase according to the wishes of the conductor, but as a rule they will be treated as mere cogs in the wheel, with no individuality at all. Thus Mr. Jack Smith the brilliant young violinist who on the strength of an excellent audition is invited to join the orchestra, will overnight become a nameless "second violins, last desk, inside".

III.I.2.4. Feeling the need for praise. Particularly in the light of the above comments, the nameless player needs to be constantly reassured that his work is noticed and appreciated. (See also II.II.8.6.4.).

III.I.2.5. Women, in almost every orchestra, feel some discrimination against them. In spite of the fact that wherever women musicians are engaged in a symphony orchestra they always receive the same salary and have the same working conditions as their male colleagues, in the eyes of many employers, conductors and male musicians alike, the symphony orchestra is, or should be, a man's domain. Most orchestras in England and the United States did not engage women (with the possible exception of a harpist) until after the Second World War, when shortage of available men forced managements to accept women. Some conductors fought against the acceptance of women wherever possible. Sir Thomas Beecham is credited with the only half-facetious

reason given for this attitude: that pretty women in the orchestra were distracting their male colleagues, and ugly ones were disconcerting to the conductor. A more serious attempt to find the reason for this general attitude seeks to blame the essential difference between males and females in coping with tension. As there is always some tension in a symphony orchestra, it is better to have men who usually get rid of their problems by attacking them in a straightforward way, rather than women who are more likely to resort to intrigue. Other reasons given, from serious to trite: women have less physical strength and endurance than necessary, particularly for brass instruments; they are unreliable in the short term because of their periods, in the long term as they tend to get married or have children and leave the orchestra.

Musically no one questions that women are equal to their male colleagues in every way.

III.I.3. - in the musician's relation with colleagues.

III.I.3.1. Anxiety about the musician's standing among his colleagues.

III.I.3.2. Anxiety about criticism (personal or musical) from colleagues.

III.I.3.3. Anxiety about achieving a good musical balance.

III.I.3.4. Anxiety about the ability to tune correctly. The degree of sensitivity of the ear to pitch varies

slightly from player to player. In addition, wind players find it difficult, particularly in cold weather, to reach the required pitch, whereas strings like to tune their instruments slightly sharp, for extra brilliance. This can cause much serious friction between wind and string players.<sup>1</sup>

III.1.3.5. Jealousy, particularly between wind and string players. Strings resent that they generally had longer years of study than wind players. They envy the wind soloists' opportunity to display their artistry in a way which is denied them in the middle of their section. Wind players, on the other hand,

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1. The orchestra tunes to the standard tuning frequency of 440 Hz for treble A, as recommended by the International Organization for Standardization (ISO) in 1939. Not every member country accepted this recommendation, and periodically there have been various attempts to alter it. One difficulty is that even the experts of the ISO realize that it is almost impossible to achieve complete tuning accuracy. They simply advise musicians to observe the recommended frequency "as closely as possible" when tuning their instruments. The recommendation does not mention temperature at all, yet it is one of several major factors (the others being humidity and atmospheric pressure) that affect the pitch. String instruments can be tuned accurately by the players, regardless of the temperature. In contrast, most woodwind instruments are tuned, when made, to a pitch of A=440, at a constant temperature of 72°F. Any deviation from this changes the pitch of the instruments - higher in heat, lower in cold, - at different rates for instruments of different sizes and built of different materials. In addition, wind instruments often get out of tune in cold weather, due to the difference in the warming of the inside and outside of the instrument. Compensation can usually be effected by the players, by various means, but only with varying degrees of success; the conductor should be well aware of the players' difficulties in this regard.

are only too aware that their every note can be separately heard. They have to practise their orchestral parts to keep up their standard, as demotion for them can only mean dismissal, as a rule. They envy string players being able to half-heartedly saw away in the middle of the section, knowing that even if found out, they are relatively safe.

III.I.3.6. String players have a serious problem in sitting in twos, sharing a copy of the music. Tension is created when a short-sighted and a long-sighted player can't agree how far to put the music stand; when one of the pair believes in remembering most of the conductor's instructions in order to have a fairly clean copy to play from, and the other is in the habit of meticulously marking bowings, rests, dynamics, other instructions, until the notes of the printed music are hardly legible; when a chain-smoker puts his burning cigarette on the stand and the smoke burns the eyes of his non-smoking partner.

III.I.3.7. Solo players are invariably distressed when other players in the orchestra stare at them during difficult solos. It makes concentration more difficult, makes the audience aware that a difficult solo is being attempted with the possibility of a wrong note or a cracked entry; and if the stare occurs after the solo (often innocently, by a colleague who simply looks absent-mindedly to see who played the solo so well), the soloist who in his complete concentration is possibly unable to assess the degree of success with

which he had just negotiated a difficult passage, may be quite dejected, explaining the stare as a sign of criticism.

III.I.3.8. Some musicians develop irritating habits and mannerisms. These include beating time with the foot (curiously often unevenly or out of rhythm, by players who play, in spite of this, very evenly and rhythmically), or excessive body movements, mumbling while playing, etc.. Any of these habits disturb the concentration of the other players.<sup>2</sup>

III.I.4. - in the musician's relation with himself and his instrument.

III.I.4.1. There is an absolute need for any professional musician to be in peak physical and mental health all the time, to be able to cope with the constant strain of peak concentration, combined with the maximum, precisely controlled finger dexterity and, in wind players, perfectly regulated lip and tongue movements. The sedentary nature of the profession does not help and many musicians follow rigid routines of physical exercises to keep themselves prepared.

III.I.4.2. Constant worry about general health is compounded in all musicians by a fear of injury to

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2. Camden warns against this clearly: "Swaying about when playing in an orchestra can be most annoying to one's neighbours. Grunts and groans, excessive fidgeting with reed and instrument, and pulling unnecessary faces, will also not endear you to your colleagues". Archie Camden, *Bassoon Technique*, London: Oxford University Press (1962), pp.32-33.

hands, which of course could end a performer's career, and in wind players, anxiety concerning their lips and teeth.

III.I.4.3. Symphony orchestra musicians are aware that in any performance, concert or broadcast, constant perfection is expected of them. No matter how accomplished and experienced they are, they can only attempt to play at the required standard by a prolonged top mental effort. As the limit of concentration, as established by Piperek (I.2.5.1.) is no more than 20-30 minutes, and as the duration of the average concert is two hours, maintaining peak concentration for the whole duration of the concert requires almost superhuman effort from all players.

III.I.4.4. Many musicians experience some sort of anxiety about concerts, characterized by physical and mental symptoms. The anxiety may manifest itself before, during or after the concert concerned.

III.I.4.5. Before the concert, the musician will find that he is thinking about little else, perhaps for days; if there are insufficient number of rehearsals, he will be particularly worried; he will probably experience an upset stomach, feel miserable or "flat", apathetic, for days preceding the performance; feels unable to relax, gets jittery, nervous, and takes it out on his family (many a musician's child grows up being told by mother several times weekly: "never mind dad, he is a bit mad today, he has a big concert coming up"); he will be generally bad tempered.

III.I.4.6. During the performance even experienced musicians may experience anxiety symptoms when getting on stage; inexperienced players may be so frightened about trying to be up to standard that they may be almost paralysed with fear; there will be a particular anxiety for all players about intonation and internal musical balance. Soloists may perspire profusely, wind players may suffer from breathing difficulties.

III.I.4.7. Section leaders have the additional responsibility of their section, and, particularly when the section includes a young or inexperienced or inferior musician, whose carelessness or inability could reflect on the standard of the whole section, the conscientious section leader will be under tremendous tension.

III.I.4.8. Doubling players have an added anxiety about the readiness of their second instrument (a flautist may have only a bar or two to carefully put down his flute, pick up the piccolo, prepare his embouchure and play, having kept his eyes on both the music and the conductor during the change).

III.I.4.9. In addition, reed players always appear to be concerned with, and worry about, their reed. This is not unjustified since an unresponsive or squeaky reed can ruin an otherwise excellent performance.

III.I.4.10. Conductor Edouard van Ramoortel complained<sup>3</sup>

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3. Edouard van Ramoortel, "The Future of the Orchestra", *Music Journal*, XXVII, No.6 (1969), pp.17+.

"The standards are rising all the time. Today the concert must be readied in two or three rehearsals; a few years back, for example, the celebrated Arthur Nikisch was allowed sixteen to twenty sessions! This condensation of achievement falls on the shoulders of the conductor".

Stokowsky endorses this view:<sup>4</sup>

"Contemporary music is demanding. It takes more time to study it, more mental concentration in rehearsals and performance, more physical effort to persuade players to respond to one's idea of interpretation, more concentration in phrasing and balance between instruments".

Whilst both Ramoortel and Stokowsky are right about the difficulties of performing contemporary music due to the demands of the music and the inadequate rehearsal time, they both err in assuming that the difficulties are experienced only by the conductor. Surely, if "the concert must be readied in two or three rehearsals", every member of the orchestra is required to practise more, concentrate harder, assume more responsibility. Surely, the "more physical effort" needed to "persuade players to respond" is necessary because the intellectual demands made on the players by contemporary music is greater than in "standard repertoire" pieces. It is often this attitude of conductors and critics that drives musicians even further away from contemporary music. There is not much point in striving to do something which is much

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4. Leopold Stokowsky, "Contemporary Music is Demanding", *Music & Artists*, IV No.3, (1971), p.14.

more difficult and less satisfying intrinsically than the usual, when from the musicians' point of view the difficulties are not even recognized, and hence the effort can not possibly be appreciated.

III.I.4.11. Alvin Toffler makes the interesting observation in *Future Shock*<sup>5</sup> that together with the general acceleration of most of our activities, music has been gathering speed over the last few centuries. As a result he claims that the way we play the music of composers like Bach, Haydn, Mozart, is faster than the tempi at which these compositions were played at the time of their composition. "We are getting Mozart on the run".

Not only is it likely that this observation is correct, necessitating improved technical ability by all professional musicians; since the advent of the gramophone record, and particularly since the improvements in recording techniques and editing techniques which make it possible to produce virtually faultless performances, this improved technique has to be much more accurate than before. The orchestral musician, just as much as the greatest concert artist, has to compete with his own recording.

III.I.4.12. Naturally, instruments have to be maintained in first-class playing order. Nevertheless, accidents can, and do, happen, and musicians are continuously apprehensive about the possibility of a

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5. Alvin Toffler, *Future Shock*, (London: Pan Books Ltd., 1971), p.159.

sticky brass valve, a leaking woodwind pad or a fraying string.

III.I.4.13. After the concert the tremendous tension does not disappear immediately. Many musicians report the solo playing anxiety to persist for several minutes after the solo has been played, and the general concert nerves to be present for perhaps hours after the performance. The feeling is a combination of complete physical and mental exhaustion, combined with anger, shame, worry about things that went wrong during the concert, slow relaxation, relief that it is over, anxiety about the press criticism next day, sometimes the beginning signs of fear and apprehension about the next concert.

III.I.4.14. The irregular hours of work, the essential irregularity of the working roster, and the physical restrictions of the instruments, combine to affect everyday eating, drinking, sleeping, sexual habits of the members of the orchestra.

III.I.4.15. Wind players usually refrain from eating anything, apart from perhaps light snacks, during the afternoon and evening of a concert. Eating full meals would make some players quite uncomfortable, others would be aware of blood going to the stomach instead of the brain, and somehow impairing the ability to concentrate.

III.I.4.16. Normally heavy drinkers drink in extreme moderation or not at all. By the end of the concert the musicians are extremely hungry, thirsty and ex-

hausted, needing to "unwind". The result is often overindulgence in food and drink late at night. This is probably a contributing factor to the high incidence of stomach complaints amongst orchestral musicians.

III.I.4.17. Some musicians feel the need for sexual activity shortly before a concert. Others, on the contrary, would consider it harmful, as any physical exertion is considered harmful, affecting nerves and muscles.

III.I.4.18. Orchestral musicians work when others relax, and relax at times when many non-musicians are asleep or at work. This leads to some extra-marital liaisons between colleagues in a symphony orchestra, particularly on tours.

III.II. TCP caused by some perceived fault in the A.B.C.

1. - General bad management.
2. - Insecurity.
3. - Finance.
4. - Appreciation.

III.II.1. - General bad management.

III.II.1.1. Confusion about roles in the hierarchy.

This is most upsetting, considering the variety of people on whom an orchestral musician depends at various times. The aspiring orchestral musician addresses his application to the Administrative Services Officer. He

plays an audition to a panel comprising the Music Supervisor, the leader of the orchestra and the resident conductor. If successful, his letter of engagement will be signed by the State Manager. He will be handed his roster sheet by the orchestral manager. The first programme on his desk will have the approval and signature of the Federal Director of Music.

If he has any serious problems, he will be told by any of these people that his request or problem will be submitted to Sydney. "Sydney" seldom has a personal name or even a title, yet Sydney is all-powerful. The orchestral musician is confused, insecure, but unable to break the system. He suspects that there may not even be a "Sydney", that it is just a name used by all and sundry, whenever the procedure is not clear, the problem at hand is unusual, or a departmental incompetence has to be camouflaged. "Sydney" is the apparently bottomless receptacle for everybody's passed bucks.

#### III.II.1.2. Letter of engagement.

The letter of engagement to the new member of the orchestra contains no information about the position; musicians are supposed to be experienced, or learn by trial and error on the job. Young musicians go through an unnecessary stage of initial anxiety, caused mainly by their uncertainty about job expectations. True,

the sentence "The conditions of employment will be those laid down in the terms of the Musicians Determination No.45 of 1950" appears in the letter, but its importance somehow escapes the average musician who is not very interested in legal documents. As a result, few orchestral musicians ever take the opportunity to find out the details. Even if they did, actual conditions involve more than just salary, hours of work and sickness benefits. Orchestral experience is only gained by years of work in a symphony orchestra. Somehow by the time a player acquires some confidence through experience, he also accepts apprehension, nervous tension and worry as inevitable by-products of his profession.

#### III.II.1.3. Restrictions re outside engagements.

The A.B.C. now claims that it contributes greatly to the player's superannuation and this entitles it to his exclusive services. However, it is a fact that the A.B.C. insisted on this restriction years before any superannuation scheme was ever introduced into the orchestras.

#### III.II.1.3.1. Reason for outside work.

Orchestral playing is very one-sided and demanding. Many musicians can perform their orchestral duties better if some other type of activity, often of a musical but non-orchestral nature, refreshes them between orchestral rehearsals and concerts.

Realizing this, the A.B.C. often encourages solo players to play concertos or chamber music (II.II.8.6.1.). However, not everybody in an orchestra is a good soloist or chamber music player and there seems no valid reason why these musicians should be in any way penalized when they try to find their recuperative recreation in session work or jazz or whatever, so long as this activity in no way interferes with their ability to do a conscientiously and consistently good job in the orchestra.

#### III.II.1.3.2. Faulty logic of restrictions.

The restrictions on outside work are necessary, according to the A.B.C., as without them some musicians would accept so many extra engagements that these would interfere with the player's A.B.C. commitments. Responsible musicians on the other hand, do not like being treated like children. They are willing to take responsibility for knowing how much extra work they are able to do well, and are willing to face the consequences if they deserve criticism. It is also true that the A.B.C. does not attempt to put restrictions on teaching; yet surely it is just as possible to be tired from too much teaching as from too much playing.

#### III.II.1.3.3. Diversity of players.

Different people have differing ability regarding the work load they are able to handle. In any job, some people will be content to do only the bare minimum

required of them while others are able to do a great deal of overtime, take home work for the weekend, and as a hobby, build their house or their furniture in their spare time. As long as these extra activities do not interfere with their main job, nobody intervenes.

#### III.II.1.3.4. Meaning of exclusivity.

The A.B.C.'s right to exclusivity should merely mean the A.B.C.'s right to insist that a permanent member, unless prevented by ill health, does all calls rostered by the A.B.C. and does not accept any engagement from rival broadcasting and television networks without permission.

#### III.II.1.3.5. Application form.

The meaningless printed form on which players are expected to apply for outside work (II.II.3.2, footnote, also Fig.6), appears designed to frighten players from even attempting to apply. If some of the restrictions regarding extra work were eased, probably not many more musicians would attempt to do extra jobs than at present; but a great cause of tension would be removed.

#### III.II.1.4. Limitations of the effectiveness of the orchestral manager.

The immediate superior of the players in the orchestral hierarchy seems to be the orchestral manager. He has

no clearly defined areas of power and responsibility. In practice he is able to function effectively only in constant consultation with the leader. If he had a well established musical background and more clearly defined areas of influence, his could be another, independent voice, qualified as well as empowered to arbitrate in musical as well as personal matters, in disputes over seating or loading. This way appeals would be more effective, too.

### III.II.2. - Insecurity.

#### III.II.2.1. Fear of losing job.

##### III.II.2.1.1. Doubtful permanency.

The A.B.C. keeps referring to orchestral positions, informally, as "permanent". This permanency, however, is not spelt out, and is in marked contrast with A.B.C. staff positions (see II.II.3.2.).

##### III.II.2.1.2. Personal files.

The A.B.C. has a file on all members. Nobody is certain what the files contain, occasionally even their existence is denied. They are sure to contain complaints and criticisms about the musicians, personal and musical, by conductors, management, colleagues. Thus any accusation, however unfounded, will be permanently recorded. The musicians can never get access to the files and those who have reason to believe that certain conductors may have complained to the A.B.C. about them, or who feel that some of their colleagues

are trying to prejudice the management against them by periodic complaints, live in permanent fear. Unless they receive an official complaint in writing, they can never be certain if there are any adverse entries in their file; or, should there be some, if these could be used to cause their dismissal. They also suspect that once an item finds its way into the file, nothing will remove it; that a musician may successfully defend himself against unfounded allegations, musical or personal, only to have the documental evidence of his successful defence added to the file, next to the original unfounded allegations; and if or when, perhaps years later, another allegation is made against him, the very presence of the previous item will be almost enough to have him convicted. Secret files indicate police-state methods. They can, and do, make many orchestral musician's life one of permanent anxiety with their constant threat to job security.

#### III.II.2.1.3. Confusion about superiors.

The complexity of the A.B.C. hierarchy and the ambiguity of some of the positions are contributing factors to an unbelievable amount of ignorance on the part of the players regarding the sphere of influence and power of various people on whom they depend. They are concerned, confused and frustrated by their dependence on so many people, some with apparently overlapping powers and

responsibilities, i.e. conductor, leader, section leader, orchestral manager, music supervisor, director of music, State manager. Some of the officials concerned appear to be uncertain regarding the extent of their own powers. Very seldom can a musician approach one of them with a problem and get an instant, firm decision. The usual way of dealing with problems is to submit them to someone else in the local hierarchy, or to have them further submitted by the local authorities to Sydney.

III.II.2.2. Fear of losing face.

III.II.2.2.1. - by being re-seated.

For the strings, the dreaded sign of demotion is being re-seated further back in the section, or transferred from the first violin section to the seconds. The music played will be identical with the section, very similar between firsts and seconds; the salary will probably be identical; a violinist's exact position in his section is never going to entitle him to any privileges. Nevertheless, re-seating demotion is not only considered something rather shameful in front of the other musicians, it is obviously noticed by audiences, who, it is assumed, know its significance and may feel something like contempt for the musician whose standard of playing is clearly deteriorating.

III.II.2.2.2. - by losing loading.

Similarly, the diminished or discontinued loading is not only a security warning for the future, it is a humiliating sign of instant disgrace. As in most cases it is not the logical or direct consequence of any action on the part of the player, and as no explanation for it is ever offered by the management, the threat it imposes can assume almost Kafkaesque proportions.

III.II.2.3. Fear of unknown criticism.

In many other types of work situations, criticism of a person's behaviour or performance is open and automatic. The orchestral musician is only too aware that at times his behaviour or performance is open to criticism and he would often prefer to have it openly discussed, giving him an opportunity to defend himself or to effect changes, as necessary, rather than help to perpetrate the objectionable behaviour or performance by not discussing it.

III.II.3. - Finance.

III.II.3.1. Salary increases.

Orchestral salaries have risen considerably over the last few years but then so have other salaries. Compared with other professions, the salary of orchestral musicians declined persistently over the last fifteen years. *The Orchestral Musician*<sup>6</sup> found

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6. "Second-Class Citizens?", *The Orchestral Musician*, August 1972, p.1.

in 1972 that

"in order for the salary of an A,B,C. base-rate musician to maintain its relative position with that of an A.B.C. announcer (top grade), the salary would have to be increased by seventy per cent".

When the long period of study necessary for musicians is taken into consideration, together with the need for continued practice throughout the musician's playing life, the profession can only be compared to other professions which demand long periods of training followed by the requirement for continued study of some sort: doctors, lawyers, architects, etc..

#### III.II.3.2. Salary increments.

Salary increments may be introduced to correct one serious fault in the system of orchestral remuneration: that musicians with twenty-five years of orchestral experience receive exactly the same salary as eighteen-year-old completely inexperienced new players. These young musicians can only function in the orchestra because they are surrounded by older, experienced players who offer their advice, teach the newcomers many details and intricacies of the profession which are not taught by the conservatoria - how to count a very large number of bars rest, how to follow the beat of an inefficient conductor, how to resist the temptation to register opinions of music, conductors or colleagues by facial expressions. Regardless of the merits or disadvantages of the loading system, acknowledgement of the value of

experience can only be shown by systematic increments. Whether these increments should replace loadings as Peter Kyng argues in *The Orchestral Musician* (July 1972), or combine with them in a new system proposed by A.H. (*ibid.*, August 1972), is irrelevant at this point. In some form it should be introduced.

### III.II.3.3. Lack of sufficient differentiation.

The difference in salary between the highest and lowest paid members of the orchestra is not enough. As instrument allowance is now received by all members of the orchestra, it can not be considered as an extra payment, but it combines with the rank and file salary to form the actual base rate. Additions to this come from loading (the scope of which is strictly limited), doubling money (for a few instruments only) and principal allowance (a fixed amount, at present \$15.95, or 9.426% of the base rate). String principals carry an enormous extra responsibility in being musically accountable for their sections. Wind principals are the soloists of the orchestra, often instrumental virtuosi of world standard. The difference between what they give to the orchestra, and the contribution of a rank and file player is difficult to express in percentages. Besides, every case should be individually negotiated, judged on personal merit. In this case the fair percentage, over the base rate salary, would probably come on the average to between 50 and 100 per cent.

#### III.II.3.4. Criticism of loadings.

Most musicians are not sure about the way the loading system operates, but almost without exception they consider it unfair, open for all sorts of abuse, and unsuitable in its present form as either incentive or reward. (See II.II.8.5.).

#### III.II.3.5. Subprincipals.

Sitting next to the section leaders, subprincipals are in a particularly unenviable situation. They have to possess the same qualities as the section leaders, both musically and personally. In case the section leader is ill, they are expected to step into his shoes, lead the section, play all solos, often without any rehearsal, and without the benefit of constant exposure this can be a terrifying experience. Yet subprincipals are considered rank and file players, with no special privileges or financial reward. Only on the occasions when they actually act in a principal capacity, they receive the almost nominal principal allowance.

#### III.II.3.6. Repetiteur.

The repetiteur, (the Deputy Leader) is considered a principal, but, apart from standing by to lead the orchestra whenever the leader is conducting or ill, he has none of the duties, responsibilities or influence associated with the leader's position. He is not on

any of the committees, he is never consulted on personnel matters, and he is no closer to direct contact with conductors and management than rank and file musicians are.

### III.II.4. - Lack of appreciation.

#### III.II.4.1. General lack of incentive.

There is very little chance in the profession of symphony orchestra musicians for promotion, incentive, appreciation (see II.II.8.).

#### III.II.4.2. Doubling.

Doubling is not appreciated. Players who are able and willing to perform a second instrument when required, are not sufficiently rewarded by the small doubling fee they receive. They feel that neither audiences, nor conductors, management, or even their non-doubling colleagues are aware of the extent of their skill and difficulties. The *embouchure*, the correct lip-position of the player, as well as the fingering and playing technique, is similar but not identical, for flute and piccolo, for oboe and cor anglais, for clarinet and E flat clarinet or bass clarinet, for bassoon and contra bassoon. Many hours of extra practice are required to enable the player to be able to change instruments in the middle of the concert and play both instruments equally well. In addition, the musicians have to purchase and maintain extra, expensive

instruments (the A.B.C. owns contra bassoon and bass clarinet but no E flat clarinet, piccolo or cor anglais). In the case of reed instruments, (cor anglais, E flat clarinet, bass clarinet, contra bassoon), the players have to buy and adjust, or make, reeds for these instruments.

#### III.II.4.3. Experience not appreciated.

No amount of music study enables a young musician to cope with all the requirements of a symphony orchestra. An experienced player is familiar with the standard repertoire, he knows where performance problems are likely to occur, he can anticipate and avoid, or quickly correct, mistakes in rhythm, intonation, balance. When disaster threatens the performance due to incorrectly made repeats or miscounting of bars or a conductor's mistake, young players are likely to panic, whereas experienced musicians can assess the situation in a matter of seconds, even as it happens, and they are ready to take corrective measures, watching and following the leader. They may have to follow the leader for a few bars, instead of the conductor, or suddenly jump ahead in the music, leaving out a few bars, depending on the emergency. It is almost unbelievable how, without any verbal instructions, a whole orchestra is able to react to some unspecified signal at times. Only many years of work in a symphony orchestra, the thorough knowledge of instru-

ments, repertoire and human nature, and the ability gained through long years of concert playing of being able to maintain peak concentration over long periods of time, enables musicians to deal with any likely eventuality. Experienced orchestral players are understandably bitter when they are made to feel that their experience is not only unrewarded financially (III.II.3.2.), but is generally not appreciated, perhaps not even recognized.

#### III.II.4.4. Insecurity.

Not only is this complete reliability not rewarded in A.B.C. orchestras as is the case of many overseas orchestras (see IV.I.1, IV.I.3.), but experienced and consequently older, musicians are always made aware that their tenure is labile, dependent upon their good luck and ability to maintain their musical standard and their mental and physical health, until they are ready to retire. Unlike some other jobs where experience means less tension, ability to deal with any problems associated with the job in a routine fashion, in orchestral music never ending tension is built into the profession. The more experience a musician has the more able he is to cope; but the complexity and the insensitivity of many aspects of the orchestral organization are such that they prevent any loss of tension.

III.II.4.5. Soloists.

Solo players don't get enough recognition. There are many outstanding solo instrumentalists playing in symphony orchestras simply because there is no other opportunity for them to make a living out of music. Audiences accept singers, pianists, violinists as soloists, and there are a very limited number of these travelling around the world at any given time. There are of course, literally hundreds if not thousands, of other, equally talented and able artists, who simply never had a break. These musicians have to rely on an occasional concert or broadcast for their artistic satisfaction. Singers may join a small regional opera company, pianists try to find coaching or accompanying work, violinists join a symphony orchestra. Players of other instruments are in a still worse position. They may be exceptional artists, yet they will seldom fill a hall on the rare occasion they may have for a solo performance. Part of their difficulty is in the repertoire which in all likelihood is not nearly as rich and varied as the solo repertoire for voice, piano and violin. Also, audiences tend to be conservative: they are familiar with compositions for piano and violin, like to hear what they already know, demand to hear what they like even to the near exclusion of everything else. These circumstances make it difficult for a commercial organization to engage players of less popular solo instruments for recitals. On the other hand the A.B.C. would be in a much

stronger position to offer regular engagements to its prominent solo players, in public recitals as well as in broadcasts. At present, very few orchestral players can be considered regular soloists or broadcasters. As a rule, even occasional engagements are only given to those who ask for them and then pass the set auditions. Thus, occasionally outstanding artists who do not wish to go through the indignity of auditioning like inexperienced young musicians, are deprived of opportunities that they certainly deserve on musical grounds, by the A.B.C.'s inflexible approach.<sup>7</sup>

Fees offered by the A.B.C. for local artists are very inadequate when compared to fees offered to artists in the U.S., England and some European countries, or even compared to fees paid by the A.B.C. to visiting artists. In the case of new artists (new to the A.B.C., but including overseas players newly resident in Australia, who may have been already established artists in their own country), initial fees offered by the A.B.C. may be so low as to be almost insulting. The artist has the right of course, to ask for a higher fee, but for this to be granted he has to be re-assessed,

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7. In contrast, while the usual method of obtaining solo work with the B.B.C. is the same as the Australian system, the B.B.C. often engages artists after a representative hears them at a concert. Fees are often increased without request from the artist, after the B.B.C.'s music experts listen to one of his broadcast tapes and assess it in lieu of audition.

virtually re-auditioned. Many musicians consider this to be below their artistic dignity, amounting to begging for more money instead of being able to concentrate on playing fine music beautifully and being appreciated for it. Consequently, some fine artists prefer not to do any solo work for the A.B.C. Nevertheless, they are of course, dissatisfied, musically unfulfilled, and ultimately this adversely affects their orchestral playing.

III.III. TCP peculiar to S.A., i.e. members of the S.A.S.O.

1. - concerning superiors.
2. - concerning colleagues.
3. - concerning the musician's image within the orchestra and outside.
4. - concerning other causes.

III.III.1. - concerning superiors.

III.III.1.1. Inability to complain.

It is understandable, even expected, that in any given work situation there can be conditions or circumstances that are inconvenient or unacceptable to some individuals. A well considered complaint to the appropriate authority usually solves the problem and everybody is satisfied. This is not the case with members of the S.A.S.O.. Virtually all decisions concerning them are made by the Music Supervisor, the leader, the orchestral manager, and perhaps the resident conductor, when available. The players can appeal

against any decisions reached by this panel - to the Music Supervisor, leader, orchestral manager, perhaps the resident conductor, when available. Obviously any such protest is very likely to be ineffectual, a fact readily acknowledged even by the people concerned. A player may, in exasperation, try to "leapfrog" his complaint directly to someone in a superior position, i.e. Federal Music in Sydney; but they do not know the local scene and don't want to interfere, so they refer the matter back to the Music Supervisor, etc.. It seems a futile exercise trying to break this system. One of the side effects of this arrangement is that it creates a very false impression of the morale of members of the orchestra in the eyes of the A.B.C., whose officers tend to believe that lack of complaining means happiness and satisfaction. In fact, far more often it covers bitter disappointment, frustration, and a feeling of utter futility. It means the realization for the musician that to lodge any complaint is likely to be self-defeating. The probable outcome of such action is likely to be not only the lack of a positive improvement in the situation, but also a possible black mark against him as a grumbler and troublemaker, and even a chance of re-seating or reduction of his loading on some pretext.

#### III.III.1.2. Seating.

Traditionally, the seating order of each string section of the orchestra represents a clear and obvious pecking

order within the section. In a group of people who all play the same music, and where individuality is in fact discouraged in favour of collective sound, it seems that a ridiculously exaggerated importance is given by players to the exact position they occupy within the section. From the point of view of the overall sound of the orchestra, second violins are of equal importance to first violins, yet transfer from first to second violins, even at a relatively higher position, is considered a shameful demotion by most violinists. An old player who sat at the third desk, outside, for twenty years, and is being re-allocated to the inside of the same desk, may not look friends and acquaintances in the eye for weeks, probably feels that he has started the downward climb to obscurity and disgrace.

### III.III.1.3. Demotion.

This is closely connected with the TCP of Seating, and concerns mainly strings. Wind players, if their playing becomes unsatisfactory, seldom get demoted; they lose their job. Strings, on the other hand, according to the present system (see previous section), are constantly shifted, and every shift means demotion for someone. The shift may be just a standard periodic re-shuffle for the leader, but it represents a traumatic demotion for the players concerned who often feel it to be unjustified on musical grounds. There is never any explanation accompanying the changes. Experienced musicians are shifted sometimes merely to reinforce a

weaker part of the section; nevertheless they may feel that, as they are certain their playing has not deteriorated and yet they are publicly demoted by being re-seated further back in the section, the reason may be a personality clash. This, naturally enough, breeds resentment against the leader, who according to many in the orchestra, is the holder of too much power, anyway.

#### III.III.1.4. Apathy.

Several violinists who have been re-allocated to the second violins after having played in the first violin section for years, feel apathetic. They realize that the shift represented a demotion for them, in spite of generally involving no loss of salary. They also feel that playing in the first violin section had involved a certain amount of responsibility which they were equipped to handle. They now perceive their present position as involving less responsibility. The result is a certain amount of job lethargy, a mere routine performance of the job which they (according to themselves) used to perform with great enthusiasm.

#### III.III.1.5. Loading. (see II.II.8.5.).

Nobody in the orchestra quite understands how "proficiency" is interpreted by the panel who annually review proficiency loadings. The individual is judged, behind his back, with no representation. He may be accused and punished, or in fact rewarded, without

ever being able to find out what he did particularly badly, or well. He has no chance to appeal against the decision.

#### III.III.1.6. Opinion seldom sought.

The individual orchestral member who is frustrated because there is nobody he can turn to to air his grievances, is equally bitter about his lack of opportunity to contribute anything toward the orchestra in a positive way. Conductors, soloists, programmes, concert venues, timetables, tours, broadcasts, are decided in his name. Orchestra members are never consulted, their opinion is seldom sought, their comments and suggestions rarely, if ever, appreciated or followed up.

#### III.III.1.7. Representation.

Orchestral members realize that often it would be impractical for individual musicians to be consulted on every issue which is of some interest to them. They would be happy if they felt that some selected group of people would represent them on these occasions.

The Musician's Union is not really interested in every day problems of orchestral musicians. They negotiate the salary level of rank and file musicians. Beyond that, Union officials argue that the Musician's Union in South Australia has 1477 registered members. The 55 members of the S.A.S.O.

represent only 3.7 per cent of the total membership, yet they demand more of the Union's attention than any other section of comparable size. This argument is not considered fair by the orchestra musicians, who point out that apart from the S.A.S.O. there is no permanent employment for musicians in S.A., hence no groups of comparable size, or any size. Most Union members are in fact, part-time musicians only, with musical activities ranging from playing in a nightclub or pub three times a week, to playing once a year at a New Year special sing-song.

There is an orchestra committee, but its role is strictly limited to the organization of the annual Orchestral Benevolent Fund concert and the representation of the orchestra in a formal way, i.e. sending letters of congratulations, condolences, flowers, wreaths, as appropriate. Even in this limited role the committee does not, as a rule, function smoothly, and members are not anxious to try to extend the committee's activities.

In everyday matters, as well as in personal liaison, the leader acts as unofficial orchestral representative, but, in the opinion of many, this arrangement is not working out satisfactorily, as he, in his capacity as leader, is involved in the making of many decisions whose discussion would necessitate the existence of some independent orchestral representation.

### III.III.1.8. Orchestral steward.

Many orchestras have found it satisfactory to elect an orchestral steward from within the orchestra. This practice has not been adopted in the S.A.S.O.<sup>8</sup>

### III.III.1.9. A.C.S.O.M.

Some Australian orchestras, at the instigation of members of the Sydney Symphony Orchestra and the Sydney-based Elizabethan Opera Orchestra, formed the Australian Conference of Symphony and Opera Musicians (A.C.S.O.M.). Their purpose is to assist the Union in their fight for better conditions, by looking into all aspects of orchestral management and conditions that are usually beyond the scope of the Union. The same system has been operating with success in the U.S. for some years (International Conference ...I.C.S.O.M.), and this organization is fully recognized by the American Federation of Musicians. So far the Professional Musicians' Union of Australia has adopted a hostile attitude towards A.C.S.O.M., fearing that they would usurp powers and responsibilities that properly belong to

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8. Rule 74(d) of the Musicians' Union of Australia Rules (1976) states:

"Where possible, in every orchestra there shall be a Steward (approved by the Committee) who shall be an intermediary between the Union and the orchestra. The Steward shall supply his local office with the names of the members of the orchestra and instruments played, as well as changes in personnel of the orchestra, but the Steward shall not, by virtue of his stewardship, be an official of the Union nor a negotiator between the orchestra and the management".

the Union. Partly under the influence of the Union's arguments, the S.A.S.O. has not joined A.C.S.O.M. so far.

### III.III.1.10. Rosters.

Rosters are issued to the orchestra periodically, usually extending several weeks or sometimes even months ahead. These are, inevitably, subject to alterations depending on the availability of conductors, etc.. According to the Determination<sup>9</sup> for such changes, only nine days' notice is stipulated. As orchestral working times always involve odd and irregular hours, this gives the players very little chance to plan their non-orchestral activities.

### III.III.2. - concerning colleagues.

#### III.III.2.1. Leader.

Many orchestral members feel that too much power has accumulated in the leader's hands. This is considered to be wrong regardless of the individual personality of the leader. Nevertheless, it is conceded that under exceptional circumstances there may be a person occupying the leader's position who is considered by all as somehow superior and who is therefore not resented. However, according to a number of players, the present leader does not quite measure up to these ideals, con-

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9. A.B.C. Musicians' Determination (No.45 of 1950), Clause 15 (see appendix).

sequently he is inadequate to fulfil his non-musical role satisfactorily. He is not universally respected, and a person wielding so much influence should be.

### III.III.2.2. Section leaders.

Several rank and file players find that their section leader is inefficient. Section leaders are often appointed on musical ability and experience alone. To the rank and file player, however, the section leader has to be able and willing to assert his authority within the section, to use his leadership not only in his authoritative handling of the bow, but in arbitrating disputes within the section, having a positive influence on the leader regarding seating arrangements or new members within the section, and representing the section at higher level. Apparently some section leaders of the S.A.S.O. are not even aware that this much is expected of them. They appear to be quite happy to leave all such aspects of their position to the leader of the orchestra.

### III.III.2.3. Librarian.

Some orchestral players are frustrated by the librarian's apparent inefficiency. The complaint is mostly about the condition of the orchestral parts, which are often dilapidated, creased or overmarked. This may not always be the librarian's fault. At present, the orchestral manager doubles as librarian. He often receives the music from interstate or overseas

just a few days before the first rehearsal. He does, time permitting, repair obviously torn copies, but has no time to rub out markings. In any case, once a copy has been rubbed two or three times, further rubbing is likely to tear the paper.

#### III.III.2.4. Extra players.

Players engaged by the orchestra as extras are not always full-time professional musicians, consequently they cannot be expected to be available whenever the A.B.C. requires them. For this reason, the orchestral manager has a list of quite a large number of musicians who may be called on to help enlarge the orchestra on some occasions. Many of these are young and inexperienced musicians, who often have to be "carried" by the experienced members of the orchestra, who, in turn, frequently resent this extra work and extra anxiety. As they are never consulted about the extra players to be engaged, they feel that the choice of players is often dictated by other than musical considerations. A major concert involving the presence of several of these inexperienced musicians, particularly when rehearsal time is limited for whatever reason, can be the occasion for a lot of tension, anger, worry, for the regular members of the orchestra.

### III.III.2.5. Intonation.

This is not really a S.A. problem, but perhaps more pronounced here than in some other orchestras. Everybody is aware of the problems (see III.I.3,4.), but most musicians appear to feel that they alone care and that the others, or at least some of the others, are insensitive, or careless, or deaf. There are intonation clashes within sections, between reed and other wind sections, between woodwind and brass, between all wind and strings. Yet intonation is one of the most "taboo" subjects among musicians who know that the mere mention of a colleague's doubtful intonation may turn a lifelong friend into a deeply hurt, sulking enemy.

### III.III.3. - concerning the musician's image within the orchestra and outside.

#### III.III.3.1. Lack of unity.

There appears to be no sense of unity in the orchestra. In some great overseas orchestras, this feeling of unity is created by a feeling of belonging, plus a feeling of pride in being a member of one of the world's great orchestras. This feeling is lacking in the S.A.S.O.. Certainly the musicians know they are capable of fine playing as an orchestra, but they can hardly feel pride in being members of an orchestra which, they suspect, is nearly meaningless to the majority of people in Adelaide.

### III.III.3.2. No pride in the job.

This is related to the section above. Individual members tend to work individually, in order to maintain a high enough standard to be able to keep their position in the orchestra, but the great pride of achievement in one of the many aspects of music making that often characterizes members of European or American orchestras, is lacking, i.e. a principal flute may be famous for his incomparable L'apres midi, a concertmaster for his Sheherezade, or a principal cello for the warmth of his tone and a clarinet soloist for his superbly controlled technique, etc.. Often the whole profession is treated by disillusioned S.A. musicians as just a job, almost a trade.

### III.III.3.3. Lack of discipline.

Some of the world's great orchestras become great, at least partly, through training and discipline, at times surpassing anything save the toughest military drill. Superb genius-conductors, accepting nothing but near perfection at all times, including rehearsals, would often treat great players in these orchestras with condescension or contempt, react to their slightest mistake with sarcasm or scorn, and often reduce orchestra members to nervous breakdown or even suicide. At the same time the same tension, fear, apprehension, also serve to mould these orchestras into tightly knit, cohesive units, held together by discipline, pride, anxiety. This type of discipline

is totally unimaginable in Australia. The average Australian is easy-going, relaxed, with an even temperament; fear of the man in power, whether in a job situation or in politics, is strange and unacceptable to him. At the same time, this casual attitude in an orchestral situation where the ideal may well have to be tough discipline, means lower standards, less cohesion, and a certain lack of interest.

#### III.III.3.4. Low social prestige.

Members of the S.A.S.O. are very sensitive about their perceived low social status in the Adelaide community. In fact, they are constantly reminded by some action of the A.B.C. or of the Orchestral Subscribers' Committee that, socially, they are not considered terribly important.

The Subscribers' Committee regularly holds receptions for visiting celebrities, where world famous conductors and soloists can meet important Adelaide people socially. Apart from the leader of the orchestra, as a rule no orchestral members are ever invited to these functions.

The Adelaide Festival Theatre was officially opened on 2nd June 1973, with an all-invited audience. The opening gala programme was presented by the South Australian Symphony Orchestra (Beethoven: Act II, Scene I, Fidelio, and Ninth Symphony). Among the invitees in the audience were the who's who in Adelaide musical life, including

teachers at the Elder Conservatorium of Music (some of whom are members of the S.A.S.O.). Members of the orchestra, or their families, were not invited. Instead, they were offered one ticket each, at a reduced price, for the repeat performance the following day. Thus one orchestral principal (Arthur Bone, double bass) who happens to have two pupils at the Elder Conservatorium, was considered high enough on the social scale, and his wife was able to attend the first performance, free. Another principal (Stan Fry, French horn) who is a world-class soloist and ex-lecturer of the University of Adelaide, but who does not currently teach there, was not among the socially elevated ones and his wife had to pay for her ticket next day.

After the first performance, the audience were given a lavish chicken-and-champagne supper. Backstage for 200 members of the choir and the symphony orchestra, four plates of chicken were provided, and a limited amount of champagne - in plastic mugs!

### III.III.3.5. Lack of contact with audience.

There is a real need for individual members of the orchestra as well as for the orchestra as a whole, to be in regular contact with the audience. Non-musical people in Adelaide often do not realize that music, particularly symphonic music, is a profession. They have no idea about the training necessary for a

musician to reach the required standard. They are certainly not aware of the conditions of work of a symphony orchestra musician the same way they are aware of the background and conditions of work of other professionals in the community. Regular concert-goers are, of course, aware of the permanent nature of symphony orchestra work. They may even know some of the players personally. Nevertheless, they too, share with non musical people one thing: they tend to take music in general for granted. Music today plays an increasingly large part in our lives, apart from formal concerts. Music in films, television, jingles accompanying advertisements, music in restaurants, stores, aeroplanes, lifts, offices, are just some examples of the presence of music in our lives. Generally, people do not pay a great deal of conscious attention to some of these, and the musicians without whom they could not exist, are certainly not given conscious thought. Subconsciously, of course, they have an effect on all of us at various times. The value of music to put us in the right mood to buy (jingles), or kill (martial music), has been emphasized by psychologists for a long time. It is high time for the general public to be educated in appreciating musicians as well as music.

III.III.4. - concerning other causes.

III.III.4.1. Physical discomfort.

TCP described by members of the S.A.S.O. during interviews in this category, almost always referred to conditions which have since improved. Thus, accommodation in the Adelaide Town Hall was inadequate. The orchestra had to play on a very shallow stage that presented difficulties in internal balance. There were no backstage facilities. The orchestra could not be enlarged without serious discomfort because of the inadequacies of the stage. There were not enough locker facilities in the rehearsal studio. Since the interviews, the orchestra has started performing in the new Festival Theatre, and they are moving into a new, well planned, orchestral rehearsal studio in early 1974, eliminating most problems of this kind.

III.III.4.2. Need for special orchestra training.

There is, at present, an almost invariable tendency in music teaching, in training students to play as soloists, even when their eventual chances to utilize such training are very remote. Most students of orchestral instruments will have little or no opportunity ever to play concertos with a symphony orchestra. Only a few of them (particularly brass players) will have any chance for sonata playing. It would seem therefore much more useful

to prepare such students for orchestral work.<sup>10</sup>

### III.IV. - TCP due to personality factors,

Symphony orchestra musicians are all individuals, and, being artists, they are mostly highly sensitive individuals. Personality factors inevitably play an important part in their lives, and cannot be separated from their professional behaviour or attitudes. TCP associated with personality factors thus become unavoidable. It is impossible and unnecessary to list them all, a few examples are sufficient to demonstrate their range.

#### III.IV.1. Problems of ambition.

The Oxford Dictionary defines "ambition" as "ardent desire for distinction". It is seldom fulfilled exactly as the young musician imagines it at the beginning of his career.

##### III.IV.1.1. Inadequate potential.

Some musicians live in an unrealistic dream world all

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10. Selected students in music institutions (e.g. Elder Conservatorium), who show aptitude for orchestral playing and wish to become orchestral musicians, could be given far more opportunities to learn orchestral playing techniques than they have at present. The concentration would be on sight reading, ensemble playing, intonation, discipline, orchestral behaviour, repertoire building, practising to prepare for orchestral auditions, learning the problems associated with sharing a desk, marking parts, counting many bars of rest and recognizing and trying to overcome disturbing mannerisms.

their lives, waiting for success that can never come their way since their potential is not sufficient for its demands. Such a musician may have been encouraged in childhood by keen parents, who in their biased enthusiasm saw in their child's limited aptitude for music the signs of God-given gifts of a genius. Years later, obviously not in sight of the hoped-for glory, he still dreams about the big chance, meantime blames everybody and everything for hindering his progress. He also bitterly and sometimes unfairly, criticizes younger players who have "made it" ahead of him.

#### III.IV.1.2. Full potential realized.

In a different way, this is just as frustrating. This is the case of a musician who, with some real talent and hard work, got promoted to a principal position at a relatively young age. He feels that his full potential is realized and he cannot hope to achieve anything more, nor does he wish to. Nevertheless, he is now unsatisfied, with no incentive at all left for the future.

#### III.IV.1.3. Lack of personal assertiveness.

The agonizing frustrations and problems of a rank and file player, fine musician, with an extremely shy, introverted personality. He is frustrated with his principal, feels, knows he would do a better job in his place. He does nothing about it, and even when

the opportunity comes he is too shy to come forward. Instead, he complains to everybody who cares to listen and hopes that one day he will be "discovered", without having to make any effort.

#### III.IV.1.4. Ambition in a new field.

Another rank and file player has a different ambition. He has been a professional player for over 30 years and he realizes that instrumentally he is not outstanding enough to be a principal. At the same time he, too, has reached all he ever could in orchestral playing. He attributes his increasing frustration with the profession to his intolerance towards contemporary music, and he feels in himself the ability to compose more interesting, more exciting music, than the "rubbish" he is now so often faced with. He had only ever written very minor pieces, and they were probably never performed. Still, after playing all sorts of music in the orchestra for so many years, he thinks he knows the answer. He wants to write contemporary music, *good* contemporary music. He spends all his free time at his desk, composing, convinced that he has the elusive secret of 12 tone music that will be loved by performers and audiences alike.

#### III.IV.2. Insecurity caused by personal factors.

Insecurity is not always caused by the conditions of employment (III.II.2.). In some cases it could be due to a lack of positive feedback from superiors or colleagues. Some musicians, more than others, need

praise or some other sign of recognition, otherwise they feel uncertain about their progress or performance or even acceptance. In many cases this need is compounded by personal factors.

#### III.IV.2.1. Lack of training.

Some musicians are aware of some inadequacy in their early training, hope that they can somehow compensate for the lack of training by their many years of experience. They may have joined the orchestra many years ago when standards and demands were not as high as now. They find it difficult to cope with the difficulties of contemporary music and they are annoyed and disturbed by the real, or imagined, indulgent or contemptuous smiles of some of the younger players for whom these problems don't exist.

#### III.IV.2.2. Lack of experience.

Some young players feel insecure for exactly the opposite reason. They may have had superb and quite adequate training. What they lack is experience. In spite of their technical ability, their ease with contemporary rhythms and notation, they envy and admire the natural, effortless way in which older, experienced players cope with problems of orchestral life that appear insurmountable to them. They may camouflage their feelings of insecurity by appearing to be very self-assured, arrogant, at times rude.

### III.IV.2.3. Lack of self-respect.

There are some musicians who do not try to blame the profession, the A.B.C., their parents, or anybody or anything else for that matter. They started their professional career full of enthusiasm and ambition. They don't know what happened but they admit that after a few years the enthusiasm waned. They now treat the profession as a mere job, good enough to provide a living of sorts. There is certainly nothing in it for them to provide them with the incentive that music itself provided a few years before. They are tired, bitter, and have no self-respect.

### III.IV.2.4. Bad habits.

In some cases, players are able to pinpoint the fault or habit in their life which is a contributing factor, or even a major reason for their lack of self-respect. Thus, some musicians realize that they are basically too lazy to be successful in a profession like music. Others realize the disruptive effects of excessive drink or other destructive habits.

### III.IV.3. - Regret of having chosen music as a career.

In many cases, musicians go through frustrating periods in their lives when they seriously question or doubt the wisdom that had guided them to music as a career. They seldom leave the profession because they don't want their many years of study wasted; or their love of music is too great; or they are not trained for any-

thing else. These periods of unhappiness and uncertainty are generally caused by several factors.

#### III.IV.3.1. Boredom.

Boredom with orchestral playing could be the result of over-rehearsing. It could also be caused by certain types of music played, or growing inability to concentrate for long periods with advancing age, or simply not getting enough stimulus out of music to be able to keep on repeating, with enthusiasm, the same often-played favourites.

#### III.IV.3.2. Frustration.

This is usually the result of the slow realization of the limitations of the profession generally, or of the lack of opportunities for advance, or change, or outside work.

#### III.IV.3.3. Envy.

At times, musicians may feel envious or jealous of other players in the S.A.S.O. who are sitting at better positions, or who have better chances to be heard individually, or get higher loading, or who are offered more solo and chamber music opportunities; ones who have better instruments, or had better tuition or more opportunities in the past. This can extend to ex-colleagues who dared to break out and made it successfully to bigger orchestras in Australia or overseas, or who dared to break out of the music profession and made a

success of their life in some other field.

#### III.IV.3.4. Embarrassment.

Embarrassment over the inadequate playing of some colleague is a sort of snobbery. Players feel they are better than the rest of their section, but feel they may be held responsible for the others' inadequacies by association. They suffer from a feeling of futility in trying to keep up standards or promote the orchestra's image or enhance orchestra members' social status, being hindered in their efforts by the inability or consistent unwillingness of some of their colleagues to cooperate, and even by the apparent lack of artistic integrity in some members of the orchestra.

#### III.IV.3.5. Unpopularity.

Some musicians are aware that they are not popular with their colleagues. This is usually attributed to jealousy over a promotion out of turn, or fear of retribution after some outspoken criticism of the management, or realized and admitted unpleasant habits (chain-smoking) or disturbing mannerisms (excessive swaying, out-of-time foot-tapping).

#### III.IV.3.6. Personality clashes.

Varying degrees of incompatibility, usually within the same section.

## CHAPTER FOUR

PART I. ALTERNATIVE MANAGEMENTIV.I. Different types of orchestral management.

Some of the TCP detailed in Chapter Three appear to be inevitable, they belong to the profession. Others are apparently peculiar to the A.B.C. and the curious system of orchestral management which is by no means the only way an orchestra can be administered.<sup>1</sup>

IV.I.1. B.B.C. Symphony Orchestra<sup>2</sup> - position in London.

The B.B.C. Symphony Orchestra has much in common with its Australian counterparts, but there are some obvious differences. The most important of these is the fact that all Australian orchestras are without any competition in their cities, whereas the B.B.C. Symphony is one of seven major orchestras in London (the others being the London Symphony Orchestra, London Philharmonic Orchestra, New Philharmonia Orchestra, Royal Philharmonic Orchestra, and the orchestras of

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1. Of course, the alternatives are not restricted to the two orchestras whose managements are singled out in the following section. In any case, an ideal orchestral management in Australia should study the options and evolve a system suitable for Australian conditions, rather than adopt any other method blindly.
  2. Information obtained from Mr. William Relton, Orchestral Manager, B.B.C. Symphony Orchestra, in a private interview, London, April 1973.

Covent Garden and Sadlers Wells). In addition, there are many other, smaller orchestras, e.g. B.B.C. Concert Orchestra, B.B.C. Variety Orchestra, B.B.C. Review Orchestra (permanent units), London Mozart Players, English Chamber Orchestra, Academy of St. Martin-In-The-Fields, and others (orchestras engaged for specific recordings or concerts by a regular conductor or society, with members recruited from a pool of players available to the conductor or society but, of necessity, constantly changing).

Many "freelance" musicians are "regular" members in several of these orchestras simultaneously. The competition between the orchestras offers them a mobility which is not available in a city like Adelaide. The largest number of musicians in England is employed by the B.B.C., which like its Australian counterpart the A.B.C., is primarily a broadcasting organization. Accordingly, as in Australia, at least a part of every concert given by any of the B.B.C.'s orchestras has to be broadcast.

#### IV.I.1.1. General conditions.

In many ways, conditions of work are similar to those in the A.B.C.'s orchestras, but there are some very important differences.

Players applying for a position in the orchestra have to give a preliminary audition (unless they are well known in the profession), to a panel consisting of a

representative of the management (usually the orchestral manager, himself a fine and experienced orchestral conductor), and one or two principals. Successful applicants play a second, final audition, to a representative of the management, the principal conductor, and approximately five principals.

#### IV.I.1.2. Salaries.

Rank and file salaries are fixed, all others are subject to negotiation. This means that if the B.B.C. wants to engage a principal trumpet player who is an outstanding artist, he may negotiate a contract much more favourable than that of the, say, principal bassoon, who may be a more easily replaceable musician.

Not only all wind and percussion positions are thus negotiable, but many string positions as well. The two leaders, eight players in the first violins, seven in the second violins, six violas, six cellos and five double basses, receive salaries fixed by negotiations. When one of these positions becomes vacant, applications are called for that particular position, i.e. third desk, outside first violin. This way, rank and file players from the back desks have a chance to audition for the place and have equal chance with outsiders.

#### IV.I.1.3. Contracts.

Permanent players can choose between two types of contract. Those on the "standard" contract belong to a pension scheme which, for a person in the orchestra for 30 years, gives half salary at retirement for life. The "first call" contract which most musicians in negotiable positions seem to prefer for taxation purposes, gives the B.B.C. the right of first call for 150 performances a year.

#### IV.I.1.4. Celebrity visitors.

Conductors and soloists are engaged by the highest man in the music hierarchy, the Controller of Music. He is also responsible for the programmes. Musicians cannot complain against the programmes, as contracts clearly state that they are obliged to play whatever is put in front of them.

#### IV.I.1.5. Audience contact.

Audience liaison does not exist, but there is no need for it. The B.B.C., unlike the A.B.C., is not concerned with concert audiences, and it certainly does not depend on them.

#### IV.I.1.6. Complaints.

If a member of the orchestra has a complaint, the hierarchy is clear. Section leader - leader - orchestral manager - orchestral general manager - Controller of Music. The orchestral manager is able to deal with most problems, as he has considerable

authority. He can enforce corporate decisions, authorize outside work (which is encouraged for teaching, always allowed for solo and chamber music engagements, always refused for commercial work), engage extra players, etc.. Normally the General Manager deals only with artistic matters, foreign tours, soloists, conductors, etc.. However, if a player is unhappy with a decision made by the orchestral manager, he can appeal against it directly, to the General Manager, or even to the Controller of Music. Indeed such "leap-frogging" is encouraged.

#### IV.I.1.7. Promotion.

There are no increments in salaries. Players wanting higher salaries can apply for positions higher up. When a player wants to re-negotiate his own position, he can apply to the General Manager.

#### IV.I.2. B.B.C. Regional orchestras.

Regional orchestras are in a slightly worse position. There is only one leader. Apart from principals and subprincipals, all the others are considered rank and file players, all on "standard" contracts (mainly because there are no tax concessions applicable in the provinces similar to those in London).

Whilst there is some control for the regional orchestras from London, they enjoy a fair amount of autonomy regarding conductors, repertoire, soloists.

When problems become too difficult to solve, they are submitted to the Controller of Music.

Transfer of players from one orchestra to another is considered natural.

#### IV.I.3. London Philharmonic Orchestra<sup>3</sup>

A very different type of management is necessary for the self-supporting freelance orchestras of London, of which the London Philharmonic Orchestra is an example.

##### IV.I.3.1. Structure.

This orchestra is owned by a non-profit making, private limited liability company. Shares are issued at the nominal value of £1.00 each. These can only be owned, singly, by members of the orchestra. The shareholders elect a board of directors, and the directors elect the management.

##### IV.I.3.2. Management.

The active management is in the hands of a Board of eight members, including the Managing Director. They deal with all matters of administration such as finance, hiring and firing of players, programmes, work schedules, engagement of conductors, soloists, etc..

##### IV.I.3.3. Finance.

The main problem of the management is finance. The

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3. Information obtained from Mr. Eric Bravington, Managing Director, London Philharmonic Orchestra, in a private interview, London, April 1973.

orchestra needs approximately £600,000 per year. Approximately 15% of this comes from Government subsidies, and this is supplemented by some grants obtained for commissioning and promoting English compositions, particularly on overseas tours. The rest of the money has to be earned, mainly by concerts, recordings and foreign tours. (The British Council helps with some of the overseas tour expenses).

There is no limit set on the number of "calls" the orchestra may be scheduled to perform, but the management tries to avoid overtaxing the players. The list of possible engagements is compiled and announced to members about a year in advance, but none of the engagements is guaranteed.

#### IV.I.3.4. Membership.

The orchestra has 73 full members and 16 associate members. Full members are expected to do 90% of the complete schedule. This consists of approximately 520 "services" per year. Associate members, who usually play all London concerts and recordings, but not the Glyndebourne opera season and only some overseas tours, are expected to accept 80% of the calls offered to them.

#### IV.I.3.5. Conditions of employment.

Full members are entitled to three weeks' holiday, associate members (who fulfil their expected 80% quotas)

get one-and-a-half weeks, on "full pay". Full pay is calculated as the average earning of each individual player. As the orchestra does different types of work every week, there can be no fixed salary, but there is a list of fees for all engagements, i.e. concert, rehearsal, recording, tour, etc., in several categories. These are: leader, co-leader, principals (all first chair players plus first violins Nos. 1, 2, 3,); second principals (third horn, Cor Anglais, piccolo, bass clarinet, first violin No.4); sub-principals (all other wind, brass, percussion, first violin No.5, second violin, viola, cello, bass No.2); special (first violin No.6). Second violins, violas, cellos, double basses Nos. 3 and 4, get a small, unspecified extra amount between Special and rank and file. The remaining string positions receive the basic rank and file fees.

#### IV.I.3.6. Vacancies.

When a job vacancy occurs, the position may be offered to an "obvious" candidate. If there does not appear to be such a person available, the position is advertised. Applicants give a preliminary audition for a panel consisting of members of the Board, principal conductor (when available), leader, probably the appropriate section leader. Successful candidates are initially engaged for a trial period of two weeks, after which they may be invited to join the orchestra on a permanent basis.

#### IV.I.3.7. Job security.

The principal conductor may request the engagement or firing of some players, but this request will only be granted if he can convince the majority of the board.

Members can be fired if their playing is not considered satisfactory. They are warned and asked to try to improve. If improvement is not apparent after one month, they are given one month's notice.

#### IV.I.3.8. Outside work.

Permanent members have to apply to the management if they want to accept outside engagements. These are generally approved in slack periods, and for chamber music or solo work, but generally refused if the proposed work is similar to the orchestra's own, or if it interferes with orchestral commitments.

#### IV.I.3.9. Public relations.

The orchestra has its own small PR department, releasing news items to the Press, dealing with posters, programmes, publicity, etc.. The orchestra issued a 92-page brochure for their 40th anniversary season, 1972/73, financed by 35 pages of advertisements. A book, commemorating the orchestra's 40th anniversary, was published at the same time. Membership and Corporate Membership of the London Philharmonic Society are offered to the public and to organizations, respectively.

#### IV.I.3.10. Surveys.

The Friends of the Philharmonic occasionally organize surveys to test audience reactions. One such survey found that the audiences go to a particular concert mainly because the advertised programme appeals to them. The artist (soloist and/or conductor) is considered next, and the orchestra is rated third in importance. ~

#### IV.I.3.11. Contact with others.

To avoid duplicating the same programmes and creating unnecessary competition to each other, the managements of the major London freelance orchestras confer regularly, and generally do not schedule performances of major works for six weeks after a performance by one of the other orchestras.

#### IV.I.4. Lack of audience support.

Whether orchestras are managed by giant broadcasting corporations such as the B.B.C. or the A.B.C., or manage themselves with little or no government help, like the London Philharmonic, the other London freelance orchestras and most orchestras in the United States, one problem is the same for them all: lack of audience support. Broadcasting orchestras are obviously in a better position, but only as long as they remain in the studio. The moment they venture out to the concert platform, they need paying audiences. Orchestras cost more and more to maintain, but audiences do not

grow with the population. They tend to get older as many of the younger generation are not interested in conventional symphony concerts. These older audiences are inclined to be extremely conservative in their tastes and intolerant of change. Contemporary composers get more hearing than ever before, yet their music is generally disliked, and barely tolerated, by the majority of concert goers. At the same time, most administrators, lovers of contemporary music, and some musicians themselves feel that unless programmes can keep up with the times, the symphony orchestra as we know it will become only a relic of the past, suitable only to play compositions of the eighteenth and nineteenth century composers, with little or no relevance to the present; a museum piece, serving the gratification of a minority, more and more expensive to maintain and with less and less *raison d'être*.

#### IV.I.5. Some attempts to attract audiences.

All over the world, different approaches have been tried, and many suggestions made and discussed, to try to improve the situation. If the orchestras are to be maintained, it is imperative to be able to reach wider audiences and to attract younger people. Many feel that orchestras should all have active publicity departments and these should concentrate on selling the orchestra to the general public, just as publicity and advertising agencies sell industrial products.

Musical education of Australian school children should be among the most important priorities, according to Harvey<sup>4</sup>, as otherwise there will be no audience at all.

"... audiences for at least one important art form - music - are declining. At a recent concert in Brisbane, three people turned up for an advertised concert, one of whom was the manager. That this trend is a world-wide phenomenon offers little consolation".

To reach wider audiences, orchestras should change their "ivory tower" approach, according to Ernest Fleishmann<sup>5</sup>, and "democratize" their activities. An example of such democratization occurred in Los Angeles when the Los Angeles Philharmonic played at the huge basketball stadium, conducted by Zubin Mehta. They were joined by the popular rock group Frank Zappa and the Mothers of Invention. The programme included some contemporary items played by the orchestra alone, some numbers performed by the rock group, followed by the combined group and orchestra playing excerpts from Zappa's mammoth (two-and-a-half hours) composition "2000 motels". This, according to programme notes, was conducted "simultaneously and interchangeably" by Mehta and the composer. After the concert the rock group remained for an impromptu jam session, joined by some members of the orchestra. The concert was

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4. F.R. Harvey, "Education and the Arts: Symphony Orchestras: A Duty to Perform" *Education*, (November 24, 1976) p.429.
  5. Ernest Fleishman, "Told Who Needs a Symphony", *American Symphony Orchestra League Newsletter*, XXI No.2 (1970), p.7.

extremely successful. It is certainly conceivable that some members of the audience would only attend such a concert to hear the rock group, but being attracted by the music of the symphony orchestra, as well as the musicians' unexpectedly casual attitudes, would be more likely to attend symphony concerts in the future.

Unless people in the community have reason to be proud of their orchestra, they may not even be aware of its existence, according to J.H. Godfrey.<sup>6</sup> PR is vitally important in this respect. "Public support of your program will only be as great as the public's awareness of your objectives and accomplishments".

#### IV.I.6. Other proposals.

Some other attempts to vary the strictly traditional type of programming were described by Milton Katims, music director of the Seattle Symphony Orchestra.<sup>7</sup>

He experimented with a light show projected on a screen in front of the orchestra in a performance of Varese's "Deserts". On another occasion he engaged a dancer to perform in front of the orchestra during the playing of William Schumann's "Judith". Whilst performing music inspired by paintings (Moussorgsky: Pictures at

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6. James H. Godfrey, "How is Your Orchestral PR?", *The Instrumentalist*, XXVI No.9 (1972), pp.63-4.
  7. "Rock at Symphony", *American Symphony Orchestra League Newsletter*, XXII No.3 (1971), p.1.

an exhibition, Hindemith: Mathis der Mahler, etc.), he had the appropriate paintings projected on a screen above the orchestra. In a similar way, the Rochester Symphony Orchestra planned special concerts for young audiences under 30 with themes like: "Music of war and peace", "Protest in music", "Music of man and woman", "Ecology in music", "Symphonic soul concert", as well as "Space, Time, Music" - a multi-media presentation, investigating the relationship between these elements.

#### IV.I.6.1. Three possibilities.

Howard A. Bradley, Executive Vice President and General Manager of the Buffalo Philharmonic Orchestra, assessed the outlook quite bluntly in an article written for the American Symphony Orchestra Newsletter. He believes that the problems besetting orchestral managements, mainly financial, are presenting prohibitive obstacles for the future. In his opinion there are only three possible courses of action. 1. Orchestras can continue without any change in policy, with the likely consequence of having to disband the orchestras for lack of finance. 2. Some orchestras may merge, sharing financial burden - obviously affording only temporary relief and eventually leading to the same fate: inadequate finance, and the resulting necessity to disband. 3. He suggests a totally new concept in orchestra management, the flexible orchestra. The management of such a group would engage players "per service", for a number of services per year. Services,

apart from standard calls for rehearsals, concerts and recordings, would include smaller units within the orchestra in performances with chamber orchestra, chamber music, i.e. string quartet, wind quintet, etc., even solo work. These non-orchestral services could then be sold to various bodies in the community who want such small groups of professional standard for some sort of social work or for similar purpose.

#### IV.I.6.2. Changing old ideas.

Many serious music administrators and promoters agree that important changes are necessary to be able to create a new image for symphonic music in the eyes of the public. Walter Susskind, in a panel discussion in 1969,<sup>8</sup> suggested abolishing the term "serious music" ("Surely there is more humor in some of Beethoven's music than in that of the Rolling Stones".) During the same discussion, some other approaches to the problem were thought to be: augmentation of the repertoire not only with contemporary compositions, but also with little known works of great and popular composers; taking the orchestra to many places in the community, away from the usual concert hall setting; new, more intimate audience seating arrangements in the halls; explaining to audiences that they can and should think of music primarily as entertainment, contrary to the currently accepted notion that in order to be able to enjoy music one has to be able to understand it.

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8. "Music Director's Responsibility for Acquiring an Audience", *American Symphony Orchestra League Newsletter*, XX, No.3-4 (1969), p.13.

#### IV.I.6.3. Maintaining community interest.

If help is sought from the community, the interest of the community has to be aroused and maintained. This may be achieved by carefully planned programmes, by publicity in newspapers, radio and television, given not only to the orchestra in general, but to its more prominent players as well, by cover contests for the concert programmes, by posters, books, brochures, specially designed Christmas cards, or even by an annual City Symphony Week.

### PART II. SUGGESTIONS FOR IMPROVEMENT

#### IV.II. Introduction.

It is clearly beyond the scope of this thesis to try to solve or eliminate all TCP associated with the professional life of symphony orchestral musicians. The aim was merely to identify TCP, categorize them, and try to explain the reason for some of them. Nevertheless, by doing just that, certain changes were suggested, changes which, if implemented, could conceivably improve some of the conditions in which symphony orchestra musicians work.

These suggestions are mainly in areas associated with management, in the field of finance and concerning the musician as an individual.

#### IV.II.1. Some suggestions re management.

##### IV.II.1.1. Letter of engagement. (see III.II.1.2.).

The letter should be concise, but comprehensive. It

should include all important details of working conditions, including the usual procedures for demotion, re-auditioning, termination of employment. It should also include a statement to the effect that the musician is expected to play anything and everything put in front of him. The B.B.C. spells this out, and thus eliminates any possibilities of dissatisfaction (with difficult or contemporary music) or complaint.

IV.II.1.2. Insecurity. (see III.II.2.1.1., III.II.4.4.).

Much of the fear of lack of tenure in A.B.C. orchestras is generated not so much by the A.B.C.'s actual attitude but by their terminology (in referring to musicians in the orchestras as "permanent temporary" staff - see II.II.3.2.). Either accepting all orchestral musicians as full-time members of staff, or issuing yearly contracts, would give most musicians more security than the present practice, without essentially altering the *status quo*.

IV.II.1.3. Orchestral manager. (see III.II.1.4.).

As long as the A.B.C. looks on the orchestral manager's job as a semi-administrative office position, the orchestral manager's influence will have to be restricted by his own musical limitations. The apparently general overseas practice (i.e. B.B.C. - IV.I.1.1., or L.P.O. - IV.I.3.2.) of appointing experienced orchestral players or conductors to managerial positions, allows the holders of these appointments to be much more influential and effective than their

A.B.C. counterparts.

IV.II.1.4. Personal files. (see III.II.2.1.2.).

In spite of half-hearted general denials, these files very likely exist. There can be no reason why a musician suspecting some accusation against him should not be able to set his mind at ease by having access to his own file. Nor is there any reason why, if he is then found innocent of some alleged wrongdoing, he should not be able to have the unsubstantiated accusation removed from the file.

IV.II.1.5. Outside work. (see III.II.1.3.).

Restrictions re outside engagements should be consistent and clear to all. At present there are times when a number of musicians take on quite a considerable load of outside work, from teaching to session engagements, without bothering to obtain permission, and all of it seems to be tacitly noted and condoned. At other times, the A.B.C. suddenly tries to "get tough", and on occasion, even tried to control private teaching by orchestra members - clearly an almost impossible task. The A.B.C. should have a clear, consistent policy regarding outside work (as is the case with the B.B.C. - IV.I.1.6., or the L.P.O. - IV.I.3.8.). The unnecessarily complicated application form for outside work (III.II.1.3.5.) should be simplified or

eliminated.<sup>9</sup> If the A.B.C. policy is clear, a two minute meeting between player and orchestral manager could clarify each occasion.

IV.II.1.6. Lines of communication. (see III.III.1.).

Generally, the A.B.C. hierarchy, particularly viewed from one of the B.A.P.H. States (II.I.1.2.), is cumbersome and confusing. On the (relatively few) occasions when a player from one of the smaller orchestras has reason to contact an authority higher than his orchestra leader, orchestral manager or State Music Supervisor, the procedure to be followed should be clear, as it is in the B.B.C. (IV.I.1.6.). Justifiably or otherwise, a musician may suspect bias against him locally (II.II.8.3.); he should find it possible to appeal to impartial higher authority, directly, without fear that his complaint may be held against him. The constant referral of problems to the unspecified "Sydney" (IV.II.1.1.) should give way to named individuals in the management, even if they happen to work in Sydney.

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9. Almost as if to add insult to injury, well established players are not requested to use the form, often they are not even aware of its existence. The Adelaide String Quartet, whose members are the leader of the S.A.S.O. and three other prominent players, simply submit in writing, periodically, all the engagements they have for the following 2-3 months. On the understanding that they do not accept "clashing" engagements, they then go ahead and perform, written approval is never given. Engagements received by the quartet from the time of their submission to the end of that period are simply ignored, the whole question of A.B.C. approval is treated both by the quartet and by the A.B.C. as a formality.

IV.II.1.7. Seating. (see III.II.2.2.1.,  
III.III.1.2.)

It is inevitable that seating changes have to take place from time to time in each of the string sections. Every time a new player is appointed, or an old one retires or dies or goes abroad, the order of all the other players in the section will be altered. It is also fair that whenever a player improves his playing through practice and experience, and another's standard deteriorates due to lack of practice, this should be reflected in their relative positions in the orchestra. Since nobody likes to admit that his standard declined, and few are magnanimous enough to admit that a young, inexperienced player may deserve a position ahead of them in the section, some bitterness is inevitable at times of change. However, most players accept, at least in theory, the necessity for periodic adjustments in the seating positions. Unnecessary TCP are the result of the method of these changes, rather than the changes themselves.

At present, seating in the S.A.S.O. is entirely the leader's responsibility. Many players resent that changes in seating appear to be too frequent, often apparently without sufficient justification, and that they are in the hands of a colleague. They feel that changes should be made by the management, though perhaps in consultation with the leader, and the decision should be announced by the management, through the

orchestral manager, or by letter.

The rather general preoccupation with seating positions in the string sections of the S.A.S.O. could be largely eliminated if the Melbourne Symphony Orchestra's rotation system (II.II.8.6.4a) were adopted. A variation of this system could be complete equality within each section, apart from the leader and sub-leader. Names of players would appear in the printed programmes in alphabetical order. As an alternative, particular positions could be advertised in case of vacancy, as in the B.B.C. (IV.I.1.2.), with players within the orchestra being encouraged to apply. The best solution may be a combination of these: individual positions for the first 4-5 positions of violins, 4 violas, 3 cellos, 2 basses, and alphabetically listed, regularly rotated positions for rank and file.

IV.II.1.8. Demotion. (see III.III.1.3.).

If it is suspected that a particular player is no longer good enough to maintain the position he occupies, it may be less embarrassing if, instead of demoting him to a position further back, his position is declared vacant. In this case he can effectively contest the decision and fight for his position.

IV.II.1.9. Leader. (see III.III.2.1.).

The leader's position is too vaguely defined at present.

Nobody questions his musical role as leading player of the orchestra. His non-musical powers and responsibilities, however, lead to some confusion and considerable resentment. This could be easily eliminated if the leader's powers and responsibilities were clearly stated, and if some of his present sphere of influence were taken over by someone closer to the management, such as the orchestral manager. The possibility of conflict of interest and suspected personality bias would thus be avoided.

IV.II.1.10. Section leaders. (see III.III.2.2.)

Section leaders of the S.A.S.O. at present are acting in minor musical roles only. All the responsibility they could have is in the hands of the leader. Section leaders should in fact take some of this responsibility, rather than relinquishing it voluntarily and complaining about it.

IV.II.1.11. Library. (see III.III.2.3.).

The suggestion was put forward by several musicians that each State should have a separate library, particularly for "standard repertoire" pieces. This way unnecessary marking of parts could be checked, and in any case, for some years, mainly the same musicians would play from the parts. In the long run, it would not add to the costs as standard repertoire pieces are played by the orchestras frequently. There would be a considerable saving on postage. As well, much

worry would be removed for the librarian, and many complaints against him would be eliminated.

IV.II.1.12. Extra players. (see III.III.2.4.).

The engagement of extra players should not be the sole responsibility of the orchestral manager, particularly as long as he is not a musician. Section leaders who not only have to play with the extra players, but who are responsible for them as well, should be consulted.

IV.II.2. Some suggestions re finance.

IV.II.2.1. Salaries. (see III.II.3.2.).

In a non-musical situation, Rodney<sup>10</sup> studied the relationship between money as motivator and job performance. He concluded that routine salary increases served only to prevent employee dissatisfaction rather than motivated better performance. On the other hand, promotion, and salary increases for merit, can be directly related to better job output.

Although in the orchestral organization promotion does not work as in an industrial situation, these findings are still valid and can be utilized by accepting the principle adopted by the B.B.C. (IV.I.1.2.) or the L.P.O. (IV.I.3.5.), perhaps with some variations. Accordingly, a./ all top players (whichever way defined) would receive a salary arranged by negotiation, and

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10. Thomas L. Rodney, "Can Money Motivate Better Job Performance?", *Personnel Administration*, XXX No.2, (1967) pp.23-29.

b./ all positions above rank and file (whichever way defined) would be designated as individual positions, and the salary would be graded accordingly.

IV.II.2.2. Subprincipals. (see III.II.3.5.).

First consideration should be given to subprincipals. They have a very difficult role to play, being musically subservient to the principal most of the time, yet being expected to be able to lead on some occasions. Their ability to play as a soloist when required, should put them ahead of the rank and file section players; the extra responsibility associated with having to be prepared to step in as leaders of their section and as soloists, should secure for them some reasonable financial advantage.

IV.II.2.3. Doubling musicians. (see III.II.4.2.).

Musicians who are required to play several instruments should receive substantially higher remuneration than performers of single instruments. The exact amount should be worked out taking into consideration factors like the price of the second instrument and the degree of difficulty in adjusting embouchure, fingering, etc.

The curious anomalies which exist at present concerning doubling (II.II.1.4.) should be reconsidered and eliminated.

IV.II.2.4. Experience. (see III.II.4.3.).

Years of experience in a symphony orchestra gives the musician some advantages which are quite independent from artistry, talent or any other consideration. This could be recognized by some small, automatic increments in salary.

IV.II.2.5. Loading. (see II.II.8.5.).

The system, as it is at present, does not achieve its stated objective. It leads to secrecy and jealousy between players in the orchestra. It is inadequate as a financial reward, unfair (or at least considered so), in the selection of its recipients, and is one of the most disliked aspects of A.B.C. employment. It should be discontinued and a new system introduced, based on negotiable contract and individual string positions.

IV.II.2.6. Lack of ambition. (see II.II.8.4.).

Lack of ambition is inevitable in a situation where anonymity is the desired objective. It is only surprising because it often overtakes young players so soon after they join the orchestral scene. Most of them start training to be soloists; there is no chance for them to do anything else in most of our training institutions. They are taught scales and technical exercises in order to prepare them to learn concertos that most of them will never have a chance

to perform even with piano, let alone an orchestra. They may learn a few lines of some orchestral work, out of context, simply to fulfil requirements for an examination, but they never deliberately set out to learn to be orchestral musicians and almost inevitably the first weeks in an orchestra turn out to be bitterly disappointing. (III.I.2.3.). They confuse the inevitable, necessary anonymity associated with playing as a member of a team rather than as an individual, with lessened responsibility because of diminished exposure. They learn to hide behind the others, certainly behind the leader of their section. Ambition loses its desirability as it starts being associated with more exposure, more stage fright, but without more recognition or more money.

Many performers suffer from stage fright, to varying degrees. After sitting in the middle of a section for some time, this stage fright would be quite strong for most musicians if they were suddenly exposed. Within-section playing is considered totally unmusical by many, as the player has no chance to exercise expression, phrasing, or even careful intonation. Hans Keller<sup>11</sup> asserts that even the best string sections of some of the world's top orchestras sound out of tune from within. He adds:

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11. Hans Keller, in a debate in Cheltenham, "The Symphony Orchestra - Has It a Future?", *Composer*, XXXVII, autumn (1970) p.2.

"So if you want to become an orchestral player you either have to start being unmusical or you have got to become unmusical".

Sargeant states:<sup>12</sup>

"To a second violinist who has scraped anonymously for years in the rear ranks of a section, the sudden demand that he play a solo is tantamount to a request that he take off his clothes in public".

At least a partial answer is to stop training would-be soloists, and start training musicians who aim to play in a symphony orchestra. The curriculum should include not only the study of orchestral parts, but a complete physical, mental and emotional preparation for the work as a member of a team in the symphony orchestra. At the same time, consideration should be given to the concept of the flexible orchestra, more or less as envisaged by Bradley (IV.I.6.1.). In such an orchestra, it would be much easier to maintain some degree of enthusiasm for most players, as ambition would not have to be synonymous with solo playing. For some, it could be realized in chamber music, for others in light music, or music therapy, or social work (i.e. playing for the mentally retarded, or the elderly, or in prisons, etc.).

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12. Sargeant, W. *Geniuses, Goddesses and People*, (New York: Dutton & Co., 1945), p.23.

IV.II.3. Some suggestions re the musician as an individual.

IV.II.3.1. Audition. (see III.I.2.1.).

Some sort of audition, certainly for musicians unknown to the management, is certainly necessary. It should be considered as a preliminary test of ability, and should be followed, in case of success, by a try-out period of several weeks in the orchestra. After all, given several musicians of equal standard and experience, some will be able to fit in the existing section better than others. On the other hand, there is no need to conduct farcical, pointless auditions for the sake of show, as at present. In the case of well known musicians, there is no need to make them go through an audition, to indicate to the other applicants that complete justice is being done; surely the A.B.C. has the right to engage a well-known, fine musician by inviting him to the post. Similarly, once the management is in agreement about the musician to be appointed to a particular position, it is time-wasting and nonsensical to listen to another x number of players, to keep up the appearance of fair play.

IV.II.3.2. Physical health. (see III.I.4.1.).

Every occupation has associated with it some "occupational hazards", like "tennis elbow" or "housemaid's knee". In music this is well known, and feared, since some of these musicians' ailments, if allowed to develop, may prevent the musician from

continuing to practise his profession. It is essential for musicians to be aware of the physical dangers that are associated with their instrument, and to try to avoid their development. Ideally, some physical attributes of the player should be considered before beginning the study of the instrument, most definitely before deciding on music as a career, otherwise as Kurt Singer warned more than 40 years ago:<sup>13</sup>

"The profession can become a menace to the constitution, since the constitution was not considered in choosing the profession".

#### IV.II.3.2.1. Strings.

Occupational hazards for string players, according to Polnauer and Marks<sup>14</sup> include excessive musculo-skeletal-ligamentous strains, which over a long period of time may cause inflammation of tendon sheaths, neuritis, bursitis. As the main reason for all of these is faulty technique, in the physiological sense, presumably they can be largely avoided by correct posture. Ignorance of the dangers involved can lead to over-exertion, and hence easy tiring, with subsequent temporary or permanent disablement.

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13. Kurt Singer, *Diseases of the Musical Profession*, (New York: Greenberg, 1932).
14. Dr. Frederick F. Polnauer & Morton Marks, M.D., "Occupational Hazards of Playing String Instruments", *American String Teacher*, XVII No.3, (1967), p.14.

H.G. Sear<sup>15</sup> adds: callosities on fingers of the left hand; muscular strain and subsequent inflammation of fibrous tissues of shoulder, thickening of front side of elbow muscles; tennis elbow. For violinists and violists, in addition, there is the danger of abnormal lateral curvature of the spine with a convexity to the right, and skin eruption caused by the instrument irritating the epidermis and inducing a suitable condition for infection.

#### IV.II.3.2.2. Wind players.

Many problems facing wind players can be prevented if jaw and teeth are considered before a student begins learning a wind instrument. As Robert Berman points out,<sup>16</sup> few people have completely "normal" teeth, but various malformations should not necessarily prevent one from learning wind instruments. On the other hand, disregard of these malformations may create an unnecessary handicap and may prevent a musically talented person from achieving his musical potential. Thus children with protruding top teeth should not learn a single reed instrument (clarinet, saxophone) as regular practice would tend to make the top teeth

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15. H.G. Sear, "The Occupational Maladies of Musicians", *Music & Letters*, XXIII, No.2, (1942) pp.172-184.
16. Robert Berman, D.D.S., "Orthodontics and the Wind Instrument Student", *The Instrumentalist*, XXII, No.8 (March 1968), pp.26-28.

loose and eventually would prevent playing altogether. Flabby, protruding lips indicate suitability for the study of double reed instruments (oboe, bassoon). Short upper lip is suitable for the study of the flute, on the other hand prospective students with Class II malocclusion (protruding upper teeth) would be well advised against taking up the flute. This particular formation of the teeth is much more suitable for the study of brass instruments.

Porter<sup>17</sup> points to further examples: In cases where, when the back teeth are clenched, upper and lower teeth don't meet at all (open bite), it may be almost impossible to learn the oboe or trumpet, but this particular malformation may be no handicap at all in the study of an instrument where a relatively large mouthpiece has to be placed between the lips (clarinet, saxophone) or a brass instrument with a large mouthpiece requiring a slightly open mouth position (trombone, tuba). Where there is a large gap between the upper two front teeth, playing a double reed instrument could be extremely painful as the lip can be trapped between the teeth.

Apart from the importance of choosing the instrument most suitable for the student's jaw, Porter points out the importance of the structural condition of the

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17. Maurice M. Porter, *The Embouchure*, (London: Boosey & Hawkes, 1973) pp.34-48.

upper front teeth, as large cavities in these teeth can lead to corners of the teeth collapsing or chipping, seriously affecting the embouchure. He also emphasizes the importance of healthy gums, without which the upper front teeth may become loose. Discomfort caused by teeth is mentioned by Porter elsewhere.<sup>18</sup> He points to the sharp edge of anterior teeth which can cause grave discomfort to players of reed instruments. In some cases the pain may be sufficient to seriously affect practice or performance.

"The whole embouchure musculature, in these circumstances, is more strained by the effort to maintain the quality of tone on the one hand, and by the effort to bear the pain in the lips caused by the dental abnormalities on the other".

In brass players, pressure of the mouthpiece against the lips may cause a sore area on the cutaneous surface. The resulting discomfort causes the player to relax some muscles involuntarily. As these muscles are needed for control in playing, continuous playing results in rapid tiring and deterioration of tone, particularly in the upper register. In yet another article,<sup>19</sup> Porter emphasizes the importance of a sound cardiovascular and respiratory system for all who wish to consider taking up a wind instrument professionally.

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18. Maurice M. Porter, "Dental Factors Adversely Influencing the Playing of Wind Instruments", *British Dental Journal*, XCV No.7, (1953) pp. 152-160.
19. Maurice M. Porter, "Dental Aspects of Orchestral Wind Instrument Playing with Special Reference to the 'Embouchure'", *British Dental Journal*, XCIII, No.2 (1952), pp.66-73.

IV.II.3.2.3. General.

Technical practice of any instrument means having to learn some movements which are not natural to the muscles, warns Singer.<sup>20</sup> He warns that a set amount of practice may be sensible from the instrumental point of view, but certainly not from the point of view of the musician, as each individual is different, and the amount of practice that suits one person may well be too much for another.

Sear,<sup>21</sup> apart from listing a number of specified ailments which typically affect musicians (cold sores on the lips of oboists, sore thumb and lip for clarinetists, sore lips for brass players, nerve sensitivity at the points of fingers of the left hand for string players, possibility of emphysema for wind players and cramps of various sorts for most musicians, including cramp of the calf muscle for harpists), paints a very depressing picture of the general health of professional musicians. Generally, according to Sear, they tend to have nervous temperaments and weak constitutions, with a pre-disposition to T.B.. Blaming unceasing work, late hours, irregular meals, broken rest, he finds in musicians the tendency to

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20. Kurt Singer, *Diseases of the Musical Profession*.  
21. H.G. Sear, "The Occupational Maladies of Musicians", *Music & Letters*, XXIII, No.2 (1942), pp.172-184.

neurotic anxiety, drink, drugs, homosexuality, syphilis, and fits of depression and exhilaration. Hypochondria, particularly regarding the important organs, is also prevalent. Somewhat more realistically, he also points to the necessity for optical adjustment in many musicians, caused by the necessity to be able to focus on the music and the conductor at the same time.

Psychological problems are just as important as physical ones, and they are often connected.

According to Porter:<sup>22</sup>

"Able professional musicians are generally, by nature, sensitive individuals, and any circumstances which tend to interfere with their playing to their usual standard would also tend to disturb their health in various ways".

He quotes the case of a clarinet soloist in the B.B.C. who injured his lower lip in an accident. In spite of a successful operation, this musician was apparently so concerned about the effect of the accident on his tone, that this (the fear, not the actual injury) nearly ended his career.

The playing of contemporary music may have adverse psychological and physical effects on musicians, according to a survey by Marie-Luise Fuhrmeister and

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22. Maurice M. Porter, "Dental Aspects of Orchestral Wind Instrument Playing with Special Reference to the 'Embouchure'", *British Dental Journal*, XCIII, No.2 (1952), pp.66-73.

Eckart Wissenhutter,<sup>23</sup> The psychologists examined 208 musicians belonging to three different symphony orchestras. One of these orchestras specialized in classics, the second one had a mixed repertoire and the third concentrated mainly on contemporary compositions. The psychologists found very little wrong with members of the orchestra playing classical music. Musicians in the second orchestra fared worse and members of the third orchestra were found to be very much affected. More than 70% were described as suffering from acute nervousness, more than 60% were reported having "aggressive tendencies". Other symptoms included headaches, insomnia, diarrhoea, impotence and heart complaints.

Generally, exciting or disturbing sort of music usually raises both blood pressure and pulse rate, while calm or heroic music has the opposite effect, claims Washco,<sup>24</sup>

If physical ailments, or the fear of them, can have serious psychological consequences, the reverse is also true. In an investigation concerning a non-musical

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23. Reported in *Music and Musicians*, February 1974, pp.5-6.

24. A. Washco, *The Effects of Music upon Pulse Rate, Blood-Pressure and Respiration*, Philadelphia: Temple University Press (1933).

situation, Sales and House<sup>25</sup> found that low morale may be associated with increased risk of death from coronary disease. In an inquiry on job satisfaction, using reports of people in varying occupations, significant correlation was found between low morale and death rate.

IV.II.3.3. Bad habits. (see III.I.3.7., III.I.3.8.).

Every orchestral musician is affected, in varying degrees, by annoying behaviour on the part of some of his colleagues. Very few musicians are aware that they themselves may have habits that other musicians find irritating. Most of them would like to be told if they upset their colleagues by some behavioural peculiarities and would attempt to change or moderate that particular aspect of their behaviour if possible. A very small number of players are aware of their peculiarities but are unwilling or unable to do anything about them.

There is unlikely to be a complete solution to the problem. Different people are annoyed by different things. Since many of the mannerisms are maintained only because the musician exercising them is unaware of them, some open forum within the orchestra where

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25. Stephen M. Sales and James House, "Job Dissatisfaction as a Possible Contributor to Risk of Death from Coronary Disease" *Proceedings of the Annual Convention of the American Psychological Association*, 1970, V. (Pt.2), pp.593-594.

personal grievances can be aired may be extremely useful. Also, if music schools and conservatoria start concentrating on preparation for an orchestral career rather than for the concert platform, special attention can be given to irritating and disturbing habits. This way students would learn to be on the lookout for them and correct each others faults before they become totally automatic.

IV.II.3.4. Solo players. (see III.II,4.5.).

At present all orchestral players are soloists when they join the orchestra in the sense that their audition starts with the performance of a concerto, or some such solo piece. Many of the musicians are prepared to play this only as a means to pass the audition and do not intend to pursue a solo career alongside the orchestral one. Others, however, are fine solo performers who are happy to sit in the orchestra as a way of earning a livelihood, but they need the musical exhilaration of performing as soloists or as chamber music players with some degree of regularity. A partial answer to the problem could be the flexible orchestra (IV.I,6.1.). In rostering work for such an orchestra, consideration could be given to the desires and abilities of all individual members of the orchestra, as well as to community needs. Thus those players who have no desire to do anything apart from orchestral playing, could form a small chamber orchestra. Others could be formed into

groups (string trios, string quartets, wind quintets, wind octets, mixed octets, etc.), play as soloists in community centres, mental health centres, helping out with music therapy programmes. Until recently, it was thought that for music therapy the best or only place was the hospital. Glick<sup>26</sup> argues that this is not the case, that just as social workers and psychologists had realized that some of the most effective help for the patients is achieved when therapists move out into the community, the same should be done with music therapy.

Other members of the orchestra whose interest is jazz or folk-music, madrigal singing or choir conducting, composition or the teaching of music appreciation, could all be used by the management in an organized way, fulfilling a real need in the community, and at the same time removing a source of much frustration within the orchestra.

IV.II.3.5. Opinion. (see III.III.1.6.).

Orchestral musicians are concerned about their orchestra. It is reasonable to assume that, once in a while, among 55 musicians, there will be a suggestion which has not occurred to anyone in the management but which is worth considering or implementing. There should be a chance given for

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26. Lester G. Glick, "This Country Has Only 600 Music Therapists. Where Can They Serve Best?" *Music Education Journal*, LVI, No.9 (1970), pp.67-8.

such a suggestion to be made, even if it is restricted to one or two "proposals" meetings every year. Alternatively, there could be an orchestral representative (preferably not the leader) who would be regularly collecting suggestions from the players and presenting them to the management for consideration. This would go a long way toward eliminating the frustrating feeling of many musicians, that whatever ideas they may have regarding the welfare of the orchestra or the players, the management is not interested to hear them.

### PART III. SUMMARY

#### IV.III. Introduction.

TCP have been grouped under four headings (Chapter Three, Introduction): those inherent in any symphony orchestra, those caused by some perceived fault in the A.B.C., those peculiar to members of the S.A.S.O., and those due to personality factors. So far in this chapter, the second of these was considered in Part I, the third and fourth in Part II. Finally, it is essential to contemplate briefly the first group, TCP inherent in the profession itself. It was found that these TCP are centred around the musician's relation with the conductor, with the management, with colleagues, and with himself and his instrument.

#### IV.III.1. Re conductors.

Today's conductor has evolved gradually from the loud time-beater of the eighteenth century to the contemporary

virtuoso-star. As contemporary music changes, the style of conducting will change and with it the type of conductor. As long as the role of the orchestral conductor remains what it is now, there is not much likelihood of the relationship between conductor and orchestral musician changing and improving. However, if orchestral musicians had some say in the appointment of conductors, there would have to be less initial resentment and the resulting calmer atmosphere would help more pleasant relations between conductor and some musicians than is the case at present. The orchestra could contribute to conductor selection by evaluating all conductors as some American orchestras do (see Appendix for I.C.S.O.M. conductor evaluation sheet).

#### IV.III.2. Re management.

There is certainly room for improvement on the management side in the way orchestral musicians are assessed, engaged, rewarded, treated as individuals. This has been discussed earlier in some detail. Audition requirements should be made more realistic, musicians intending to sit in a symphony orchestra should not have to prepare a solo recital. At all levels, there should be frank and open communication between musicians and management, for the benefit of both.

#### IV.III.3. Re colleagues and self.

TCP of a musician versus his colleagues and himself

or his instrument are mostly problems of the individual's personality. As such, they cannot be really solved. On the other hand, while, as problems, they have to be taken into consideration, they are not actually problems specific to the profession of orchestral musicians. They are human problems and as such they follow the individual into every occupation and profession. Nevertheless, during the interviews it became clear that many annoying habits and mannerisms were subconscious. In many cases, they were never even contemplated by the players concerned until the discussion lead to their clarification. As most musicians appeared to be not only surprised to find that they had some bad habits of which they were not previously aware but quite keen to do something about them, obviously the need exists to create the right environment for more social interaction within the orchestra.

#### IV.III.4. Other areas for improvement.

In trying to improve the situation further, it may be useful to concentrate on programmes and public relations.

Clearly, no orchestra could possibly present programmes to suit all, or even most, tastes. However, attempts could be made to think of some co-operation. Perhaps the orchestra could be given responsibility for some concerts, or a particular series of concerts. The

orchestra would decide on conductor, soloist, venue, perhaps publicity. The exercise might give insight to members of the orchestra about the usual problems of management; they in turn would learn about the way an orchestra assesses conductors, audiences, music. It would inevitably lead to more dialogue between orchestra and A.B.C., perhaps involving the audience as well (Subscribers' Committee).

Most orchestral musicians are concerned about bad or inadequate publicity. Some of them may have excellent ideas regarding public relations. At present there is no chance for these musicians to air their views; this situation should be rectified.

#### IV.III.5. Conclusion.

If symphonic music is to be put in perspective, even if one does not quite match Priestley's boundless enthusiasm, it must be considered to be a most valuable part of European culture. Yet the profession of the symphony orchestral musician is beset by TCP. Orchestra managements are faced with increasingly serious financial problems, justifying, to some extent at least, Martin Mayer's bitter comment:<sup>27</sup>

"The arts seem cursed by their own success: the greater attention paid to them the more money they use".

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27. Martin Mayer, "Where the Dollars Go", *Saturday Review*, LIII, February 28 (1970), pp.22-24.

This very realistic problem of economic difficulties, combined with lack of audience understanding and support, is seriously threatening the future of the whole profession as it is known today around the world. The reason for the audience apathy can be found in the general misunderstanding and mistrust which has developed between contemporary composers and their audiences.

Instead of making attempts to try to bridge this gap, managements often take the road that appears easier, and as a result present unimaginative, stale programmes, leading to a museum atmosphere. Demands made on the musicians are constantly increased by less rehearsal time, increased speed in the presentation of old music and added difficulties in the requirements of contemporary music. The danger is mediocrity.

The symphony orchestral musician, a sensitive artist, highly trained, experienced craftsman, engaged by a huge impersonal organization, working in tension, apparently unappreciated by his superiors, misunderstood by his peers, generally unwanted by large segments of the population that should provide his devoted audience, with insecure present and doubtful future, finds it impossible to maintain his professional dedication and artistic enthusiasm.

Generally, orchestral musicians are not innovators by

training, not radicals by inclination. Given the overwhelming odds outlined above, many take a way out by leaving the symphony orchestra for a teaching position at a university or college. Others carry on with their orchestral work but no longer consider it artistically satisfying, and try to find satisfactory artistic outlets in chamber music, composition - or painting, sculpting or poetry. Many others simply forget that they ever had artistic ideals; they simply do the job as a job, play the right notes most of the time, follow the conductor's beat reasonably accurately and collect their pay once a week; but half the time they may not even know what symphony or concerto they play. They read and play automatically. That, of course, is reflected in their playing, which becomes perfunctory, stale, unimaginative. This in turn helps, together with the indifferent presentation of unchanging programmes, to reinforce the notion, particularly in young people, that symphonic music has nothing new or interesting to offer, has no relevance in a contemporary society, is a thing of the past, and is costing far too much to maintain.

This vicious circle is a general picture of the profession of symphony orchestral musicians examined in some detail from the point of view of musicians in the South Australian Symphony Orchestra in 1973-74. The situation is probably not quite as bleak everywhere as depicted here, since some of the TCP found

appear to be related to conditions unique to the A.B.C., or to South Australia. Even in the S.A.S.O. the situation has improved somewhat since the collection of the data, owing to renewed interest in concerts (or the social aspects of going to, and being seen at, concerts) in the newly completed fine Festival Theatre. It is nevertheless a fair assessment of the position. This being the case, it is likely to deteriorate further and further unless serious thought is given to the TCP themselves and well-considered suggestions are put forward in an attempt to solve at least some of them.

APPENDIX IDifferences in working conditions of S.A.S.O. musicians  
between 1973 and 1977

Rates of pay, July 1977 (ref. II.II.1.3.)

Rank and file

\$202.60 per week + \$4.00 instrument allowance  
(II.II.1.5.)

Principal

\$225.20 per week + \$4.00 instrument allowance

Section Leader (new title since February 1974, for  
sections of 4 or more)

\$233.20 per week + \$4.00 instrument allowance

(The new title created a new anomaly. The leader of the trombone section is entitled to the allowance as his section comprises 4 players, counting the tuba, who is also considered a principal. The leader of the flute section, this being a section of 3, is not eligible for the extra allowance).

Leader \$274.10 + \$4.00

Doubling money (see  
II.II.1.3.)

\$2.95

Skin allowance (see  
II.II.1.5.)

\$5.00, unchanged

Harp allowance (see  
II.II.1.5.)

\$8.00, unchanged

Loading (see II.II.8.5.) max. \$28.00, unchanged

Personnel - increased to 64 permanent members.

S.A.S.O. (see II.II.1.) - the name of the orchestra was changed to Adelaide Symphony Orchestra (A.S.O.) in October, 1974.

The title of "Leader" (see II.II.1.1.) was changed to "Concertmaster" in 1975. The title of "Repetiteur" was abolished at the same time, changed to "Associate

Concertmaster". It is a title only, there are no added privileges.

The orchestra now has a full-time Librarian (see III.III.2.3.).

APPENDIX II

Some special recommendations of the Senate  
Standing Committee

In June 1977 the Senate Standing Committee on Education and the Arts<sup>1</sup> made a number of recommendations. Some of these confirm the findings of this thesis. They are:

Ref. IV.I.6.1.: 3.33

"The Committee *RECOMMENDS* that the A.B.C., in consultation with the relevant State Government authorities, the Musician's Union of Australia and State performing arts organisations, reassesses the functions of its orchestras with a view to making them available to service other performing arts organisations and for them to be used in a wider community context".

Ref. II.II.1.: 3.96

"The Committee *RECOMMENDS* that the A.B.C., the Public Service Board and the Musicians' Union of Australia hold discussions with a view to determining terms and conditions of employment more appropriate to A.B.C. musicians".

Ref. II.II.8.5. 3.101

"The Committee *RECOMMENDS* that if the proficiency loading system is to continue, the A.B.C. should adopt a system which ensures that the criteria upon which loadings are based be clearly spelt out and be the sole basis for awarding loadings".

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1. Senate Standing Committee on Education and the Arts, *Report on Employment of Musicians by the Australian Broadcasting Commission, June 1977*, (Canberra, A.C.T., The Acting Commonwealth Government Printer, 1977).

APPENDIX IIIList of questions asked during interview

1. What troubles you most in the orchestra?
2. What causes most tensions in the orchestra?
3. How do you feel about the programmes you play in the orchestra?
4. Do you generally agree with the programme selection?
5. What is your reaction if/when you do not agree with the programme?
6. Should members of the orchestra have some say in the programme selections?
7. During concerts, are you worried about being able to play absolutely correctly?
8. Do you find it difficult to maintain a consistently good intonation?
9. Is there a difference in pitch and intonation between strings and wind?
10. If so, whose fault is it?
11. What is your feeling about players with consistently poor intonation?
12. Whose job is it to correct bad intonation in the orchestra?
13. Do you hear your own playing?
14. Do you listen for it?
15. Do you find some other sections disturbing?
16. Do you find it difficult to maintain your balance?
17. What is your feeling about players with poor balance?
18. What is your feeling about players with a tone that does not blend?
19. (Soloists only) Are you particularly worried about solo passages?
20. (Soloists only) What are the symptoms of your worry?

21. (Section leaders only) Are you worried about your section's playing of a particularly difficult piece of music?
22. (Section leaders only) Are you worried about certain players in your section not being able to manage their parts?
23. Are you anxious about a particularly difficult concert beforehand?
24. If so, what are your symptoms?
25. How long before the concert do you start experiencing these symptoms?
26. Has this reaction always been the same over the years?
27. What are your eating habits on the day of the concert, before and after it?
28. What are your drinking habits on the day of the concert, before and after it?
29. Have you any difficulty sleeping before or after concerts?
30. Do you have an extra sleep in the afternoon before a concert?
31. It has been stated that it is hard to maintain peak concentration for the duration of a concert. Do you agree with this?
32. How do you count? Do you count alone, follow the leader of your section, take cues from the conductor, or do you have some other method?
33. Do you need to "unwind" after a concert?
34. Questions 23-33: are your reactions the same for recordings as for concerts?
35. Do bad manuscript parts, tattered copies or over-marked copies worry you?
36. What are the conditions like in the Town Hall, e.g. light, seating, hearing, back-stage facilities?
37. What are the conditions like in Norwood (rehearsal studio)?
38. What are the conditions like on tour, e.g. halls, hotels, travelling?
39. How important is music, in a general sense?

40. What is the social standing of members of the orchestra in the community?
41. How do you feel about it?
42. Is the orchestra a united body or just a collection of 55 individuals?
43. Is there any pride attached to being a member of the S.A.S.O.?
44. Do you consider it a job or a profession?
45. Does the orchestra receive adequate P.R. coverage, particularly in the country?
46. How long have you been an orchestral player?
47. What other orchestras have you played with, and in what capacity?
48. Did you always want to be a professional musician?
49. If not, what made you change your mind?
50. What musical training did you receive?
51. Was your musical training adequate or could it have been better?
52. Has the war affected your studies or career at all?
53. Have you achieved everything you wanted musically?
54. What is your musical ambition now?
55. Do you do as much solo work or chamber music as you want to?
56. How do you rate your own importance in the orchestra?
57. In your opinion, are some sections of the orchestra more important than others?
58. If so, should they be recognised more?
59. After becoming professional, did you have any major disappointments in the profession?
60. Do you consider the orchestral salary satisfactory?
61. Do you consider the salary differences fair?
62. What sort of incentives are there for an orchestral musician?
63. Is recognition of the section enough for the individuals in the section?

64. Does your section get enough recognition?
65. How can inside section players be evaluated or rewarded?
66. What happens when a player is superior to the position he holds?
67. Does the present "loading" system work?
68. What is your opinion about personal dossiers, and the ability to appeal?
69. Are you worried about the possibility of injury to your hands or lips, that may jeopardize your playing?
70. Do you practise your orchestral parts regularly?
71. How long before a concert do you start practising for it?
72. Do you practise for all concerts or only celebrity concerts?
73. Do other players practise their parts?
74. If not, how do you feel about it?
75. Do you practise, apart from your orchestral parts?
76. Are you interested in your colleagues' achievement?
77. Are you jealous of your colleagues' achievement?
78. Does it upset you if you don't get all the chances?
79. Are you always trying to play according to the best of your ability?
80. Are you liked in the orchestra musically?
81. Are you liked in the orchestra personally?
82. What are your relations like with others in the orchestra, socially?
83. (Soloists only) When playing a solo, what is your reaction to others staring or reacting in some other way?
84. Do you stare or react in some other way when others play solos?
85. Are you disturbed by mannerisms or habits?
86. Have you any mannerisms or habits that others may find distracting?

87. Are you discouraged by adverse critiques?
88. Are you discouraged by adverse critical opinion of your colleagues?
89. Is there tension in the orchestra between smokers and non-smokers?
90. Do you smoke?
91. Is there tension in the orchestra between drinkers and non-drinkers?
92. Do you drink?
93. Is there tension in the orchestra between the sexes?
94. (Strings only) How do you find the distribution of work load, when only a small orchestra is used?
95. (Wind only) What do you think of using second players as principals when the principal is not available?
96. (Strings only) Do subprincipals ever lead?
97. (Strings only) Should subprincipals have more chances to lead?
98. Are subprincipals considered principal players or rank and file?
99. (Doublers only) Do you own your doubling instrument?
100. (Doublers only) Do you find the doubling money adequate?
101. (Doublers only) Have you time to practise your doubling instrument?
102. Do you get recognition from your colleagues?
103. Do you expect recognition from your colleagues?
104. Do you give encouragement to your offsider?
105. Do you get adequate recognition from the management?
106. What is your opinion about a resident conductor being appointed for life?
107. What is the ideal term of engagement for a resident conductor?
108. What is the role of the resident conductor?
109. How can the resident conductor achieve a successful relationship with the orchestra?

110. Is there tension created by too few rehearsals for a difficult programme?
111. Is there tension created by too many rehearsals for an easy programme?
112. How do conductors' rehearsal habits or mannerisms affect you?
113. Do conductors generally discriminate against women?
114. What sort of behaviour in a conductor do you find most disturbing?
115. How does it affect you?
116. Are you envious of some players having more free time than you?
117. What are your reactions?
118. Are you ever bored in the orchestra?
119. How often do you get real pleasure out of orchestral playing?
120. What is the role of the leader of the orchestra?
121. What are the leader's duties, what is the extent of his power?
122. What is the procedure for promotion and demotion in the orchestra?
123. Is this the best system?
124. (Strings only) Is there tension created by having to sit at the same desk with an incompatible person?
125. (Strings only) Can you appeal against a seating arrangement?
126. When players get past their prime, how can they be replaced?
127. Who arranges the seating for the strings?
128. Who is responsible for bowings in the strings?
129. What is the role of the Subscribers' Committee in promoting the orchestra?
130. The major part of the A.B.C. organization is in Sydney. What effect has this on the orchestra?

131. Is Adelaide fairly treated by the A.B.C.?
132. What is the role of the Director of Music in relation to the orchestra?
133. What is the role of the A.B.C. State Manager in relation to the orchestra?
134. What is the role of the State Music Supervisor in relation to the orchestra?
135. What is the role of the orchestral manager?
136. What is the role of the orchestral committee?
137. Is the orchestral committee working satisfactorily?
138. Should the orchestra have some other sort of representation, e.g. orchestral steward?
139. What is your opinion of A.C.S.O.M.?
140. Is your instrument as good as possible?
141. If not, why not?
142. Have you any problems regarding instrument maintenance or spare parts?
143. Who chooses extra players, when needed?
144. Are these always the best available?
145. Have you ever wanted to speak up or complain?
146. Did you ever speak up or complain?
147. To whom did you complain?
148. If you lost your job, would you try to get a similar job elsewhere?
149. What would be your chances?
150. Does family life interfere with your music?
151. Does your musical profession interfere with your family life?

APPENDIX IV

Social status questionnaires

According to the original plans of this thesis it was intended to study the social status of musicians in the S.A.S.O.. Twenty-five occupations were chosen from the NORC test of 1947<sup>2</sup>, listing those that represented easily identifiable occupations in Adelaide (thus omitting "U.S. Supreme Court Justice" and "Soda-fountain clerk", and selecting occupations representing all degrees of social status in the American list from "Physician" - ranked 2, to "Restaurant waiter" - ranked (equal) 79. Some of the occupations were re-defined, to conform to everyday Australian terminology (e.g. "High school teacher" instead of "Instructor in public school"), or to specify the occupation more definitely (e.g. "Musician, S.A.S.O."). As the list looked too unwieldy, 10 occupations were eliminated and the rest listed on cards in alphabetical order (see Fig.7a). Ten cards from each occupation were collected. All members of the S.A.S.O. were asked to fill nearly identical cards (see Fig. 7b). Analysis of the data would show the difference between "deserved rank" and "perceived rank" from the point of view of the musicians, as well as between their perceived rank and actual rank. Musicians' error in self-ranking could be compared to that of other occupations. Sex and age differences could be considered as well as the correlation between

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2. Albert J. Reiss, Jr., *Occupations and Social Status*, The Free Press of Glencoe, Inc., 1961, pp.54-57.

Fig. 7a

SOCIAL STATUS RATING OF FIFTEEN OCCUPATIONS

Rank the following occupations, according to their social status in Adelaide, from 1 (highest) to 15 (lowest). Do not rank them according to the social status they deserve, but the one they have, in your opinion

<u>OCCUPATION</u>	<u>RANK</u>
1. ARCHITECT	
2. BARBER	
3. CHEMIST, PHARMACEUTICAL	
4. ELECTRICIAN	
5. HIGH SCHOOL TEACHER	
6. LAWYER	
7. MEDICAL DOCTOR, SPECIALIST	
8. MINISTER OF RELIGION	
9. MUSICIAN, S.A. SYMPHONY ORCHESTRA	
10. POLICE SERGEANT	
11. RADIO ANNOUNCER, COMMERCIAL	
12. TAXI DRIVER	
13. TRADE UNION SECRETARY	
14. UNIVERSITY LECTURER	
15. VOCALIST, ENTERTAINER	

Your own occupation (No., as above)  
 Sex (circle) Male/Female  
 Age (circle) Over 40/Under 40

Fig. 7b

SOCIAL STATUS RATING OF FIFTEEN OCCUPATIONS

Rank the following occupations according to their social status in Adelaide, from 1 (highest) to 15 (lowest). Rank them in the 1st column according to the social status they deserve, in the 2nd according to the one they have

<u>OCCUPATION</u>	<u>RANK</u> 1	<u>RANK</u> 2
1. ARCHITECT		
2. BARBER		
3. CHEMIST, PHARMACEUTICAL		
4. ELECTRICIAN		
5. HIGH SCHOOL TEACHER		
6. LAWYER		
7. MEDICAL DOCTOR, SPECIALIST		
8. MINISTER OF RELIGION		
9. MUSICIAN, S.A.S.O.		
10. POLICE SERGEANT		
11. RADIO ANNOUNCER, COMMERCIAL		
12. TAXI DRIVER		
13. TRADE UNION SECRETARY		
14. UNIVERSITY LECTURER		
15. VOCALIST, ENTERTAINER		

Position in orch. (circle) Principal/Rank & file  
 No. of years in prof. orch.  
 Sex (circle) Male/Female  
 Age (circle) Over 40/Under 40

the ranking of various occupations and their ranking of musicians. Quite clearly, complete analysis would have been outside the scope of this thesis, consequently it was decided not to proceed with it this time but consider it as part of a separate study.

Even without proper analysis, some points of interest emerged:

1. Doctors were ranked far ahead of all other occupations both by doctors themselves and by every other occupation.
  
2. Barbers generally objected to the term "barber". Some crossed out the definition and inserted "hairdresser".
  
3. In any subsequent study, more care needs to be taken before the information conveyed by the cards can be taken as reliable. Among S.A.S.O. musicians, some clearly filled in the questionnaire according to what they perceived as being expected of them rather than their genuine understanding of the social status of the various occupations. This may well have been the case with others who filled in the cards.

APPENDIX VRelevant clauses of the Musicians' Determination

Musicians' Determination No.45 (as amended)

Clause 19(5) (ref.II.II.3.3.)

"Unless mutually agreed to the contrary the employment of a member of a regular unit is to be terminated, in the case of leaders and principals, only by twelve weeks' notice given in writing by the employee or the Commission and, in the case of other musicians, six weeks' notice in writing. Notice may be given upon any day".

Clause 19(7) (ref.II.II.3.3.)

"Nothing in this determination shall be deemed to restrict the right of the Commission to dismiss an employee for malingering, neglect of duty, misconduct, negligence, and, in the case of such a dismissal, wages shall be payable for the employment up to but not after the time of dismissal".

Clause 15 (ref.III.III.1.10)

"A roster shall be issued by the Commission each Friday in respect of the week commencing the next Sunday but one. Except by mutual agreement a roster for any day shall not be altered on less than seven days' notice".



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