

66-67 67-68 69-70	Philip Ballou	violin	Berkeley High School	
67-68	Barbara Bissell	violin	Mount Diablo High School	
65-66 66-67 67-68 68-69	Bill Bouton	violin	Pleasant Hill High School	
67-68	Brenda Campbell	violin	Pleasant Hill High School	
67-68 68-69	David Cann	violin	Skyline High School	
65-66 66-67 67-68	Loris Davanzo	violin	Oakland Technical High School	
65-66 66-67 67-68	Karin Deming	violin	Athenian School	
67-68	Frank Foster	violin	Pleasant Hill High School	
68-69 67-68	Rodney Gehrke	violin	St Peter's Lutheran School	
66-67 67-68	Kathleen Glazier	violin	Pleasant Hill High School	
66-67 67-68	Rae Ann Goldberg	violin	Piedmont High School	
66-67 67-68 68-69	Michael Harrison	violin	San Leandro High School	
66-67 67-68 68-69 69-70	Gelon Lau	violin	Oakland High School	
67-68 68-69 69-70	Renata Olshausen	violin	Oakland Technical High School	
67-68 68-69	Erica Radner	violin	Berkeley High School	
67-68	Ron Relic	violin	Alhambra High School	
66-67 67-68	Fannie Burleigh	viola	Castlemont High School	
66-67 67-68 68-69	Gerald Chappell	viola	Oakland Technical High School	
66-67 67-68	Sara Lohse	viola	Miramonte High School	
66-67 67-68 68-69	Robin Lyness	viola	Berkeley High School	
67-68 68-69 69-70 70-71	Eleanor Nishi	viola	Berkeley High School	
67-68	Margaret Rosegay	viola	Lowell High School	
67-68 68-69	Paul Siegel	viola	Skyline High School	
67-68	Pamela Susskind	viola	Anna Head School	
66-67 67-68	Peter Barshay	cello	Berkeley High School	
66-67 68-69 67-68	Lawrence Granger	cello	Arroyo High School	CSU Hayward
67-68 68-69	Tim Imlay	cello	Athenian School	
66-67 67-68 68-69	Michele Miland	cello	Alameda High School	
66-67 67-68 68-69 69-70	Garfield Moore	cello	St. Mary's High School	
66-67 67-68	Stephen Peirson	cello	Hayward High School	
67-68	Stephanie Lenway	bass	El Cerrito High School	
66-67 67-68	Robert Lumb	bass	Campolindo High School	
67-68	Anna Maria Scott	bass	San Ramon High School	
66-67 67-68 68-69 69-70	Janet Anderson	violin viola	Ygnacio Valley High School	
67-68 68-69	Diva Goodfriend-Koven	flute	Berkeley High School	
68-69 69-70 67-68	Elisa London	flute	San Leandro High School	
67-68	Ann Sheedy	flute	Lowell High School	
66-67 67-68	Bruce Gordon	oboe	El Cerrito High School	
66-67 67-68 68-69	Dorothy Isaacson	oboe	Oakland Technical High School	
67-68	Barclay Anderson	clarinet	Skyline High School	CSU Hayward
66-67 67-68	Paul Baren	clarinet	Las Lomas High School	
67-68 68-69 69-70	Alexander Foster	clarinet	Pleasant Hill High School	
67-68	William Tull	clarinet	Lowell High School	
67-68	Harold Holt	bassoon	Castro Valley High School	
67-68	Maryll Redlingschafer	bassoon	Clayton Valley High School	
67-68	Mary Streeter	bassoon		
67-68	Ann Castle	french horn	Canyon High School	
66-67 67-68	Grant Jeffers	french horn	Skyline High School	
66-67 67-68 68-69	Lea Merrick	french horn	Berkeley High School	
66-67 67-68	Robert Munk	french horn	El Cerrito High School	
66-67 67-68	Jack Sadey	trumpet	Castlemont High School	
67-68 68-69	Jerry Schlegel	trumpet	Richmond High School	
65-66 66-67 67-68	Robert Shelby	trombone	Del Valle High School	
66-67 67-68 68-69	Peter Tomita	trombone	Berkeley High School	
66-67 67-68	Edmond Welter	tuba	El Cerrito High School	
67-68 68-69	Peter Logan	percussion	Berkeley High School	
66-67 67-68	Kathy Perkins	percussion	Berkeley High School	
68-69 69-70 67-68	Helen Rifas	harp	Aragon High School	

Youth Chamber Orchestra 1967-1968

YOUTH CHAMBER ORCHESTRA

of the Oakland Symphony

Auditions for the 1967-68 Season

Would you like to join one of the **West Coast's finest youth orchestras?** . . . an ensemble of young musicians which the S.F. Chronicle has called "**An orchestra of the young, musical elite**" . . . an orchestra co-sponsored by the Oakland Symphony Orchestra, Gerhard Samuel, conductor, and the High Schools of the Greater East Bay designed to give the serious music student **professional training** in difficult repertoire and performance **excellence** (so far, from ancient Aztec music to the most recent "new-notation" avant-garde — but we're considering going back to the Greeks, as well as into Luner tunes) . . . an orchestra that **tours** each year (so far, from Canada almost to Mexico — and "it's getting better all the time!"), plays 10 to 12 **concerts** annually, features **student soloists** from the orchestra (would **you like to play** the Schoenberg Violin Concerto with us?) as well as professional soloists, broadcasts on **Radio** (including "Voice of America" abroad), appears on **TV**, commissions new works to "premiere" and enjoys a good social life besides! Would you like to join one of **America's** best youth orchestras?

Eligibility—

You are eligible to audition if you are a serious music student and not yet graduated from high school. There is no lower age level — if you are one year old and play excellent tuba you are eligible. Participation is based on ability, not seniority. There is no geographic limit — you can come from anywhere — even Los Angeles (!!!?) — providing you can pass the audition and attend all the rehearsals. You must be a member in good standing in your own school musical organization. You must be willing to work hard, learn your difficult parts (you'll get lots of help from your conductor Robert Hughes and your teachers), and rehearse three to five hours a week (always 9 to 12 on Saturday mornings, but sometimes with an added two hour sectional rehearsal).

How To Audition—

Auditions will be held in the Bandroom at Oakland Technical High School (42nd St. at Broadway in Oakland) from 3:30 to 6 P.M. on September 26, 27, 29 and 9 A.M. to 6 P.M. on Sept. 30th. To arrange for an audition call the Oakland Symphony office — 444-3531 — and request an audition time. For the audition allow 15 minutes and prepare a solo of your choice to play for the conductor — he will also ask you to do sight-reading and scales. The first rehearsal will be 9 to 12 on October 7th.



The YCO leaving
for Vancouver
(May, 1967)

Conductor Robert Hughes

is Assistant conductor of the Oakland Symphony, the San Francisco Ballet and the Cabrillo Music Festival. He also performs on bassoon and contrabassoon with the above organizations, with the Mills Performing Group and California Wind Quintet, and in diverse musical activities throughout the Bay Area. As a composer his works have been heard frequently in the Bay area, including five performances in the past year of his "Elegy for Vietnam followed by a Protest" and a recent Cabrillo Festival performance of his ballet "Kama Sutra." He is a frequent guest-conductor of youth groups throughout the state.

Soloists:

Bach to Mozart Ensemble — Carole Bogard — Edgar Jones — Gita Karasik — Donald Pippin — Austin Reller — Rachmael ben Avram — Vahan Toolajian — Lesleigh Fazzio — Allen Glesser — Joseph Halpin — Thomas Halpin — Maquette Kuper — Amy Kusian — Larry London — Susan Mates — Jack Sadey — Marc Schachman — Becky Warrick — William Weichert



Music:

J. S. Bach — W. F. Bach — Bartok — Beethoven — Bernstein — Boone — Chavez — Copland — Dallapiccola — Dittersdorf — Durante — Gabrieli — Galindo — Gearhart — Ginastera — Griffes — Harrison — Haydn — Hummel — Mendelssohn — Milhaud — Mozart — Prokofiev — Purcell — Ravel — Revueletas — Rorem — Saint-Saens — Shostakovich — Stravinsky — Thomson — Vivaldi — Wagner

Dear YCO Member:

You will be happy to know that I have auditioned nearly 100 new applicants for our new season and that we have assembled a really remarkable orchestra.

Our first YCO rehearsal is this Saturday morning, October 7th, 9 to 12 at Oakland Technical High School.

Please be prompt - tuned and in your seat by 9 a.m. - we have a great deal of information, plans and music to cover at our first rehearsal.

Cordially,

Bob Hughes



"Would you like to have a devilish good time . . . ?"

Well then:



The Oakland Symphony Orchestra presents the

YOUTH CHAMBER ORCHESTRA

"An orchestra of the young, musical elite." — S.F. Chronicle

ROBERT HUGHES - CONDUCTOR

with **ROY BOGAS** *playing*

Shostakovich Piano Concerto No. 2

and

Roman Carnival Overture, Op. 9 Berlioz

Sinfonia in D minor for two flutes and strings . . . W. F. Bach

Rondo in D Major, K.382 for piano and orchestra . . . Mozart

Four Norwegian Moods (1942) Stravinsky

Sunday, December 10th, 1967 — Oakland Technical High School — 8 o'clock

TICKETS: \$1.00 — Mail orders accepted payable to Youth Chamber Orchestra, c/o Oakland Symphony Orchestra Association, 501 Latham Square Building, Oakland 94612. Also available at ASUC Box Office, Berkeley (845-6000); Sherman Clay, Oakland (444-8575); Bay Ticket Office, Kaiser Center Mall (451-7279), and at the door on the day of the concert.

Youth Chamber Orchestra 1967-1968



THE OAKLAND SYMPHONY ORCHESTRA

presents

Youth Chamber Orchestra

ROBERT HUGHES, *conductor*

ROY BOGAS, *pianist*

OAKLAND TECHNICAL HIGH SCHOOL

DECEMBER 10, 1967, 8 P.M.



YOUTH CHAMBER ORCHESTRA

ROBERT HUGHES, *conductor*

JUDITH POSKA, *string consultant*

Board of Directors: President, Lawrence E. Anderson; Vice President, Richard Adams; Secretary, William Burke; Kenneth Harrison, Mrs. Allison London, Richard Letter, Emil Q. Miland, Marvin Nelson, Harold C. Reuter, Gary B. Smith, Robert G. Soder, Wally Steele, Mrs. Matt Wahrhaftig, Mrs. William Weichert, Harold Youngberg, Mrs. Donald Church. Ex Officio: Gerhard Samuel, E. Rollin Siffies.

Parents' Auxiliary: Mrs. Scott Merrick, Chairman.

Dr. and Mrs. Charles F. Anderson	Mr. and Mrs. B. E. Gordon	Rev. and Mrs. S. F. Nishi
Mr. and Mrs. C. E. Ballou	Mr. and Mrs. W. J. Halpin*	Mr. and Mrs. Detlef Olshausen
Mr. and Mrs. David Baren	Mr. and Mrs. Charles H. Holt*	Mr. and Mrs. Richard A. Perkins*
Mr. and Mrs. George Barshay	Mr. and Mrs. Alex Imley	Mr. and Mrs. Roy Radner
Mrs. Barbara Bissell	Mr. and Mrs. R. H. Isaacson	Mr. and Mrs. John Relic
Mr. and Mrs. William Bouton	Dr. and Mrs. William W. Jeffers	Mr. and Mrs. Max J. Schlegel
Mr. and Mrs. Ferdinand I. Burleigh	Mr. and Mrs. Nathan Kuper*	Mr. and Mrs. Henry Scott
Mr. and Mrs. Roger E. Campbell	Mr. and Mrs. Fred H. Lenway	Dr. and Mrs. John Sheedy
Mr. and Mrs. Roy Cann	Mr. and Mrs. Charles Lahse	Mr. and Mrs. Milton Siegel
Dr. and Mrs. George Castle	Mr. and Mrs. Allison London*	Mr. and Mrs. Paul Tomita
Mr. and Mrs. John Davanzo	Mr. and Mrs. Robert M. Lyness	Mr. and Mrs. William Weichert*
Mr. and Mrs. Philip Deming	Mr. and Mrs. Scott Merrick	Mrs. Harold E. Winder*
Mr. and Mrs. Gilbert Fazzio*	Mrs. Sally Moody	
Dr. and Mrs. S. Morris Goldberg	Mr. and Mrs. Paul Munk	*Alumni members

Acknowledgments:

To Oakland Technical High School, Mr. Donald W. Lucas, Principal, and Mr. James Eeds, Music Director, for use of the auditorium facilities.

To Baldwin Piano and Organ Co. for use of their new Baldwin SD10.

Cover Illustration: "Joyous Flutist" by Israeli artist Shraga Weil

THE SOLOIST

Roy Bogas has won an international reputation through his awards in the 1961 Brussels International Piano Competition and the 1962 Moscow Second International Tchaikovsky Piano Competition. He is well known for his joint recitals with Yehudi Menuhin, Michael Rabin, Zara Nelsova, David Abel and Joseph Szigeti and has recorded with the latter on Mercury Records. A frequent Bay Area soloist he has appeared with the Oakland Symphony, San Francisco Symphony, Cabrillo Festival, Bach Festival and Music at the Vineyards.

program

Roman Carnival Overture, Op. 9 Hector Berlioz

Rondo in A Major for Piano and Orchestra, K. 386 Wolfgang Amadeus Mozart

Roy Bogas, *pianist*

Four Norwegian Moods (1942) Igor Stravinsky

Intrada
Song
Wedding Dance }
Cortège } *attacca*

INTERMISSION

Sinfonia in D minor

for two flutes and strings Wilhelm Friedemann Bach

Ann Sheedy and Diva Goodfriend-Koven, *flutes*

Concerto No. 2, Op. 102, for Piano and Orchestra Dmitri Shostakovich

Allegro
Andante }
Allegro } *attacca*

Roy Bogas, *pianist*

THE YOUTH CHAMBER ORCHESTRA

First Violin

William Bouton — Concertmaster
Pleasant Hill High School
Frank Foster, Pleasant Hill High School
Ron Relic, Alhambra High School
David Cann, Skyline High School
Karin Deming, Athenian School
Erica Radner, Berkeley High School
Barbara Bissell, Mt. Diablo High School
Rae Ann Goldberg, Piedmont High School

Second Violin

Loris Davanzo*, Oakland Technical
High School
Michael Harrison, Pacific High School
Renata Olshausen, Claremont Junior
High School
Gelon Lau, Oakland High School
Kathleen Glazier, Pleasant Hill High School
Brenda Campbell, Pleasant Hill High School
Philip Ballou, Garfield Junior High School
Janet Anderson, Foothill Intermediate School

Viola

Gerald Chappell*, Oakland Technical
High School
Paul Siegel, Skyline High School
Pamela Susskind, Anna Head School
Robin Lyness, Berkeley High School
Fannie Burleigh, Castlemont High School
Eleanor Nishi, Berkeley High School
Sarah Lohse, Miramonte High School

Cello

Peter Barshay*, Berkeley High School
Lawrence Granger, Arroyo High School
Stephen Peirson, Hayward High School
Garfield Moore, Berkeley High School
Michele Miland, Alameda High School
Tim Imley, Athenian School

Flute and Piccolo

Ann Sheedy*, Lowell High School
Diva Goodfriend-Koven, Berkeley
High School

Oboe and English Horn

Dorothy Isaacson*, Oakland Technical
High School
Bruce Gordon, El Cerrito High School

Clarinet

Paul Baren*, Las Lomas High School
Barclay Anderson, Skyline High School
Alexander Foster, Pleasant Hill High School

Bassoon

Mary Streeter
Harold Holt, Castro Valley High School

French Horn

Robert Munk*, El Cerrito High School
Grant Jeffers, Skyline High School
Lea Merrick, Berkeley High School
Ann Castle, Canyon High School

Trumpet

Jack Sadey*, Castlemont High School
Jerry Schlegel, Richmond High School

Trombone

Robert Shelby*, Del Valle High School
Peter Tomita, Oakland Technical High School

Tuba

Edward Welter**

Percussion

Peter Logan*, Berkeley High School
Kathy Perkins**
Amy Iwata**
John Forman**

Bass

Robert Lumb*, Campolindo High School
Anna Maria Scott, San Ramon High School
Stephanie Lenway, El Cerrito High School

*Section Principal

**Guest Alumni

spring plans . . .

The YCO Tour this year has been shaped by a distinctive honor — we have been extended and have accepted an invitation to perform before the Music Educators' National Convention on March 16th in Seattle. Our repertoire plans include a panorama of Californian music from mission times to the presentation of two premieres representing the present avant-garde and California's trans-ethnic music. Student soloists this Spring feature the brass. A few of the highlights follow.

Jewel-Encrusted Butterfly Wing Explosions Robert Moran

A world premiere of the 1967-68 YCO Commission from one of the Bay Area's most avant-garde composers. The score includes aleatoric notation, psychedelic lighting and a movie.

Song of Badarshan trans. by Lou Harrison

Mr. Harrison has done this transcription of Afghanistan music especially for the YCO to help complete its presentation of California's trans-ethnic culture. Another premiere.

Etenraku trans. by Hidemaro Kunoye

Medieval Japan's most famous 8th Century Tang Dynasty court orchestra Gagaku piece exquisitely rendered for Western instruments.

Signs and Alarms Henry Brant

Jack Sadey, trumpet Robert Shelby, trombone

Serenade for Tenor, French Horn and Strings, Op. 31 . . . Benjamin Britten

Robert Munk, French horn

Also works by early Californian composers, St. Saens and Haydn.



oakland
youth
chamber
orchestra

ROBERT HUGHES, CONDUCTOR

THE OAKLAND SYMPHONY ORCHESTRA *presents*

oakland

PORTLAND — 8:00 *p.m.*, Friday, March 15, 1968

Lewis and Clark College

Evans Auditorium

Roman Carnival Overture, Op. 9 Hector Berlioz

Sinfonia in D minor Wilhelm Friedemann Bach
for two flutes and strings
Diva Goodfriend-Koven and Elisa London, *flutes*

Symphony No. 88 in G Major Franz Joseph Haydn
Adagio — Allegro Menuetto and Trio
Largo Finale: Allegro con spirito

INTERMISSION

“A PANORAMA OF CALIFORNIA MUSIC”

Music by Robert Louis Stevenson

Fanfare Habanera
Tune for Flageolet Quadrille

Two Ethnic Pieces

越 天 樂 近 衛 秀 麿
Etenraku trans. by Hidemaro Konoye

“Coming Through from Heaven”
(8th Century Tang Dynasty Japanese Gagaku classic)

Song of Badarshan trans. by Lou Harrison
(anonymous Afghanistan music)

Hail! California (excerpts) Camille Saint-Saëns
(composed for the 1915 Panama-Pacific Exposition in San Francisco)

BRIEF INTERVAL

Jewel-Encrusted Butterfly Wing Explosions (1968) Robert Moran

A musical theatre-piece for television ensemble, baroque consort,
string quartet, horn quartet, string orchestra, soloists, tempo regu-
lator, pre-recorded tape score, and film.

1968 Youth Chamber Orchestra Commission

SEATTLE — 11:30 a.m., Saturday, March 16, 1968

Music Educators National Conference
Seattle Opera House

"A PANORAMA OF CALIFORNIA MUSIC"

Music by Robert Louis Stevenson

Fanfare — Tune for Flageolet — Habanera — Quadrille

Ethnic Piece

越 天 樂 近 衛 秀 麿

Etenraku trans. by Hidemaro Konoye

"Coming Through from Heaven"

(8th Century Tang Dynasty Japanese Gagaku classic)

Hail! California (excerpts) Camille Saint-Saëns

(composed for the 1915 Panama-Pacific Exposition in San Francisco)

(brief interval for set-up)

Jewel-Encrusted Butterfly Wing Explosions (1968) Robert Moran

string quartet with variable tuners, horn quartet, string orchestra,
soloists, tempo regulator, environmental light projector, pre-
recorded tape score, and film.

1968 Youth Chamber Orchestra Commission

CRESCENT CITY — 8:00 p.m., Sunday, March 17, 1968
 EUREKA — 8:00 p.m., Monday, March 18
 CHICO — 8:15 p.m., Tuesday, March 19
 SUSANVILLE — 8:00 p.m., Wednesday, March 20
 NEVADA CITY - GRASS VALLEY — 8:00 p.m., Thursday, March 21
 FREMONT — 8:00 p.m., Saturday, April 6

Roman Carnival Overture, Op. 9 Hector Berlioz
 Sinfonia in D minor Wilhelm Friedemann Bach
 for two flutes and strings
 Diva Goodfriend-Koven and Elisa London, *flutes*
 Symphony No. 88 in G Major Franz Joseph Haydn
 Adagio — Allegro Menuetto and Trio
 Largo Finale: Allegro con spirito

INTERMISSION

“A PANORAMA OF CALIFORNIA MUSIC”

Music by Robert Louis Stevenson

Fanfare — Tune for Flageolet — Habanera — Quadrille

Two Ethnic Pieces

越天樂 近衛秀麿
 Etenraku trans. by Hidemaro Konoye
 “Coming Through from Heaven”
 (8th Century Tang Dynasty Japanese Gagaku classic)

Song of Badarshan trans. by Lou Harrison
 (anonymous Afghanistan music)

MUSIC FROM THE GOLD RUSH ERA

The Dirty Miner Folksong
 I Have Found Thee, But Too Late Stephen Massett
 (composed in 1849 by California's first “resident” composer)
 The California Pioneer Dr. M. A. Richter
 (the first piece of music published in California — 1852)
 “Qui la voce — vien diletto” from *I Puritani* Vincenzo Bellini
 (as sung by Elisa Biscacciante on her triumphal 1852 tour)
 Minnie Adair G. T. Evans
 (composed in 1852 by one of San Francisco's first theatre musi-
 cians and later sung by Biscacciante at the “Bella Union”)
 Comin' Thro' the Rye Traditional
 (in the version sung by Jenny Lind)

CORINNE SWALL, *coloratura soprano*
 appearing, in costume, as the “Nightingale of the Gold Coast”

Hail! California (excerpts) Camille Saint-Saëns
 (composed for the 1915 Panama-Pacific Exposition in San Francisco)

BRIEF INTERVAL

Jewel-Encrusted Butterfly Wing Explosions (1968) Robert Moran
 1968 Youth Chamber Orchestra Commission

PROGRAM NOTES

Berlioz' opera "Benvenuto Cellini" received an unsuccessful premiere in 1838 and despite his discouragement over lack of public appreciation he reserved a special interest in much of its music. Six years later he took some of the opera's best music — particularly the "Saltarello" — and fashioned it into an overture which he named Roman Carnival after his enthusiasm for Italian subjects. The brilliant opening, the exquisite slow English horn melody and the dashing pace of the main Allegro Vivace have made the overture a constantly fresh and welcome concert favorite since its premiere in 1844.

J. S. Bach's oldest son, Wilhelm Friedemann Bach (1710-1784), wrote his *Sinfonia in D Minor* in the decade following his father's death (1750). Throughout his life Johann Sebastian was always very close to and proud of his first son. He lavished more time and instruction on Wilhelm Friedemann's musical education than on any of his other children. Consequently, the son's musical style is heavily indebted to the father's thoroughness yet the clarity of the approaching "classical style" removes Wilhelm Friedemann by a generation from his "baroque" education. The masterful *Sinfonia* evidences the elegance of classicism in its Adagio beginning while restoring the grandeur of "Bach" counterpoint in its powerful Fugue.

Haydn's Symphony No. 88, written in 1787 toward the end of his residence at Esterhazy, is a work filled with beauty and variety—one of his happiest creations. The deceptive monumental chords of the slow introduction stand as a gateway through which one passes to a Botticellian pleasure palace, a structure combining polished elegance and rusticity, warmth and wit. The "horn fifths" of the first melody alternate with driving rhythmic passages and whispy counterfigures, then return with abrupt freshness to close the movement. The second movement is surely one of Haydn's loveliest—quiet, tender, noble. An elegant Minuetto—with its "tongue-in-cheek" timpany part—gives way to a simple Trio of rustic charm, complete with drone fifths. The ebullient Finale sparkles with Haydn's special musical wit and drives this splendid symphony to a whirlwind conclusion.

"A PANORAMA OF CALIFORNIA MUSIC"

It was the Gold Rush Era that brought to California men, wealth and commerce, entertainers and instruments. It also created cities. In one of the remaining and later published Diaries of Alfred T. Jackson, a miner in the Nevada City area, his entry dated March 2, 1852, states: "My pardner has made up his mind to invest his dust in San Francisco lots. He wants me to join him in the speculation and argues that some day it will be a big city. I haven't got much faith in it and neither has anybody else to whom I have talked about it." Yet by the end of the decade San Francisco could boast eleven resident Italian opera companies!

The early days of this era have left us an abundant wealth of folksong reflecting on all aspects of the miners' life. "The Dirty Miner" is an excellent example of the humor and spirited melodies often involved in one of man's most spontaneous and anonymous art forms. It wasn't long before California could claim its first "resident" composer — Stephen Massett, who gave what is believed to be San Francisco's first full concert on the 22nd of June, 1849, singing and playing on "the country's only piano." His very lovely "I have found thee, but too late" is one of the rare beauties of this period. Once composers arrived, publishers appeared, and "The California Pioneer," the first piece of music published in California (1852), reminds us by its Spanish style that California had so recently belonged to Mexico.

The florid ornaments of the previous piece also remind us that the great musical vogue of the mid-nineteenth century, both in California and throughout the world, was Italian opera. Elisa Biscacciante, the Italo-American coloratura soprano from Boston, was the first American singer to make her reputation in Europe and return to triumphantly tour the States. During her first visit to San Francisco in 1852 she sang 77 concerts, astonishing her audiences with the coloratura virtuoso technique demanded by Bellini's "Qui la voce." When she returned again in 1858 her fame had slipped, she took to drink, and ended her days singing at the "Bella Union." She often sang the period piece "Minnie Adair" by G. T. Evans, one of San Francisco's first music hall composers.

The Italian style of ornamentation was very far reaching—and so was Jenny Lind's reputation. Although the "Swedish Nightingale" toured the West she never set foot in California, yet there is a Gold Rush town named after her. Her version of "Comin' Thro' the Rye" displays the taste and style of the period.

At one time poets and composers were the same—the troubadour wrote both words and music. The last major poet-composer was probably Thomas Campion but since then nearly 300 years has elapsed until, in our own time, artists like Bob Dylan have re-united the process. In the meantime there have been occasional authors who also tried their hand at composition—Sidney Lanier, for example, or more ambitiously, Ezra Pound—and California had its author-composer in Robert Louis Stevenson who lived in Monterey and San Francisco between 1879 and 1881. He was an avid flageolet player (a small flute) and had studied harmony, simple counterpoint and knew such basic instrumental techniques as transposition. The whole of his musical output consists of about 20 pages of sketched

manuscript from which the conductor has reconstructed the present set of pieces. Although Stevenson the author wrote highly personalized literary works, Stevenson the composer wrote compositions typical of California music of the period—light and salon-type music, entertaining rather than serious, which filled the musical needs of a young society much more preoccupied with the difficulties of a frontier existence.

No survey of California could be complete without including the foreign influences of far cultures which then, as now, have established the special cosmopolitan nature of the Bay Area. The influence wasn't always appreciated as is indicated by this comment on Chinese music published in 1855 in *The Annals of San Francisco History*:

“They have an orchestra of five or six native musicians who produce such extraordinary sounds from their curiously shaped instruments as severely torture the white man to listen to. The diabolical music reaches some fortissimo passages of intense meaning, while the wild howls and screams of the singer swell even above the instrumental din, and then the ‘outside barbarian’ is fain to fly.”

Yet today the orchestras still exist in San Francisco's Chinatown! We offer two masterpieces to show the different styles and the influential persuasive beauty of the music of two foreign cultures.

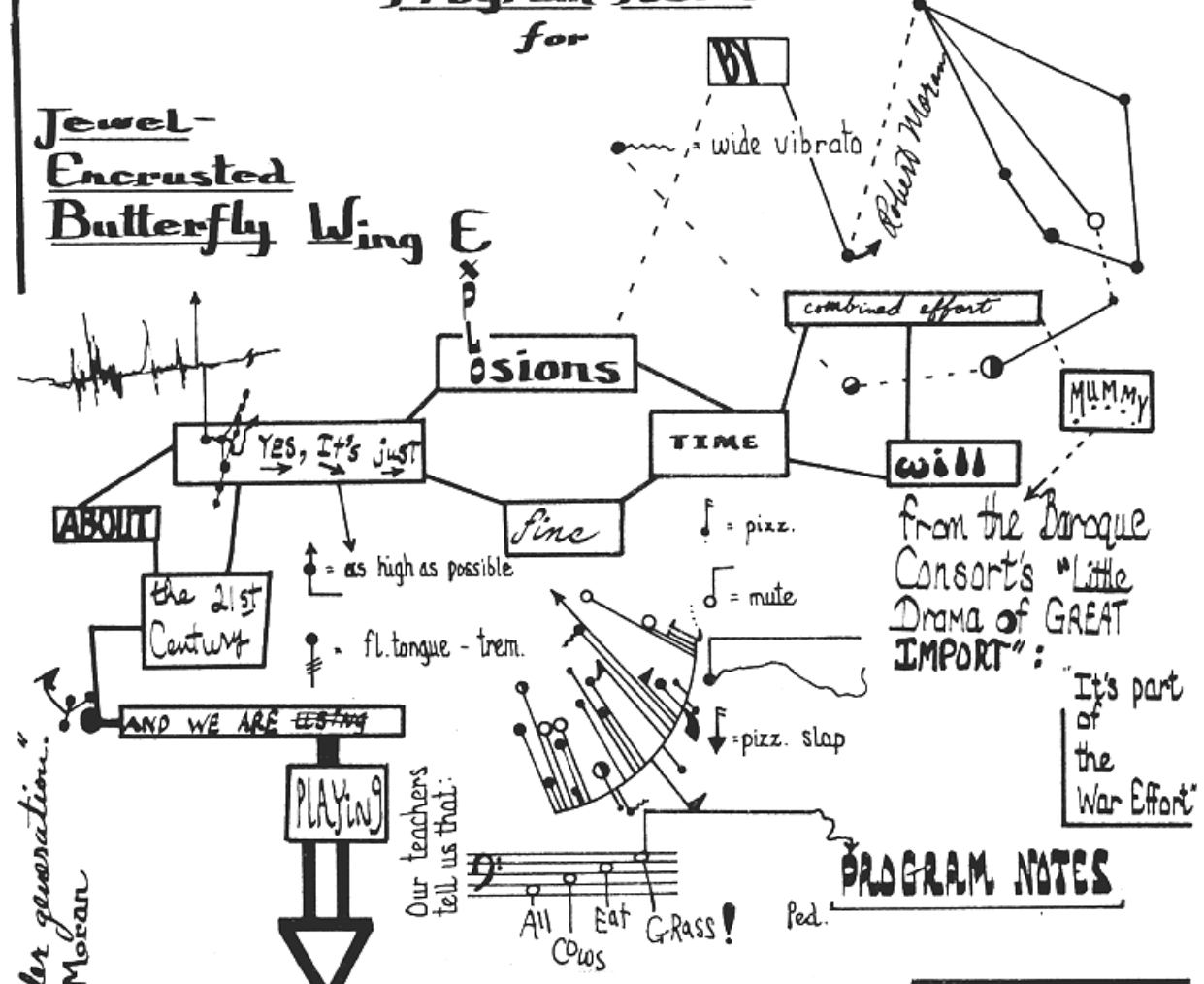
Perhaps the most mysterious adventure in collecting the music for the Spring repertoire concerns a work listed in all major musical reference works, as well as the biographies of the famous French composer Camille Saint-Saëns — his *Hail! California* — composed for the San Francisco 1915 Panama Pacific Exposition and conducted by the composer at the Exposition site. After its performance at the Exposition the complete musical materials disappeared and were missing for over 50 years until after six months of extensive searching by the conductor they were turned up, uncatalogued, in the warehouse archives of the Library of Congress.

The work is particularly important in that San Francisco at that time could not boast of many such musical circumstances as the Saint-Saëns event. The piece also reflects upon California's heritage as it uses the National Anthems of America, France and Mexico as part of its musical fabric.

No panorama of California's music could be complete without a representation of the San Francisco-Bay Area's stimulating Avant Garde. Just as the Bay Area, since the second world war, has led the literary and social movements through the advent of the Beats and the Hippies, so it has contributed a successful new musical ingredient—the musical theater-piece—a new form filled with both visual and musical variety, humor, and a puzzling, very apparent yet disquieting profundity. But let the composer speak for himself:

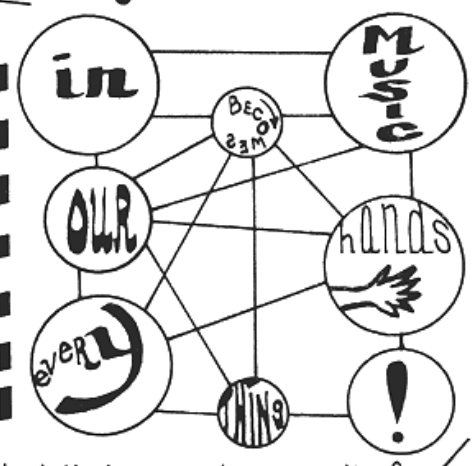
Program Notes for

Jewel-Encrusted Butterfly Wing



NewsWeek, March 1966:
"I don't know about this older generation."
Robert Moran

Program Notes



Maestro Robert Hughes is not responsible for:

- 1) Your interpretation?
- 2) Any Seattle TV stations?
- 3) Chance operations?
- 4) Mediums as messages?

cuivre. (awx)

THE OAKLAND YOUTH CHAMBER ORCHESTRA

ETHEL LONDON, *Business Manager*
JUDITH POSKA, *String Consultant*

Board of Directors: President, Lawrence E. Anderson; Vice President, Richard Adams; Secretary, William Burke; Kenneth Harrison, Mrs. Allison London, Richard Lotter, Emil Q. Miland, Marvin Nelson, Harold C. Reuter, Gary B. Smith, Robert G. Sador, Wally Steele, Mrs. Matt Wahrhaftig, Mrs. William Weichert, Harold Youngberg, Mrs. Donald Church. Ex Officio: Gerhard Samuel, E. Rollin Silfies.

A NOTE ON THE COVER REPRODUCTION

For the occasion of its 1968 tour the Youth Chamber Orchestra gained permission from San Francisco's M. H. De Young Memorial Museum and the Achenbach Foundation of Graphic Art to reproduce their exquisite Japanese woodblock print "Ladies playing musical instruments" by Chobunsai Eishi (1756-1829). As the orchestra's repertoire includes the classic ETENRAKU the print is particularly appropriate as it clearly shows the Japanese musical instruments [from left to right] — kakka (small drum), ryutecki [flute], hichiriki [oboe], sha (mouth organ), gaku-so (koto) and shakabyushi (clapper).

The original photo of the print was made by Schapplein Studios, the color separation was done by Selzer & Hail, both of San Francisco, and the four color process printing was done by Harrington-McInnis Co., Oakland. A limited number have been produced as Art Prints on fine paper, suitable for framing, and are available from the orchestra at \$2.50 per copy.



The Youth Chamber Orchestra is a select group of high school age musicians, sponsored by the Oakland Symphony—Gerhard Samuel, conductor—and the public schools of the greater East Bay-San Francisco area. The orchestra was established four years ago to acquaint the serious and talented high school age musician with a large repertoire of chamber orchestra literature in performances of high artistic excellence. For many of the students it has proved a stepping stone into its professional parent, the Oakland Symphony. Many well known soloists have appeared with the orchestra and their repertoire stretches from ancient Aztec and Japanese music through the classics to the most recent avant garde experiments. Each year they commission a work from an outstanding modern composer and this year's commission by Robert Moran—JEWEL-ENCRUSTED BUTTERFLY WING EXPLOSIONS—completes the special program which they are doing, surveying the musical styles in California from the Gold Rush Era to the present. Last year's commission by Ned Rorem—WATER MUSIC—was chosen by Voice of America to be broadcast abroad. Their season runs from September through June and this year they will be playing a total of 18 concerts. In addition to their regular home concerts, radio broadcasts and television appearances, they make an annual tour and have covered the West Coast from Canada to Southern California.

* * *

"... one of the most impressive youth groups I have ever heard. It presented a taxing and unusual program with precision and professional aplomb." Robert Vetlesen in MUSIC OF THE WEST.

"Under Hughes' intelligent and sensitive guidance the orchestra shows good responsiveness to the varied styles. Hughes' emphasis is properly on musicality, expressive phrasing and the developing of perceptiveness and taste. . . ." Robert Commanday in the SAN FRANCISCO CHRONICLE.

"Who would have thought that Eastbay high school musicians would come out sounding better than symphony orchestras did ten years ago? It happened last night, as the Oakland Symphony's stunning Youth Chamber Orchestra gave a lot of symphony and community orchestras something to think about." Paul Hertelendy in the OAKLAND TRIBUNE.

"On the strength of their overall performance Friday night, Oakland may well feel proud of its Youth Chamber Orchestra—the members of which are excellent ambassadors for both music and their community." Lawrence Cluderay in the VANCOUVER SUN.

ROBERT HUGHES, conductor of the Youth Chamber Orchestra, is also conductor of the orchestra at the San Francisco Conservatory of Music and is Assistant Conductor of the Oakland Symphony and the San Francisco Ballet. He is also principal bassoonist with the latter two organizations and contrabassoonist with the Oakland Symphony. As a composer he studied with Lou Harrison, Carlos Chavez, and Luigi Dallapiccola. His works are performed frequently throughout the Bay Area and he recently completed his first film score.



ROBERT MORAN has studied composition with Hans Erich Apostel, Darius Milhaud, Luciano Berio and Roman Haubenstock-Ramati. His compositions have been performed throughout Europe, Japan and the USA. At both the Osaka and Tokyo Festivals of New Music, he had two of his most important graphic scores premiered. His scores are published by C. F. Peters Edition and Universal Edition. He is an accomplished pianist and gives frequent recitals of avant garde music. Mr. Moran lives and teaches in San Francisco.



CORINNE SWALL is a graduate of the University of California and the Juilliard School of Music. She has appeared as soloist with the Philadelphia Orchestra, the San Francisco Symphony and with numerous opera and musical theatre companies throughout the United States and Europe. Her great-grandparents, early California pioneers, settled in the Sacramento Valley. Drawn to the days of '49 and the performers of that time she is considered an authority on the music of the period.

Acknowledgments:

To Mr. James Cleghorn, Music Librarian of the San Francisco Public Library, and Mr. William Lichtenwanger, Music Librarian of The Library of Congress, Washington, D. C., for locating the Saint-Saens "Hail California" after its fifty year absence.

To the Business Systems Markets Division of Eastman Kodak Company, San Francisco, for reproducing the Saint-Saens music from the Library of Congress microfilm.

To orchestra alumnus Thomas Halpin, the Yale University Beineke Rare Book Collection and the Robert Louis Stevenson State Historical Monument, Monterey, Mr. Robert Reese, State Park Historian, for making available the Stevenson manuscripts.

To Mr. Lou Harrison for his generous transcription and helpful rehearsal of "The Song of Badarshan."

To the M. H. De Young Memorial Museum and the Achenbach Foundation of Graphic Arts for permission to reproduce the Eishi woodblock print.

To Mr. Rick Paup and Mr. Jack Agins for shooting and producing the film for the Robert Moran theater-piece.

To our kind hosts and their representatives—Mr. Stanley Clarum, Portland; Mr. Harold Youngberg, liaison with Seattle; Mr. Gene Petrik, Crescent City; Mr. Ross Harrington and Mr. Louis Weichsfelder, Eureka; Mr. Walter Dahlin, Chico; Mr. Roy Craig, Susanville; Mr. Donald Gerhauer, Nevada City-Grass Valley—for their invitation and promotion of our concert.

To the Parents' Auxiliary whose understanding, enthusiasm and hard work has made the tour possible.

"An orchestra of the young, musical elite." SAN FRANCISCO CHRONICLE

First Violin

William Bouton — Concertmaster
Pleasant Hill High School
Ron Relic, Alhambra High School
David Cann, Skyline High School
Karin Deming, Athenian School
Erica Radner, Berkeley High School
Barbara Bissell, Mt. Diablo High School
Loris Davanzo, Oakland Techn. High School
Gelon Lau, Oakland High School

Second Violin

Rae Ann Goldberg*, Piedmont High School
Michael Harrison, Pacific High School
Renata Olshausen, Claremont Junior High
Kathleen Glazier, Pleasant Hill High School
Brenda Campbell, Pleasant Hill High School
Philip Ballou, Garfield Junior High School
Janet Anderson, Foothill Intermediate School
Rodney Gehrke, St. Peters Lutheran School

Viola

Gerald Chappell*, Oakland Technical High
Paul Siegel, Skyline High School
Pamela Susskind, Anna Head School
Robin Lyness, Berkeley High School
Fannie Burleigh, Castlemont High School
Eleanor Nishi, Berkeley High School
Margaret Rosegay, Lowell High School

Cello

Peter Barshay*, Berkeley High School
Lawrence Granger, Arroyo High School
Stephen Peirson, Hayward High School
Garfield Moore, Berkeley High School
Michele Miland, Alameda High School
Tim Imley, Athenian School

Bass

Robert Lumb*, Campolindo High School
Anna Maria Scott, San Ramon High School
Stephanie Lenway, El Cerrito High School

Flute and Piccolo

Diva Goodfriend-Koven*, Berkeley
High School
Elisa London, San Leandro High School

Oboe and English Horn

Dorothy Isaacson*, Oakland Technical
High School
Bruce Gordon, El Cerrito High School

Clarinet

Paul Baren*, Las Lomas High School
Barclay Anderson, Skyline High School
William Tull, Lowell High School

Bassoon

Harold Holt*, Castro Valley High School
Maryll Redlingschafer, Clayton Valley
High School

French Horn

Robert Munk*, El Cerrito High School
Grant Jeffers, Skyline High School
Lea Merrick, Berkeley High School
Ann Castle, Canyon High School

Trumpet

Jack Sadey*, Castlemont High School
Jerry Schlegel, Richmond High School

Trombone

Robert Shelby*, Del Valle High School
Peter Tomita, Oakland Technical High School

Harp

Helen Rifas

Percussion

Peter Logan*, Berkeley High School
Kathy Perkins
*Section Principal



YCO member bubble-gums his way across Nevada City thoroughfare.



Well I'll be a dirty -----miner!

Youth Chamber Orchestra 1967-1968



Dearie , always send your formal to the dry cleaners , never in hot water!

Youth Chamber Orchestra 1967-1968



With the sticking and the tonguing
There's a thumping and a blare,
And the miners came from miles around
To see the ladies fair.

Oh Susannah---etc.



This was taken on the last day. We were all pretty tuckered out, but not much worse than the violin player. At least this is the way it looked to the camera.

Youth Chamber Orchestra 1967-1968

Day of High Feeling At the Opera House

BY JOHN de YONGE

A "Star Spangled Banner" of surprising clarity orchestrated by a Frenchman and a speech of loving bitterness delivered by an ex-Canadian purged neutral responses yesterday at the Opera House.

The occasion was a general session of the Music Educators' National Conference, gathered to hear the Oakland, Calif., Youth Chamber Orchestra play music of California and to hear Dr. John I. Goodlad of UCLA on the future of education.

The multi-racial high-school orchestra opened the program with a "Star Spangled Banner" Camille Saint-Saens incorporated into a showpiece trifle he wrote for the San Francisco Exhibition in 1915.

THE ANTHEM revealed itself in brass and astringent strings without the muddle of its usual middle. The audience, exhorted to sing, stood mute to listen.

Their applause—and one single "Bravo!"—they reserved for Dr. Goodlad as he told them American education "for utility" has failed despite its pretensions to deliver the substance of the American dream.

American education, he said, has centered itself ignorantly on being a tool for social advancement and for employment training and has forgotten what it should be about:

"... EDUCATION is the

good life, not the road to the good life, for the individual... education is the work and the way of the good society," said Dr. Goodlad, dean of UCLA's graduate school of education and a former Canadian citizen.

Commencement speakers paint the American dream as opportunity, freedom, prosperity, peace and health and happiness for all, he said.

But he said, "for many The Dream has been a nightmare; for others a dull torpor..."

"THE REASONS shame us all. Millions have been denied full participation in our society by the simple fact of color. With them we have played the macabre game of 'separate but equal.'"

Listing the handicapped children, the poverty children and the adults swaddled in narcotic television reveries, Dr. Goodlad called out for "social engineering" of rationality and knowledge to "arouse us from lethargy before we expire in our own poisons or strangle in our own gases..."

President Johnson's Great Society has failed to materialize, he said, although once there was promise, Johnson would be known in history as the "Education President."

AMERICA HAS come, he said, "to the sobering realization that we cannot have guns and libraries, napalm and better schooling, bombs

and social renewal, ravaged earth and a cultural renaissance."

The country can pay for both, he said, but won't—because "we can't stomach the two together. Our retching is heard around the world."

He said the "retching" is evidence "that education makes a difference."

CITING THE restless young, he said research indicates "that much of the so-called revolution in our schools has been blunted on the classroom door" and has been "a talking revolution."

He said educators must shed their ignorance about what they should be doing and commit themselves to a system that stresses how to live and not how to make a living.

"What we need now is enlightened concepts and processes of social engineering... enlightened education."

HE SAID educators should not lose faith in what education can achieve because proper education has never been tried. That education would stress the humanities, not shed them as frills for more math, more science.

Speaking of the scourges of war, prejudice, ignorance, poverty, disease, he said:

"If the answers lie not in education, then at present we seem to have no answers at all."

SEATTLE POST-INTELLIGENCER
March 17, 1968



—P-I Photo by Bob Miller.

DR. JOHN I. GOODLAD SCORED AMERICAN EDUCATION AS INCOMPLETE

As students listened, he told MENC the Great Society is unrealized

Portlanders Join In Music Education Parley

By HILMAR GRONDAHL
Music Editor, The Oregonian

SEATTLE (Special) — One of the busiest operations during the Saturday morning sessions at the Music Educators National Conference was a series of vignettes on elementary music education in action.

Between 8:30 and 11 o'clock there were ten demonstrations by 10 teachers working with 10 different groups of children. The area of teaching ran from the first through the sixth grade and

advanced from the development of an early understanding of rhythm, through a basic concept of melody via singing and bodily movement, to simple harmonic development and awareness of contrasts in mood.

Two Portland teachers were involved in this series of demonstrations. Jesse Foster, assistant supervisor of music in the Portland public schools, worked with the second grade pupils from Tacoma's Franklin School in rhythms within the context of song material

through the use of bodily movement and rhythm instruments.

Natalie R. Wiegel, vocal-instrumental music specialist, worked on musical analysis in listening for mood contrast in musical compositions and relating this experience to other art media. Her subjects were sixth grade pupils from Seattle's Bryant School.

Meanwhile there was a composer-conductor analysis session under the chairmanship of Ira D. Lee of the University of Oregon, and a lecture-demonstration on interpreting period styles of orchestral music for which Stanley Chapple of the University of Washington school of music was clinician-lecturer.

The general session at 11:15 featured a talk by John I. Goodland, dean of the graduate school of education at UCLA, on "The Future of Education." The future, he contended, was unnecessarily bleak, and for many reasons, but in part because few teachers look upon education as a way of life, and have not learned how to generate a learning motivation in their students. What is needed, additionally, he contends, is a lot of "social engineering."

This lecture was followed by a concert by the Oakland Youth Chamber Orchestra which performed at Reed College Friday night. An ensemble of 50 seems to tax the term "chamber orchestra," but conductor Robert Hughes has a fine organization here. It gave the premiere performance of one movement from a suite of four pieces by Robert Louis Stevenson, composed at Monterey during the English author's sojourn there around 1880. The excerpt had a very pleasing salon character.

The group also performed the setting of our national anthem as orchestrated by Saint-Saens for his San Francisco Exposition piece, "Hail California!" This is a musically attractive orchestration, but its altered phrasing makes verbalization difficult.

The OYCO concert was concluded by an electronic happening by Robert Morans which had been newly commissioned for the orchestra. It is listed on the program as "a musical theater piece for television ensemble, baroque consort, string quartet with variable tuners, horn quartet, string orchestra, soloists, tempo regulator, environmental light projector, pre-recorded tape score and film." It was a busy piece with plenty of novel ideas such as players holding up their hands and arms in various postures, cellos laid backdown on cloths squawks and bits of human comment on the tape, plus a strange assortment of moving pictures, one of which showed a man up a tree with a double bass.

There was plenty of suggestion of aleatoric adventure, but little of artistic merit beyond the chance for players to participate in an event.

Among the afternoon events at 3:45 was a session on "Piano and the Classroom Teacher" with Carl J. Eberhard of California State College at Hayward as chairman, another on "Comprehensive Musicianship in Colleges" which was a demonstration by a panel conducted by Robert M. Trotter, dean of the University of Oregon school of music, and another on "Research in Music Education" chaired by Robert G. Petzold of the University of Wisconsin.

The one we attended was the "Band Clinic and Concert" in the Opera House which had as its performing ensemble the Madison High School band of Portland conducted by Norman N. Street. The clinician for this event was Hugh E. McMillen of the University of Colorado.

The Madison High band is one of the two concert bands brought to this convention. The other is the Cass Technical High School Symphony Band of Detroit, Mich., which played during the night session.

**CITY SCHOOL DISTRICT
13 FITZHUGH STREET SOUTH
ROCHESTER, NEW YORK 14614
325-4560**

March 27, 1968

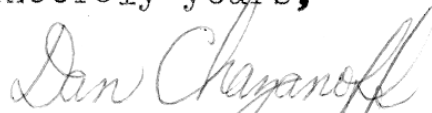
Mr. Robert Hughes
Conductor Oakland Youth Chamber Orchestra
c/o Oakland Symphony
Oakland, Cal.

Dear Mr. Hughes:

Congratulations on the excellent performance given by the Oakland Youth Chamber Orchestra at the Seattle conference last week. I am still telling people here about the authentic rendition you gave of "Etenraku". Your long search for the music was justified by the performance.

I wonder if it would be possible for you to send me 50 copies of the beautiful program which was printed for the MENC meeting. If any costs are involved, I would be happy to pay for same.

Sincerely yours,



Dr. Daniel Chazanoff
Senior Consultant In Charge Of
Music Education

C..c

**WE'RE BACK, AFTER AN 8 DAY TOUR, 11 CONCERTS,
2,700 MILES, AND HERE'S WHAT THE CRITICS HAVE SAID:**

"BOOOOOOOOOOOOOOOOOOOOOOOOOOO
OOOOOOOOOOOOOOOOOOOOOOOOOO!"

*3000 music teachers at the
Music Educators National Conference,
Seattle Opera House, March 1968*

"That's a hard act to follow!"


*Dr. Max Rafferty, State Superintendent
of Public Instruction*

"After eight months in this country I was inclined to the view that humor here was confined to the custard-pie variety. I don't mean by this that I found Robert Moran's work a trivial fun-piece — it was beautiful, delicate, very funny at times and always highly selective in its sounds and imagery. I am returning to my native land with higher hopes for music than before I heard JEWEL-ENCRUSTED BUTTERFLY WING EXPLOSIONS."


*Elizabeth Silsbury, visiting music educator
from Australia*

"You guys are great, you're better than grass!" *Eureka High School Student*

The Oakland Symphony presents its

NOW YOU CAN
MAKE UP YOUR
OWN MIND 

YOUTH CHAMBER ORCHESTRA

IF YOU HAVEN'T
HEARD US YOU
 SHOULD

Robert Hughes — musical director

OAKLAND AUDITORIUM THEATRE, SATURDAY, APRIL 27, 8:30 P.M.

in a

"PANORAMA OF CALIFORNIA MUSIC"

with

CORINNE SMALL, coloratura soprano, appearing in costume as "The Nightingale of the Gold Coast", singing songs of early California and the Gold Rush Era.



ROBERT LOUIS STEVENSON, who resided here from 1879 to 1881 and married an Oakland girl, finally receives the premiere of four of his musical compositions.

CAMILLE SAINT-SAENS, who wrote his "HAIL! CALIFORNIA" for the 1915 Panama-Pacific Exposition in San Francisco, will have it performed for the first time in over 50 years. It has been missing since the Exposition and was only recently discovered after a six month extensive search by conductor Robert Hughes.



Robert Moran's "Jewel-Encrusted Butterfly Wing Explosion" — the 1968 YCO Commission — the piece that's blown everyone's mind. A musical theatre-piece for television ensemble, baroque consort, string quartet, horn quartet, string orchestra, soloists, tempo regulator, pre-recorded tape score, and film.

TICKETS: \$1.00 — Mail orders accepted payable to Youth Chamber Orchestra, c/o Oakland Symphony Orchestra Association, 601 Latham Square Building, Oakland 94612. Also available at ASUC Box Office, Berkeley (845-6000); Sherman Clay, Oakland (444-8575); Bay Ticket Office, Kaiser Center Mall (451-7279), and at the door on the day of the concert.





oakland
youth
chamber
orchestra

ROBERT HUGHES, CONDUCTOR

The Oakland Symphony Orchestra presents in Concert

YOUTH CHAMBER ORCHESTRA

8:30 p.m., Saturday evening, April 27, 1968 — Oakland Auditorium Theatre

ROBERT HUGHES — *conductor and musical director*

ETHEL LONDON — *business manager*

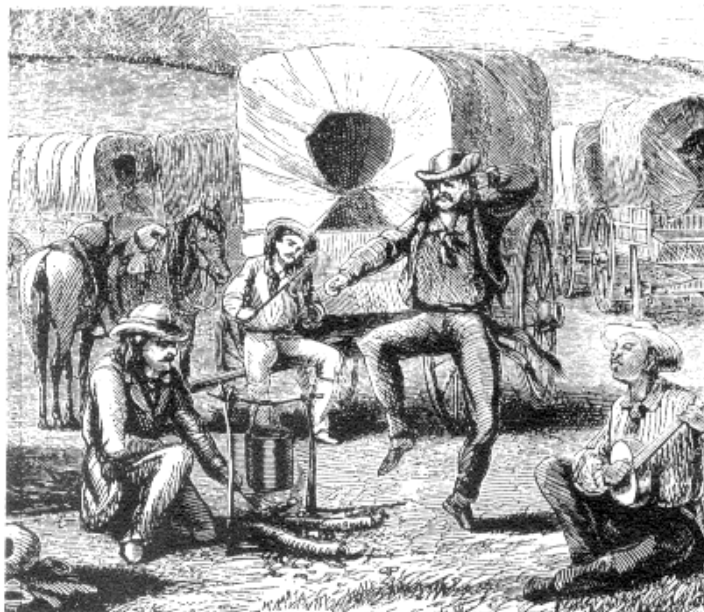
MRS. SCOTT MERRICK — *chairman, parents auxiliary (executive board member)*

JUDITH POSKA — *string coach*

ROBERT MORAN — *composer of the 1968 youth chamber orchestra commission*
studied composition with Hans Erich Apostel, Darius Milhaud, Luciano Berio and Roman Haubenstock-Ramati. His compositions have been performed throughout Europe, Japan and the USA. At both the Osaka and Tokyo Festivals of New Music, he had two of his most important graphic scores premiered. His scores are published by C. F. Peters Edition and Universal Edition. He is an accomplished pianist and gives frequent recitals of avant garde music. Mr. Moran lives and teaches in San Francisco.

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Music at a mining camp

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Orchestra members are chosen by audition. For further information phone Mrs. Ethel London — 351-4284.

program

Symphony No. 88 in G Major Franz Joseph Haydn
Adagio — Allegro
Largo
Menuetto and Trio
Finale: Allegro con spirito

"A PANORAMA OF CALIFORNIA MUSIC"

Music by Robert Louis Stevenson

Fanfare — Tune for Flageolet — Habanera — Quadrille

Music from the GOLD RUSH ERA

The Dirty Miner Folksong

I Have Found Thee, But Too Late Stephen Massett
(composed in 1849 by California's first "resident" composer)

The California Pioneer Dr. M. A. Richter
(the first piece of music published in California — 1852)

"Qui la voce — vien diletto" from *I Puritani* Vincenzo Bellini
(as sung by Elisa Biscacciante on her triumphal 1852 tour)

Minnie Adair G. T. Evans
(composed in 1852 by one of San Francisco's first theatre musicians and later sung by Biscacciante at the "Bella Union")

Comin' Thro' the Rye Traditional
(in the version sung by Jenny Lind)

CORINNE SWALL, *coloratura soprano*
appearing, in costume, as the "Nightingale of the Gold Coast"

INTERMISSION

Two Ethnic Pieces

越 天 樂 近 衛 秀 麿
Etenraku "Coming Through from Heaven" trans. by Hidemaro Konoye
(8th Century Tang Dynasty Japanese Gagaku classic)

Dedicated to the Memory of Frank Ono

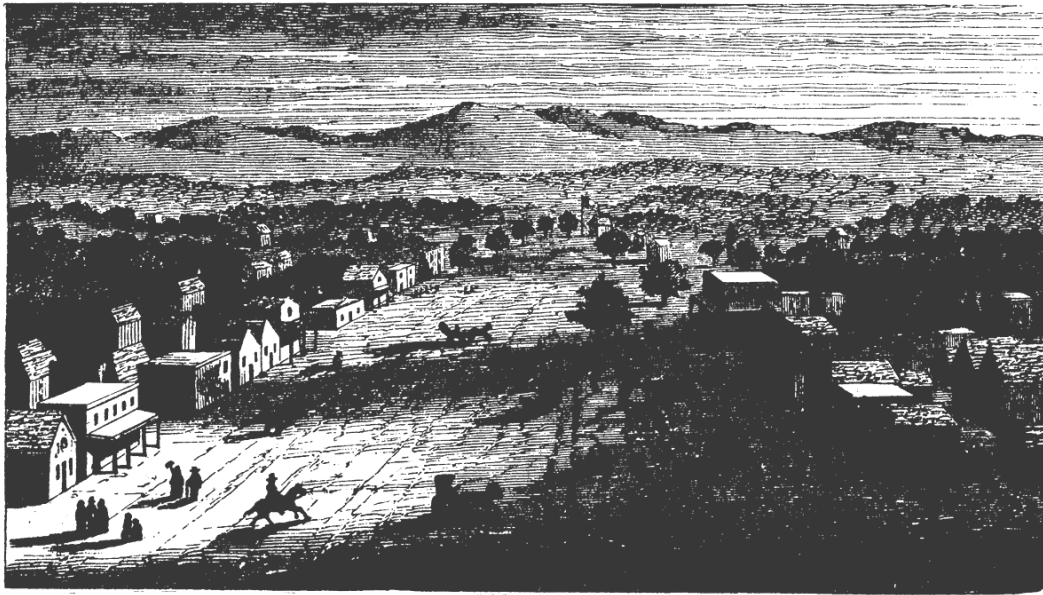
Song of Badarshan trans. by Lou Harrison
(anonymous Afghanistan music)

Hail! California Camille Saint-Saëns
(composed for the 1915 Panama-Pacific Exposition in San Francisco)

Jewel-Encrusted Butterfly Wing Explosions (1968) Robert Moran

string quartet with variable tuners, horn quartet, string orchestra,
soloists, tempo regulator, environmental light projector, pre-
recorded tape score, and film. (*Film produced by Rick Paup and Jack Agins*)

1968 Youth Chamber Orchestra Commission



The city of Oakland at the time of the Gold Rush

Oakland, on the eastern side of the bay directly opposite San Francisco, is to the latter something like what Brooklyn is to New York. Between the two former places there are frequent daily opportunities of communication by steamers. Many people who carry on business during the day in San Francisco have their dwellings and families at Oakland. The latter is one of the sweetest and most beautiful places

on the bay. It is a great excursion quarter for holiday folk from San Francisco. As its name implies, Oakland is celebrated for its trees, of the live-oak kind, which give at all times a peculiarly cheerful and refreshing character to the place. Recently a small village, then a thriving town, it has now assumed the name, if not all the pretensions of a city, although the inhabitants number only two or three thousand.

— from "The Annals of San Francisco History" published at San Francisco in 1854

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ETHEL LONDON, *Business Manager*
JUDITH POSKA, *String Consultant*

Board of Directors: President, Lawrence E. Anderson; Vice President, Richard Adams; Secretary, William Burke; Kenneth Harrison, Mrs. Allison London, Richard Lotter, Emil Q. Miland, Marvin Nelson, Harold C. Reuter, Gary B. Smith, Robert G. Soder, Wally Steele, Mrs. Matt Wahrhaftig, Mrs. William Weichert, Harold Youngberg, Mrs. Donald Church. Ex Officio: Gerhard Samuel, E. Rollin Silfies.

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a panorama of california music = a project in musical sleuthing

The second part of the program, entitled "A Panorama of California Music," has turned up stories as fascinating as musicology can provide. We are attempting to play special yet representative examples of music in California since the days of the Gold Rush in 1849. Much of this material exists only in manuscript and has taken musical detective work to uncover. The first portion of the program deals with songs from the Gold Rush era and the early theater period of San Francisco in the decade following the discovery of gold. Our soprano soloist, Corinne Swall, who specializes in music of this period, spent many years locating the songs on this evening's program. She provided the manuscripts for the conductor who, in turn, orchestrated them in the style of the period and for the instruments known to have been available at the time.



Robert Louis Stevenson
playing the flageolet

Robert Louis Stevenson lived in San Francisco and Monterey from 1879 to 1881. After his death the house in which he lived in Monterey became a State Historical Museum, containing Stevensoniana. The conductor consulted with the Curator of Historic Monuments in the summer of 1967, but was informed that the museum owned no musical manuscripts of Stevenson; however, it was a happy circumstance that the Curator mistrusted his own conclusion and some four months later, after much searching, turned up a manuscript of 5 pieces in Stevenson's hand. In the meantime, a dozen more pieces were located in Stevenson's manuscripts at Yale University.

Perhaps the most mysterious adventure in collecting the music for the Spring repertoire concerns a work listed in all major musical reference works, as well as the biographies of the famous French composer Camille Saint-Saëns — his HAIL!

CALIFORNIA — composed for the San Francisco 1915 Panama Pacific Exposition and conducted by the composer at the Exposition site, which is now the Presidio. One would think that a work by a major composer could not simply disappear from public record, particularly in its birthplace, yet six desperate months of searching availed no trace of any of the music. After checking libraries from the Paris Bibliotheque Nationale down through the Library of Congress, the New York Public Library, all the local Bay Area Libraries and Archives, the search went on by locating musicians or their relatives who were connected with the 1915 Exposition. Most of them were at an age where their recollections were more colorful and fanciful than factual, and the leads led to nowhere. Another page of listing could provide the reader with the fascinating sources checked to uncover this work. The final breakthrough came only at a very late date in mid-February, 1968, when Mr. James Cleghorn, head Music Librarian of the San Francisco Public Library, phoned a fellow Music Librarian at the Library of Congress and, even though the Library of Congress had no listing or catalogueing of the work, the inquisitive librarian took an afternoon off and sorted through a warehouse of uncatalogued materials pertaining to San Francisco at that time, and came up with a complete set of orchestra parts, the only known music available now of the Saint-Saëns. This was then transferred to microfilm and parts for the performers were made in San Francisco. This evening's performance marks the first time the music has been heard in over 50 years.



Camille Saint-Saëns

"An orchestra of the young, musical elite." SAN FRANCISCO CHRONICLE

First Violin

William Bouton — Concertmaster
Pleasant Hill High School
Ron Relic, Alhambra High School
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Karin Deming, Athenian School
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Oboe and English Horn

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High School
Bruce Gordon, El Cerrito High School

Clarinet

Paul Baren*, Las Lomas High School
Barclay Anderson, Skyline High School
William Tull, Lowell High School

Bassoon

Harold Holt*, Castro Valley High School
Maryll Redlingschafer, Clayton Valley
High School

Viola

Gerald Chappell*, Oakland Technical High
Paul Siegel, Skyline High School
Pamela Susskind, Anna Head School
Robin Lyness, Berkeley High School
Fannie Burleigh, Castlemont High School
Eleanor Nishi, Berkeley High School
Margaret Rosegay, Lowell High School

Cello

Peter Barshay*, Berkeley High School
Lawrence Granger, Arroyo High School
Stephen Peirson, Hayward High School
Garfield Moore, Berkeley High School
Michele Miland, Alameda High School
Tim Imley, Athenian School

Bass

Robert Lumb*, Campolindo High School
Anna Maria Scott, San Ramon High School
Stephanie Lenway, El Cerrito High School

French Horn

Robert Munk*, El Cerrito High School
Grant Jeffers, Skyline High School
Lea Merrick, Berkeley High School
Ann Castle, Canyon High School

Trumpet

Jack Sadey*, Castlemont High School
Jerry Schlegel, Richmond High School

Trombone

Robert Shelby*, Del Valle High School
Peter Tomita, Oakland Technical High School

Harp

Helen Rifas

Percussion

Peter Logan*, Berkeley High School
Kathy Perkins
*Section Principal

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We invite you to enjoy the collection of manuscripts, exhibited in the Lobby, pertaining to the music on this evening's program.

Final Concert of the 1967-1968 Season

YOUTH SOLOIST CONCERT

featuring the brass instruments
with

GERHARD SAMUEL — GUEST CONDUCTOR
Ted Jamison — Guest Tenor

Mills College Concert Hall — 8 p.m., Wednesday evening, May 29, 1968

- Concerto in C Major Franz Joseph Haydn
for cello and orchestra Stephen Peirson — cello
- Serenade, Op. 31 Benjamin Britten
for tenor, French horn and strings
Robert Munk — French horn
- Signs and Alarms Henry Brant
for solo trumpet, trombone and ensemble
Jack Sadey — trumpet Robert Shelby — trombone
- Divertimento No 2 in D Major, K.131 . . . W. A. Mozart
for four horns and orchestra

Tickets — \$1.00 — available from orchestra members and at the door on the concert evening or by mail order payable to Youth Chamber Orchestra, c/o Oakland Symphony Orchestra Association, 601 Latham Square Building, Oakland 94612.



YOUTH SOLOIST CONCERT

PRESENTED BY OAKLAND YOUTH CHAMBER ORCHESTRA

GERHARD SAMUEL — GUEST CONDUCTOR

Ted Jamison — Guest Tenor

Mills College Concert Hall — 8 p.m., Wednesday evening, May 29, 1968

Concerto in C Major Franz Joseph Haydn
Moderato - Adagio - Allegro molto

Stephen Peirson - cello
Robert Hughes - conductor

Serenade, Op. 31 Benjamin Britten
for tenor, French horn and strings

Prologue	Dirge (Anon., 15th Century)
Pastoral (Cotton)	Hymn (Ben Jonson)
Nocturne (Tennyson)	Sonnet (Keats)
Elegy (Blake)	Epilogue

Robert Munk - French horn **Ted Jamison - tenor**
Gerhard Samuel - conductor

INTERMISSION

Signs and Alarms Henry Brant
for solo trumpet, trombone and ensemble

Jack Sadey - trumpet **Robert Shelby - trombone**
Robert Hughes - conductor

Divertimento No 2 in D Major, K.131 . . . W. A. Mozart
for four horns and orchestra

Allegro	Allegretto
Adagio	Menuetto with two Trios
Menuetto with three Trios	Adagio - Allegro molto - Allegro assai

Robert Munk, Lea Merrick, Grant Jeffers, Ann Castle - French horns
Gerhard Samuel - conductor

Tickets — \$1.00 — available from orchestra members and at the door on the concert evening or by mail order payable to Youth Chamber Orchestra, c/o Oakland Symphony Orchestra Association, 601 Latham Square Building, Oakland 94612.

