

68-69	Marilee Alsing	percussion	Skyline High School	
66-67 67-68 68-69 69-70	Janet Anderson	violin viola	Ygnacio Valley High School	
68-69	Paul Bennett	trumpet	El Cerrito High School	
65-66 66-67 67-68 68-69	Bill Bouton	violin	Pleasant Hill High School	
68-69 69-70	Gary Bovyer	clarinet	Castro Valley High School	
68-69 69-70 70-71 71-72	Diana Bowman	french horn	Del Valle High School	
67-68 68-69	David Cann	violin	Skyline High School	
66-67 67-68 68-69	Gerald Chappell	viola	Oakland Technical High School	
68-69	Josh Cohen	violin	Oakland High School	CSU Hayward
68-69 69-70	Charles Couchot	bass	Alameda High School	
67-68 68-69 69-70	Alexander Foster	clarinet	Pleasant Hill High School	
68-69 69-70 70-71	Robert Gay	bass	El Cerrito High School	
68-69 67-68	Rodney Gehrke	violin	St Peter's Lutheran School	
68-69 69-70	Terence Glenny	violin	Acalanes High School	
67-68 68-69	Diva Goodfriend-Koven	flute	Berkeley High School	
66-67 68-69 67-68	Lawrence Granger	cello	Arroyo High School	CSU Hayward
68-69 69-70	Rhonda Guess	violin	Oakland High School	
66-67 67-68 68-69	Michael Harrison	violin	San Leandro High School	
68-69	Cynthia Hill	violin	Albany High School	
67-68 68-69	Tim Imlay	cello	Athenian School	
68-69 69-70 70-71 71-72	Curt Ingraham	french horn	Berkeley High School	
66-67 67-68 68-69	Dorothy Isaacson	oboe	Oakland Technical High School	
68-69 69-70	Doug Isaacson	bassoon	Berkeley High School	
68-69	Valeris Jackson	cello	Castlemont High School	
68-69	Kristin Keddington	violin		
68-69	John Kinney	trombone	Lowell High School	
68-69 69-70	Katie Kyme	violin	Skyline High School	UC Berkeley
66-67 67-68 68-69 69-70	Gelon Lau	violin	Oakland High School	
67-68 68-69	Peter Logan	percussion	Berkeley High School	
68-69 69-70 70-71 71-72	Betsy London	viola	San Leandro High School	
68-69 69-70 67-68	Elisa London	flute	San Leandro High School	
66-67 67-68 68-69	Robin Lyness	viola	Berkeley High School	
68-69	Anne Maberry	french horn	Albany High School	
68-69	David MacBride	viola	Berkeley High School	
68-69	Lianne Marrow	bass	Concord High School	
68-69	Linda Marshall	oboe	Skyline High School	
66-67 67-68 68-69	Lea Merrick	french horn	Berkeley High 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	
67-68 68-69 69-70 70-71	Eleanor Nishi	viola	Berkeley High School	
67-68 68-69 69-70	Renata Olshausen	violin	Oakland Technical High School	
68-69	Steve Parker	percussion	Oakland High School	
68-69 69-70 70-71	Kazi Pitelka	viola tuba	Berkeley High School	
67-68 68-69	Erica Radner	violin	Berkeley High School	
68-69 69-70 67-68	Helen Rifas	harp	Aragon High School	
68-69	Cassandra Schaefer	violin	Ygnacio Valley High School	
67-68 68-69	Jerry Schlegel	trumpet	Richmond High School	
67-68 68-69	Paul Siegel	viola	Skyline High School	
68-69	David Subke	flute	Lowell High School	
66-67 67-68 68-69	Peter Tomita	trombone	Berkeley High School	
68-69	Carol Faye Vander Roest	violin	Alameda High School	
68-69 69-70	Kamm Watson	bassoon	De Anza High School	
68-69 69-70 70-71 71-72	Kenneth Weisner	french horn	Skyline High School	

Youth Chamber Orchestra 1968-1969

YCO ROSTER November, 1968

OAKLAND

Marilee Alsing - Percussion  
Skyline High School  
Mr. and Mrs. Leonard Alsing  
4025 Harding Way  
Oakland 94602 534-6839

David Cann - violin  
Skyline High School  
Mr. and Mrs. Roy Cann  
8778 Skyline Blvd.  
Oakland 94611 531-9490

Gerald Chappell - viola  
Oakland Technical High School  
Mrs. Katherine Chappell  
1004 - 60th St.  
Oakland 94608 654-7787

Josh Cohen - violin  
Cantor and Mrs. Simon Cohen  
907 Glendome Circle  
Oakland 94602 534-8762  
Oakland High School

Rodney Gehrke - violin  
St. Peter's Lutheran  
Mr. and Mrs. Hugo Gehrke  
7307 Ney St.  
Oakland 94605 633-1780

Rhonda Guess - violin  
Oakland High School  
Mr. and Mrs. E. Guess  
759 Mandana Blvd.  
Oakland 94610 893-5000

Dorothy Isaacson - oboe  
Oakland Technical High School  
Mr. and Mrs. R. H. Isaacson  
5328 Lawton Ave.  
Oakland 94618 653-8389

Doug Isaacson - bassoon  
Claremont Jr. High  
Mr. and Mrs. Robert Isaacson  
5328 Lawton Ave.  
Oakland 94618 653-8289

Valerie Jackson - viola  
Mr. and Mrs. Gerald Jackson  
2762 - 67th Ave.  
Oakland 94605 638-6713  
Castlemont High School

OAKLAND

Galon Lau - violin  
McChesney High School  
Mr. and Mrs. W. Lau  
2024 East 29th St.  
Oakland 94606 532-1728

Kati Kyme - violin  
Claremont Jr. High  
Dr. and Mrs. George Kyme  
6085 Contra Costa Rd.  
Oakland 94618 653-1936

Lianne Marrow - Bass  
Concord High School  
Mr. and Mrs. Leland Marrow  
1668 Liana Lane  
Concord 94520 682-0371

Linda Marshall - oboe  
Skyline High School  
Mr. and Mrs. Billy Reiner (uncle and  
3400 Victor Ave. aunt)  
Oakland 94602 658-2970

Renata Olshausen - violin  
Claremont Junior High School  
Mr. and Mrs. Detlev Olshausen  
5321 Golden Gate Ave.  
Oakland 94618 658-2970

Steve Parker - tympani  
Oakland High School  
Mr. and Mrs. Abraham Parker  
1037 Park Lane  
Oakland 94610 452-0718

Paul Siegel - viola  
Skyline High School  
Mr. and Mrs. Milton Siegel  
4300 Dunsmuir Ave.  
Oakland 94619 531-1250

Peter Tomita - trombone  
Oakland Technical High School  
Mr. and Mrs. Paul Tomita  
3271 Kempton Ave.  
Oakland 94611 836-0733

Kenneth Weisnor - french horn  
Monterra Jr. High School  
Mr. and Mrs. Gilbert Weisner  
75 Weybridge Ct.  
Oakland 94602 531-9059

BERKELEY

Diva Goodfriend-Koven - flute  
San Francisco Conservatory  
Audrey Goodfriend and David Koven  
2125 Essex St.  
Berkeley 94705 841-4256

Cynthia Hill - violin  
Albany High School  
Mr. and Mrs. Henry Hill  
1737 Derby St.  
Berkeley 94703 841-0577

Curt Ingram - french horn  
Mr. and Mrs. Alex Ingram Jr.  
1407 Grizzly Peak Blvd.  
Berkeley 94708 848-0891  
Berkeley High School(west campus)

Robin Lyness - viola  
Berkeley High School  
Mr. and Mrs. Robert M. Lyness  
435 Vermont Ave.  
Berkeley 94707 525-5291

David Mac Bride - viola  
Berkeley High School  
Mrs. Phillip Mac Bride  
2927 Garber St.  
Berkeley 94705 845-6743

Lea Merrick - horn  
Berkeley High School  
Mr. and Mrs. Scott G. Merrick  
1177 Colusa Ave.  
Berkeley 94707 526-2164

Garfield Moore - cello  
St. Mary's High School  
Mrs. J. L. Moore  
1441 - 9th St.  
Berkeley 94710 524-8103

Eleanor Nishi - viola  
Berkeley High School West Campus  
Rev. and Mrs. S. F. Nishi  
76 Parnassus Road  
Berkeley 94708 848-1850

Kasi Pitelka - tuba  
Mr. and Mrs. Frank Pitelka  
P. O. Box 9278  
Berkeley 94719 848-4578

Erica Radner - violin  
Berkeley High School  
Mr. and Mrs. Roy Radner  
2275 Eunice Ave.  
Berkeley 94709 524-1520

ALAMEDA

Charles Couchot - string bass  
Alameda High School  
Mr. and Mrs. Charles Couchot  
3257 Bayo Vista  
Alameda 94501 523-1180

Michele Miland - cello  
Alameda High School  
Mr. and Mrs. Emil O. Miland  
1446 Fernside Blvd.  
Alameda 94501 523-5327

Carol Vander Roest - violin  
Alameda High School  
Mr. and Mrs. Richard Vander Roest  
1423 Union St.  
Alameda 94501 523-9522

ALBANY

Ann Maberry - french horn  
Albany High School  
Mrs. Nancy Mayberry  
760 Gateview Ave.  
Albany 94706 526-7052

CASTRO VALLEY

S. Gary Bovyer - clarinet  
Castro Valley High School  
Mr. and Mrs. George Bovyer  
3431 Wyndale Dr.  
Castro Valley 94546 351-9190

EL CERRITO

Paul Bennett - trumpet  
El Cerrito High School  
Mrs. Nan Bennett  
7023 Gladys  
El Cerrito 94530 235-0958

Robert Gay - string bass  
El Cerrito High School  
Mr. and Mrs. George Gay  
715 Midcrest Way  
El Cerrito 94530 527-2538

LAFAYETTE

Terry Glenny - violin  
Acalanes High School  
Dr. and Mrs. Lyman Glenny  
3429 Black Hawk Rd.  
Lafayette 94549 284-1865

LAFAYETTE

Alex Foster - violin  
Pleasant Hill High School  
Mr. and Mrs. Alex Moody  
1575 Pleasant Hill Rd.  
Lafayette 94549 935-3672

PLEASANT HILL

Bill Bouton - violin  
Pleasant Hill High School  
Mr. and Mrs. William Bouton  
772 Hamilton Drive  
Pleasant Hill 94523 935-4570

RICHMOND

Kamm Watson - bassoon  
De Anza High School  
Mr. and Mrs. Edgel Watson  
3330 Morningside Drive  
Richmond, Calif. 94803 223-6408

SAN FRANCISCO

John Kinney - trombone  
Lowell High School  
Mr. and Mrs. Thomas Kinney  
682 Duncan St.  
San Francisco 94131 647-2897

David Subke - flute  
Lowell High School  
Mr. and Mrs. Walter Subke  
46 Idora Ave.  
San Francisco 94127 731-1693

SAN LEANDRO

Michael Harrison - violin  
San Leandro High School  
Mrs. Mary Hanna  
15968 Carolyn St.  
San Leandro 94578 278-2920

Elisa London - flute  
San Leandro High School  
Mr. and Mrs. Allison London  
1408 Regent Drive  
San Leandro 94577 351-4284

Betsy London - Viola  
Bancroft Jr. High  
Mr. and Mrs. Allison London  
1408 Regent Drive  
San Leandro 94577 351-4284

SAN LEANDRO

Margaret Wiedman - cello  
Anna Head School  
Dr. and Mrs. Gerald Wiedman  
1700 Daniels Drive  
San Leandro 94577 483-4935

SAN LORENZO

Lawrence Granger - cello  
Arroyo High School  
Mr. and Mrs. Howard Granger  
1771 Via Ventana  
San Lorenzo 94580 357-3254

SAN MATEO

Helen Rifas - harp  
Aragon High School  
Mr. and Mrs. Bernard Rifas  
450 Parrot Drive  
San Mateo 94402 344-4763

SAN PABLO

Jerry Schlegel - trumpet  
Richmond High School South Campus  
Mr. and Mrs. Max J. Schlegel  
1801 Stanton Avenue  
San Pablo 94805 234-6801

SAUSALITO

Tim Imlay - cello  
Athenian School Danville  
Mr. and Mrs. Alex Imlay  
250 Curry Lane  
Sausalito 94965 332-2506



WALNUT CREEK

Janet Anderson - violin  
Foothill Intermediate School  
Dr. and Mrs. Charles F. Anderson  
2846 Deerpark Drive  
Walnut Creek 94598 933-3773

Diana Bowman - french horn  
Dell Valle High  
Mr. and Mrs. Harry Bowman  
217 Castle Gate Rd.  
Walnut Creek 94595 934-1236

Kristin Keddington - violin  
Walnut Creek Intermediate School  
Mr. and Mrs. Gordon Keddington  
1034 Alfred Ave.  
Walnut Creek 94596 935-0460

Cassandra Schaefer - violin  
Ygnacio Valley High School  
Mr. and Mrs. Leo Schaefer  
801 North Gate Rd.  
Walnut Creek 94598 939-5260

# YCO HAS GROOVY STATISTICS

50 — 21 — 68

high school age musicians performing with professional excellence as "an orchestra of the young musical elite"

performances last year including an 11-day tour TV and radio broadcasts and nationally distributed recording

season promises to be the most exciting yet with two premieres, a famous soloist and a Southern California and Arizona tour

... *And now we want you*



## **Facts**



The Youth Chamber Orchestra is an accomplished ensemble of hard working, talented young high school age musicians sponsored by the Oakland Symphony Orchestra and the High Schools of the East Bay. Robert Hughes, their conductor, is a well known composer, bassoonist and assistant conductor of the Oakland Symphony.

Last season YCO performed 19 concerts in 12 cities, covered over 2500 miles, was broadcast by KQED-TV, KPFA and KKHI, guest conducted by Gerhard Samuel, and performed a repertoire of over 25 pieces.

YCO has recorded its first nationally distributed LP on a commercial label: Ned Rorem's **Water Music** on Desto Records will be issued this October.

YCO's color television video tape of Robert Moran's **Jewel Encrusted Butterfly Wing Explosions** has been shown in 19 major cities throughout the United States.

## **and Forecasts**

Nationally famous opera and recording artist Herbert Beattie (currently appearing with San Francisco Opera) will be the soloist on the December 6th concert.



Maestro Gerhard Samuel and Lou Harrison are writing "premieres" for YCO.

This year's tour will include concerts in Southern California and Arizona with a stop at the Grand Canyon. Repertoire this year includes music by Ives, Mozart, Henze, Ravel, Haydn, Copland, Telemann, Beethoven, Honegger, Mussorgski, Dello Joio, and Petrassi.

Another color TV show is planned as well as radio broadcasts and 2 recordings.

**1968 - 1969**

# **AUDITIONS**

for the

**YOUTH CHAMBER ORCHESTRA** of the **OAKLAND SYMPHONY**

**Robert Hughes, Conductor and Musical Director**



**When:**

September 16, 17, 18, and 20 — 4 to 10 p.m.  
September 21 — 9 a.m. to 5 p.m.

**Where:**

The Band room of Oakland Technical High School at 42nd and Broadway in Oakland.

**Who can apply:**

Anyone of high school age or younger who is a serious music student. There are no geographical limits — students from all areas of the state are eligible. Applicants must be members in good standing in their own school musical organization. Participation is based on ability, not seniority — therefore, all positions are open to competition — but this year we will be in particular need of string basses, percussion, clarinets and French horns.

**How to apply:**

Phone the Oakland Symphony Office at 444-3531 and talk to Mr. Cross about an audition time.

**How to prepare:**

Each auditionee has 15 minutes. The applicant should be prepared to play a solo of his own choice. Following this the conductor will ask for sight reading and scales.

**Warning:**

The rewards of YCO participation are great — it is an intensive-musical training in itself, leading toward professional experience. The highly imaginative programming, the many concerts and broadcasts, the travel and touring are all very exciting. But the work is hard, the music is difficult, and long hours of rehearsal are involved (from 3 to 5 hours each weekend) as well as occasional extra rehearsals. It is an important commitment and should be considered seriously.

RESPONSIBILITIES OF PARENTS OF  
YOUTH CHAMBER ORCHESTRA OF THE OAKLAND SYMPHONY MEMBERS

Please read these pages before you sign the Registration Form.

1. FINANCIAL OBLIGATIONS.

The financial status of YCO concerns all of us. As YCO is a protege of the Oakland Symphony, our conductor's and business manager's salaries are paid by them. They have also given us a helpful contribution toward our operating expenses. The Symphony office staff has been generous with their time and advice. This basic sum from the parents by no means is the sum total of the YCO budget and deficits we endeavor to make up by gifts from inside and outside the organization.

As members of the Auxiliary, the parents of orchestra members are responsible for raising some of the funds necessary to meet the Orchestra's operating expenses. Our main sources of these funds are: (1) registration fee of Orchestra members; (2) concert ticket sales; (3) sponsorships and other contributions; (4) other fund raising events initiated by the Auxiliary or other interested groups.

As parents of Orchestra members we agree to fulfill these obligations during the coming fiscal year:

1. To pay registration fee of \$25.00 at the beginning of the season.
2. To sell or pay for twenty-five dollars worth of tickets for each of two concerts, during the year, due December 1 and April 20.
3. Pay a \$25.00 tour fee, due before March 15.

If a family should be unable to meet these financial obligations, please call Mrs. Ethel London (Business Manager) at 351-4284, as special arrangements can be made. We certainly don't want any talented student to be excluded due to financial hardship.

2. SERVICE OBLIGATIONS.

Parents of Orchestra members are expected to serve on one or more of the committees described below. We will try to meet your preferences as much as possible.

COMMITTEES

TELEPHONE:	Relay information to YCO Auxiliary Members by means of organized telephone network.
TRANSPORTATION OF STUDENTS:	Arrange and monitor car-pool for members to rehearsals and concerts in the Bay Area.
TRANSPORTATION OF EQUIPMENT:	Drivers of Station Wagons, trucks and VW buses are needed for this committee.
HOUSE:	Supervise handling of audiences at concerts, by: providing and instructing doormen, ushers; present flowers to soloists; maintain quiet and order during concerts; help with box-office.
ADVERTISING:	Conduct sale of advertising space; delivery; arrange for billing of advertisers.
PUBLICITY:	Gather information from committees; plan and arrange for photos; issue material to newspapers, etc.; invite press representatives to concerts and rehearsals; issue complimentary tickets to these invited representatives; maintain a file and scrapbook of all publicity.

RESPONSIBILITIES - page 2

- MUSIC LIBRARY: Assist Conductor in procuring and preparing music; prepare notes for printed programs of concerts; help manage distribution and cataloguing of music.
- SOCIAL: Plan and assist social functions of the Orchestra and the Auxiliary.
- SPONSORSHIP: Prepare brochures and other material to inform and interest potential Sponsors; consider and propose means of promoting sponsorships; compile list of potential sponsors; contact past and potential sponsors.
- STAGE MANAGEMENT: Arrange for stage equipment (chairs, music stands, lights, etc.) and its management.
- TICKET SALES: Have tickets printed. Distribute tickets to members, collect payment, manage box office, keep records.
- TRAVEL: Investigate, gather information for trips, as to feasibility, timing, accommodations, ticket and concert supervision, concert and rehearsal accommodations, transportation, publicity, financial arrangements for the project.
- SECRETARIAL: Help with typing, stencils, or substitute for secretary when needed.
- CONCERT: Help solicit concerts for YCO and help Travel Committee plan them.
- ALUMNI: Keep contact with old members, report on progress and successes, invite alumni to meetings, socials, concerts, solicit aid of alumni.
- CHRISTMAS PROMOTION: Sell records, prints, concert tickets for gifts.
- PRINTS: Assist in sale of prints.
- FOOD: Arrange for food for orchestra for special times, as, overlapping or extra rehearsals.
- FOUNDATIONS & GRANTS: Research and apply for financial assistance.

**A New Composition  
by Gerhard Samuel**

*"No more singing"* —  
a possibility for orchestra



First Concert of the 1968-69 Season

# YOUTH CHAMBER ORCHESTRA

**Robert Hughes — Conductor**

with Soloist

**Herbert Beattie — Bass Baritone**

(San Francisco Opera — New York City Center Opera)

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Symphony No. 22 "The Philosopher" (1764) . . . . . Joseph Haydn

Don Quichotte à Dulcinée . . . . . Maurice Ravel  
Herbert Beattie — soloist

"No more singing"—a possibility for orchestra . . . . . Gerhard Samuel  
Conducted by the composer  
— world premiere —

Recitative and Aria:  
"Alcandro, lo confesso," K. 512 . . . . . Wolfgang Amadeus Mozart  
for bass and orchestra  
Herbert Beattie — soloist

Billy the Kid . . . . . Aaron Copland  
Ballet — Suite

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**Friday, Dec. 6th, 8 p.m. — Oakland Auditorium Theatre**

Tickets: \$1.00—on sale from all YCO members, the Oakland Symphony Office (444-3531)  
and at the box office on the evening of the concert.





# Youth Chamber Orchestra

OF THE OAKLAND SYMPHONY

ROBERT HUGHES, director

**HERBERT BEATTIE**

bass

**GERHARD SAMUEL**

composer - conductor



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OAKLAND AUDITORIUM THEATRE / FRIDAY, DECEMBER 6, 1968, 8 P.M.





WELCOME P.G.&E.! — It is a special honor to have with us tonight many East Bay music lovers representing their employer — Pacific Gas and Electric Company. The YCO is only one of the many young musical organizations in the Bay Area who have benefited greatly from the P.G.&E. sponsored KKHI rebroadcasts of youth concerts on their Saturday morning series, "Youth in Music". This excellent weekly

program has given us a chance to hear ourselves, and to hear and compare ourselves with other peer organizations. It has helped publicize our orchestra and its events and has certainly benefited the community at large through this vital cultural contribution.

We salute you, P.G.&E., we thank you, and we welcome you to sit back and enjoy a fine concert.

### TONIGHT'S GUEST ARTIST

Bass-Baritone Herbert Beattie, a member of the San Francisco Opera Company, and the New York City Opera Company, makes his first appearance tonight with the Youth Chamber Orchestra. A singer with a vast repertoire, he is equally at home singing the florid arias of the Baroque era as well as the dramatic roles of the operatic literature.

Married and the father of five children, he lives in Glen Cove, New York, and is on the faculty of Hofstra University. He is a great favorite with Pablo Casals and has performed with the great Spanish composer many times, including a United Nations Concert in 1967. He has premiered roles in many works, including Beeson's "Lizzie Borden," seen recently on Bay Area television, Stravinsky's "Rossignol," Egk's "Inspector General" and Amram's "A Year in Our Lord." He appears regularly with orchestras all over the United States and records for Columbia records.

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**Acknowledgments** and thanks also to Oakland Technical High School, Mr. James C. Crase, Principal; Mr. James Eeds and Mr. Richard Kramer, Music Directors, for use of the auditorium and equipment.

Thanks also to Mr. Jack Van der Wyk of the Oakland Symphony for the kind loan and use of his many and unique percussion instruments and to Mr. Jerry Neff for use of his xylophone.

The conductor wishes to express his deep appreciation to the Parents' Auxiliary — Dr. and Mrs. Charles Anderson, chairmen — for their many and vital successful activities in support of the YCO. We could not exist without the Auxiliary's interest and abilities.

## youth chamber orchestra

ROBERT HUGHES, conductor  
ETHEL LONDON, manager  
DR. AND MRS. CHARLES ANDERSON, chairmen, Parents' Auxiliary  
MRS. DONALD PEARCE, President of the Board  
JUDITH POSKA, string consultant

### Board of Directors:

President, Mrs. Donald Pearce; Vice President, Mr. Lee Lykins; Secretary, Mrs. Hugo Gehrke; Treasurer, Mr. Michael Miller; Dr. and Mrs. Charles Anderson, Lawrence E. Anderson, Mrs. George Havas, Reverend Alexander S. Jackson, Mrs. Sally Kell, Mr. Douglas Kidd, Mrs. Allison London, Dr. Forrest Michell, Mr. Emil Q. Miland, Mr. E. Rollin Silfies, Mr. Gary Smith, Mrs. Elena Moneak Snite, Mr. Harold Youngberg.



# program

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Symphony No. 22 in E Flat Major  
"The Philosopher" (1764) . . . . . Joseph Haydn

Adagio  
Presto  
Menuetto and Trio  
Finale: Presto

Don Quichotte à Dulcinée (1932) . . . . . Maurice Ravel

Chanson romanesque  
Chanson épique  
Chanson à boire

**Herbert Beattie**

Twelve on Death and No (1968) . . . . . Gerhard Samuel

**Herbert Beattie**

Guest singers: George Baker, Eleanor Cohen, Anna Carol Dudley, Stephanie Friedman, Walter Granger, Willene Gunn, David Johnson, Sara Keene, Ruth Onstadt, Merlyn Poll, Robert Thorp, John Vlahos, Roberta Vlahos, Roberta Wain and Andrea Wolf.

**Conducted by the composer**

## INTERMISSION

Recitative and Aria:  
"Alcandro, lo confesso", K. 512 . . . . . Wolfgang Amadeus Mozart

**Herbert Beattie**

Billy the Kid (Ballet - Suite) . . . . . Aaron Copland

The Open Prairie — Street in a Frontier Town — Prairie Night — Gunfight —  
Celebration Dance — Conclusion

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**Our sincere thanks to Mr. George Baker and the distinguished group of guest singers whom he assembled for this concert from the San Francisco Opera Guild Talent Bank.**

# the youth chamber orchestra

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## **First Violin**

William Bouton, Concertmaster  
Pleasant Hill H.S.  
Gelon Lau, Oakland H.S.  
Rhonda Guess, Oakland H.S.  
Michael Harrison, San Leandro H.S.  
David Cann, Skyline H.S.  
Erica Radner, Berkeley H.S.  
Cassandra Schaefer, Ygnacio Valley H.S.  
Terry Glenn, Acalanes H.S.

## **Second Violin**

Kati Kyme,\* Claremont Jr. H.S.  
Carol Vander Roest, Alameda H.S.  
Rodney Gehrke, St. Peter's Lutheran School  
Renata Olshausen, Claremont Jr. H.S.  
Janet Anderson, Ygnacio Valley H.S.  
Josh Cohen, Oakland H.S.  
Kristin Keddington, Walnut Creek  
Intermediate School  
Cynthia Hill, Albany H.S.

## **Viola**

Gerald Chappell,\* Oakland Technical H.S.  
Paul Siegel, Skyline H.S.  
David MacBride, Berkeley H.S.  
Betsy London, Bancroft Jr. H.S.  
Robin Lyness, Berkeley H.S.  
Kazi Pitelka, Berkeley H.S.  
Eleanor Nishi, Berkeley H.S.

## **Cello**

Lawrence Granger,\* Arroyo H.S.  
Garfield Moore, St. Mary's H.S.  
Michele Miland, Alameda H.S.  
Tim Imlay, Athenian School  
Valerie Jackson, Castlemont H.S.

## **Bass**

† Charles Couchot,\* Alameda H.S.  
Robert Gay,\* El Cerrito H.S.  
Lianne Marrow, Concord H.S.

\* Section Principal or Co-Principal  
† On leave of absence due to illness.

## **Harp**

Helen Rifas, Aragon H.S.

## **Piano**

Erica Radner, Berkeley H.S.

## **Flute and Piccolo**

Diva Goodfriend-Koven,\*  
accelerated program  
David Subke,\* Lowell H.S.  
Elisa London, San Leandro H.S.

## **Oboe and English Horn**

Dorothy Isaacson,\* Oakland Technical H.S.  
Linda Marshall,\* Skyline H.S.

## **Clarinet**

Alex Foster,\* Pleasant Hill H.S.  
Gary Bovyer, Castro Valley H.S.

## **Bassoon**

Doug Isaacson,\* Claremont Jr. H.S.  
Kamm Watson, De Anza H.S.

## **French Horn**

Lea Merrick,\* Berkeley H.S.  
Curt Ingram, Berkeley H.S. West Campus  
Anne Maberry, Albany H.S.  
Dianna Bowman, Del Valle H.S.  
Kenneth Weisner, Montera Jr. H.S.

## **Trumpet**

Jerry Schlegel,\* Richmond H.S.  
Paul Bennett, El Cerrito H.S.

## **Trombone**

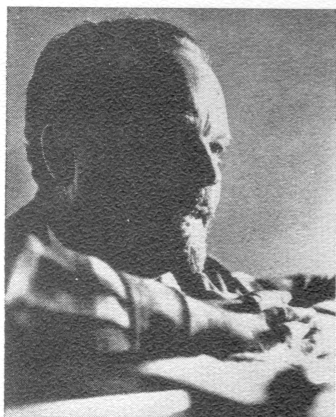
Peter Tomita,\* Berkeley H.S.  
John Kinney, Lowell H.S.

## **Tuba**

Kazi Pitelka, Berkeley H.S.

## **Percussion**

Steve Parker,\* Oakland H.S.  
Marilee Alsing, Skyline H.S.



# Lou Harrison and his Oriental Music Ensemble

appearing as soloists on tour throughout  
Southern California and Arizona,  
March 25th through April 2nd with the  
Oakland Symphony's

## YOUTH CHAMBER ORCHESTRA

**Robert Hughes, conductor**

*featured work:*

PACIFIKA RONDO . . . Lou Harrison

- The family of the court
- A play of dolphins
- Lotus
- In sequoia's shade
- Netzahualcōyotl builds a pyramid
- A hatred of the filthy bomb
- From the dragon pool



*other repertoire:*

- Billy the Kid . . . . . Copland
- Triptych . . . . . Tim Imlay
- Symphonies 22 and 92 . . . Haydn
- Pacific 231 . . . . . Honegger



THE OAKLAND SYMPHONY ORCHESTRA PRESENTS THE



ROBERT HUGHES - CONDUCTOR AND MUSICAL DIRECTOR

*on tour*

*with soloists*

LOU HARRISON / WILLIAM COLVIG / RICHARD DEE

*playing Oriental Instruments*

March 26 through April 1, 1969

SALINAS • PHOENIX • MESA • FLAGSTAFF

Youth Chamber Orchestra 1968-1969

THE YOUTH CHAMBER ORCHESTRA AT SALINAS

March 26th, 8:30 P.M.

Hartnell College — Men's Gymnasium

Sponsored by "Hartnell Presents"

program

Pacific 231 (Mouvement symphonique) . . . . . Arthur Honegger

Symphony No. 92 in G—"Oxford" . . . . . Joseph Haydn

Adagio — Allegro spiritoso  
Adagio  
Menuet and Trio (Allegretto)  
Presto

INTERMISSION

Triptych . . . . . Tim Imlay

First Movement  
*(World Premiere)*

Pacifika Rondo . . . . . Lou Harrison

La Familio de la Regha Korto (*The Family of the Court*)  
Ludado de L'Delfenoj (*A Play of Dolphins*)  
Lotuso (*Lotus*)  
En Sekuoj-Ombro (*In Sequoia's Shade*)  
Netzahualcōyotl fabrikas Piramidon (*Netzahualcōyotl builds a Pyramid*)  
Malamo pri la malpuregaj bomboj (*A Hatred of the filthy bomb*)  
El la Draka Lago (*From the Dragon Pool*)

Lou Harrison — *piri*  
William Colvig — *sheng and fang-hsiang*  
Richard Dee — *Cheng*



# THE YOUTH CHAMBER ORCHESTRA AT PHOENIX

March 28th, 8:30 P.M.

Louise Kerr Recital Hall

Sponsored by the Phoenix Chamber Music Society

## program

Symphony No. 92 in G—"Oxford" . . . . . Joseph Haydn

Adagio — Allegro spiritoso  
Adagio  
Menuet and Trio (Allegretto)  
Presto

### Oriental Classical Music

Palace Lantern Dance . . . . . Peking Classic style  
*nan-hu, sheng, ling, pen*

Cloudy Feather Robe . . . . . Tang Dynasty  
*ti-tze, sheng, chung-hu, ling, pen*

At the Make-up Stand . . . . . Tang Dynasty  
*fang-hsiang, hsiao, ming-cheng, ling, pen*

Five Glorias to the Buddha . . . . . Traditional Buddhist music  
*sheng solo, ti-tze, diako, po*

Lou Harrison — *ti-tze and hsiao*

William Colvig — *sheng and fang-hsiang*

Richard Dee — *nan-hu, chung-hu, ming-cheng, diako and po*

Sally Kell — *ling and pen*

### INTERMISSION

Symphony No. 22 in E Flat Major—"The Philosopher" . . . . . Joseph Haydn

*for 2 English horns, 2 French horns and strings*

Adagio  
Presto  
Menuetto and Trio  
Finale: Presto

Pacifika Rondo . . . . . Lou Harrison

La Familia de la Regha Korto (*The Family of the Court*)

Ludado de L'Delfenoj (*A Play of Dolphins*)

Lotuso (*Lotus*)

En Sekuoi-Ombro (*In Sequoia's Shade*)

Netzahualcōyotl fabrikas Piramidon (*Netzahualcōyotl builds a Pyramid*)

Malamo pri la malpuregaj bomboj (*A Hatred of the filthy bomb*)

El la Draka Lago (*From the Dragon Pool*)

Lou Harrison — *piri*

William Colvig — *sheng and fang-hsiang*

Richard Dee — *Cheng*

**THE YOUTH CHAMBER ORCHESTRA AT FLAGSTAFF**  
**March 31st, 7 P.M.**

Northern Arizona University — Auditorium

**program**

Pacific 231 (Mouvement symphonique) . . . . . Arthur Honegger

Symphony No. 92 in G—"Oxford" . . . . . Joseph Haydn

Adagio — Allegro spiritoso  
Adagio  
Menuet and Trio (Allegretto)  
Presto

**INTERMISSION**

Triptych . . . . . Tim Imlay

First Movement  
*(World Premiere)*

Pacifika Rondo . . . . . Lou Harrison

La Familia de la Regha Korto (*The Family of the Court*)  
Ludado de L'Delfenoj (*A Play of Dolphins*)  
Lotuso (*Lotus*)  
En Sekuoj-Ombro (*In Sequoia's Shade*)  
Netzahualcáyotl fabrikas Piramidon (*Netzahualcáyotl builds a Pyramid*)  
Malamo pri la malpuregaj bomboj (*A Hatred of the filthy bomb*)  
*El la Draka Lago (From the Dragon Pool)*

Lou Harrison — *piri*  
William Colvig — *sheng and fang-hsiang*  
Richard Dee — *Cheng*



# tour concerts in the schools

PHOENIX: March 28, 10:30 A.M.

Phoenix Indian School

MESA: March 28, 1:15 P.M.

Westwood High School

FLAGSTAFF: March 31, 10:00 A.M.

Flagstaff High School

FLAGSTAFF: March 31, 11:00 A.M.

Flagstaff High School

## PROGRAM drawn from:

Pacific 231 (Mouvement symphonique) . . . . . Arthur Honegger

Symphony No. 22 in E Flat Major—"The Philosopher" . . . . . Joseph Haydn  
First Movement: Adagio

Symphony No. 92 in G—"Oxford" . . . . . Joseph Haydn  
Fourth Movement: Allegro

Pacifika Rondo . . . . . Lou Harrison  
Netzahualcoyotl builds a Pyramid  
In Sequoia's Shade  
A Hatred of the filthy bomb  
Lotus

Lou Harrison — *piri*  
William Colvig — *fang-hsiang*  
Richard Dee — *cheng*

Triptych . . . . . Tim Imlay  
First Movement

Billy the Kid . . . . . Aaron Copland  
The Open Prairie  
Street in a Frontier Town  
Gunfight and Celebration Dance



ROBERT HUGHES, conductor  
MRS. ROBERT ISAACSON, manager  
DR. AND MRS. CHARLES ANDERSON, chairmen, Parents' Auxiliary  
MRS. DONALD PEARCE, President of the Board  
JUDITH POSKA, string consultant

**Board of Directors:**

President, Mrs. Donald Pearce; Vice President, Mr. Lee Lykins; Secretary, Mrs. Hugo Gehrke; Treasurer, Mr. Michael Miller; Dr. and Mrs. Charles Anderson, Lawrence E. Anderson, Mrs. George Havas, Reverend Alexander S. Jackson, Mrs. Sally Kell, Mr. Douglas Kidd, Dr. Forrest Michell, Mr. Emil Q. Miland, Mr. E. Rollin Silfies, Mr. Gary Smith, Mrs. Elena Moneak Snite, Mr. Harold Youngberg.

**Acknowledgements:**

We would gratefully like to thank our hosts — Mr. Vahe Aslanian, Salinas; Miss Louise Kerr, Mr. Floyd Denton, Mr. James Wallace, Phoenix; Mr. Joe Loyd, Mesa; Mr. Pat Curry and Mr. Bernard Curry, Flagstaff — for their kind invitation and promotion of our concerts.

The conductor wishes to express his deep appreciation for the enormous help and support of the Parents' Auxiliary, Dr. and Mrs. Charles Anderson — chairmen, and to Mrs. Donald Pearce, President of the Board of Directors; Robert Kelligar, Manager of the Oakland Symphony; and Harold Youngberg, Supervisor of Music in Oakland, for their helpful guidance

# the youth chamber orchestra

Sponsored by the Oakland Symphony — Gerhard Samuel, conductor — and the Oakland Public Schools, the Youth Chamber Orchestra is a select group of high school age musicians drawn from the entire Oakland-San Francisco Bay area. The orchestra was established five years ago to acquaint the serious and talented student with the large repertoire of chamber orchestra literature in performances of 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 its 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 a well known composer and last year's premiere — "Jewel-Encrusted Butterfly Wing Explosions," an avant-garde theatre piece by Robert Moran — was video-taped and shown in over twenty major cities throughout the United States. They have recorded professionally for Desto Records and their 1967 commission of Ned Rorem's "Water Music" is nationally distributed and available in record shops throughout the country. The latter work was also chosen by Voice of America for broadcast abroad. Another recording is planned for the end of the year. Their season runs from September through June with an average of 15 concerts per year and includes radio broadcasts, television appearances and an annual tour which has taken them throughout the West Coast from Canada to the Mexican border.

*" . . . 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*

# program notes

## CONDUCTOR'S COMMENT

Although we “give” concerts, a tour for us is a wonderful exchange. We have a unique culture in the Bay Area—you have an equally distinct and fascinating culture in the Southwest. As musical tourists we have prepared for your beautiful landscape by including works in our repertoire which have given us a hint of what we are now experiencing first hand—such works as *Billy the Kid and Pacific 231*. On the other hand we are anxious to share with you some of the stimulating musical activity available in the Bay Area—music which is both new and natural to us. Tim Imlay's *Triptych* will give you an idea of what our younger generation is thinking and doing on the avant-garde scene.

Certainly the reason for exchanging music, as well as ideas, is to expand our sensibilities and therefore make us closer—and is, of course, to give each other pleasure. Lou Harrison, a great humanist, believes in the holiness of all people—he speaks and writes Esperanto as one of the steps toward world communication. But his first mode of communication is through the beautiful music he writes—music which extends through time and space. The present work, *Pacifika Rondo*, is a perfect example—the titles are in Esperanto, the 1st, 3rd and 7th movements reflect the styles of the great classical court orchestras of the Orient stemming from the Tang Dynasty, and the work conceives the unity of the whole Pacific basin. It is expressive of the Bay Area with its cosmopolitan population where you can not only hear these oriental instruments being played but you can buy them to play yourself—it's an active part of our musical culture.

And finally, we couldn't be a chamber orchestra if we didn't also represent the Tradition. And Papa Haydn is *our* bag!

## PACIFIC 231

The symphonic movement “Pacific 231” was composed in 1923 and the composer has offered the following comment about it:

“I have always had a passionate liking for locomotives; for me they are living things, and I love them as others love women or horses. What I have endeavored to describe in *Pacific 231* is not an imitation of the sounds of the locomotive, but the translation into musical terms of the visual impression and the physical sensation of it. It shows the objective contemplation: the tranquil breathing of the machine in repose, the effort to start, the progressive gathering of speed, leading from the lyric state to the pathetic, of a train of 300 tons hurling itself through the night at 120 miles an hour.

“For my subject I have chosen the locomotive type ‘Pacific 231,’ for heavy trains of great speed.”

The music is strongly pictorial. At the beginning we hear the spasmodic hissing of steam from the engine, conveyed by string tremolos and harmonics, and by flutter-tonguing in the horns and trumpets. Then the gradual acceleration of the train is clearly depicted, until the music reaches a state of high speed and rhythmic precision, with the kind of hard beauty and effortless ease of a great engine working with untiring energy.



**ROBERT HUGHES**, conductor of the Youth Chamber Orchestra, is Assistant Conductor of the Oakland Symphony in which he also performs as principal bassoonist and contrabassoonist. He has also been conductor with the San Francisco Ballet, the Cabrillo Music Festival, the San Francisco Conservatory and has guest-conducted throughout California. As a bassoonist he is well known for his work with the California Wind Quintet, the Mills Performing Group, the West Coast Wind Quintet and his frequent performances in the Bay Area. He has taught at the University of Buffalo, the San Francisco Conservatory of Music and the Athenian School. As a composer he studied with Lou Harrison, Carlos Chavez, Leon Kirchner and Luigi Dallapiccola. His compositions have been performed throughout the Bay Area and he has recently completed a series of film scores.

**TIM IMLAY** — one of five young composers performing in the Youth Chamber Orchestra — is, at the age of 17, one of the most talented and youngest participants in the Bay Area's avant-garde music scene. An accomplished cello student of Margaret Rowell, he turned to theory and composition five years ago and has studied with David Sheinfeld and Will Johnson. Andrew Imbrie has provided some practical guidance for him but he ascribes largely to the stronger influences of Webern and Boulez. **Triptych**, his first large orchestra work, will receive its entire three movement premiere in Oakland on May 23, 1969. He is a senior at the Athenian School where, during the last four years, he mainly composed chamber music.

**LOU HARRISON** — Composer and performer, painter and calligrapher, poet and polemicist, teacher and ethnomusicologist, Lou Harrison is one of the most imaginative, original and creative minds in the contemporary American Arts. A native of Portland, Oregon, he now lives in Aptos, California, and teaches at San Jose State College. His earliest musical interest was centered around the works of Ives, Ruggles, Cowell and Riegger. He studied with Cowell and Schoenberg. A Rockefeller Foundation grant made it possible for Mr. Harrison to study Asian music in Korea in 1961-62. His compositions range from religious to secular, with overtones of Asia and the avant-garde.

Lou Harrison has received many fellowships and awards: a grant from the American Academy of Arts and Letters and the National Institute of Arts and Letters; a Guggenheim Fellowship in 1952 (a second in 1954); a Fromm Foundation award and a commission from the Louisville Orchestra, both in 1955. In 1954 he won the 20th Century Masterpiece Prize at the International Festival in Rome for his opera Rapunzel.

**WILLIAM COLVIG** — Born in Oregon, raised in the mountains of Northern California, he is the son of a school bandmaster. His two sisters and three brothers all play instruments, three of them professionally. In addition to being a Sierra Club mountain guide and professional electrician, Mr. Colvig plays the piano, trombone, baritone, recorder, sheng, pai-hsiao, and fang-hsiang. Education: College of the Pacific and University of California. He presently collaborates with Lou Harrison in new instrument experimentation and building.

**RICHARD DEE** — A resident of California for most of his life, Mr. Dee attended schools in the Santa Cruz area where he won honors in music including the National Arion award. A violinist, Mr. Dee has performed as soloist and in chamber music groups and orchestras. Presently attending San Jose State College, he is a composition major and assistant to Lou Harrison. Among Mr. Dee's performed compositions are: "Suite for Cheng," "Praises for Voices and Instruments" (both premiered by the Santa Cruz Symphony), "Incidental Music for Sophocles' 'Antigone'," and many smaller works. Other activities have included television appearances, modern dance accompaniment, and little theater productions. Mr. Dee plays the cheng, nan-hu, chung-hu, ming-cheng, and percussion.

# THE YOUTH CHAMBER ORCHESTRA

*"An orchestra of the young, musical elite."*

San Francisco Chronicle

## **First Violin**

William Bouton, Concertmaster  
Gelon Lau  
Rhonda Guess  
Michael Harrison  
David Cann  
Erica Radner  
Cassandra Schaefer  
Terry Glenn

## **Second Violin**

Kati Kyme\*  
Carol Vander Roest  
Rodney Gehrke  
Renata Olshausen  
Janet Anderson  
Josh Cohen  
Kristin Keddington  
Cynthia Hill

## **Viola**

Gerald Chappell\*  
Paul Siegel  
David MacBride  
Betsy London  
Robin Lyness  
Kazi Pitelka  
Eleanor Nishi  
Fannie Burleigh

## **Cello**

Lawrence Granger\*  
Garfield Moore  
Michele Miland  
Tim Imlay  
Amy Radner

## **Bass**

Charles Couchot\*  
Robert Gay  
Lianne Marrow

## **Harp**

Helen Rifas

## **Piano**

Erica Radner

## **Celesta**

Lea Merrick

## **Harmonium and Organ**

Dorothy Isaacson

## **Flute and Piccolo**

Diva Goodfriend-Koven\*  
Elisa London

## **Oboe and English Horn**

Dorothy Isaacson\*  
Linda Marshall\*

## **Clarinet**

Alex Foster\*  
Gary Bovyer

## **Bass Clarinet**

Gary Bovyer

## **Bassoon**

Doug Isaacson\*  
Kamm Watson

## **French Horn**

Lea Merrick\*  
Curt Ingram  
Anne Maberry  
Dianna Bowman  
Kenneth Weisner

## **Trumpet**

Jerry Schlegel\*  
Paul Bennett

## **Trombone**

Peter Tomita\*  
John Kinney

## **Tuba**

Kazi Pitelka

## **Percussion**

Peter Logan\*  
Amy Iwata  
*"In Pacifika Rondo"*  
Diana Bowman — pak  
Doug Isaacson — chango and daiko  
Jerry Schlegel — elephant bells,  
triangles and daiko  
Paul Bennett — bass drum  
Gary Bovyer — gongs and scream

\* Section Principal or Co-Principal



# THE YCO ON RECORD



Desto Record DC-6462 Available at your Local Record Shop

**NED ROREM'S**

*Water Music and Ideas for Orchestra*

performed by the

**YOUTH CHAMBER ORCHESTRA**

**Robert Hughes — conductor**

**Larry London — Clarinet**

**Thomas Halpin — Violin**

recorded in mono and stereo

Youth Chamber Orchestra 1968-1969



The first side of this splendid new Desto disc shows Rorem in a rather special light, for the two orchestral pieces were composed for youthful players. The Oakland Youth Chamber Orchestra, for which the *Water Music* was commissioned, is drawn from the high schools of Oakland, California. The special assignment was to provide challenging parts for a precocious clarinetist and violinist. It is music of sophistication, well calcu-

lated to develop the abilities and understanding not only of the two star performers but also of the other young players. The recording demonstrates that the two soloists by no means had been overpraised; on this evidence, there should be a bright future for both of them. And all of the youngsters in this ensemble certainly have been given first-class training.

—*American Record Guide*, January, 1969



Desto recording session in San Francisco's Golden State Studios

May 6, 1969

Mr. Horace Grenell  
Madison Sound Studios, Inc.  
1855 Broadway  
New York, New York 10023

Dear Horace:

Now that my Youth Orchestra is drawing to a close its very successful 1968/69 season, I want to pursue with you the possibility of recording for Desto Records Lou Harrison's "Pacifika Rondo". As you can see by the enclosed program, we performed it in its entirety on our recent tour three times and did four movements of it on various other concerts. We will be doing two more complete performances of it on May 22 and 23. Lou has supervised all the rehearsals and is extremely pleased with the shape it's in.

Perhaps you saw the recent rave review (plus picture of Lou) in the New York Times of Maestro Samuel's recording of the "Symphony on G". The reason why I am so anxious to have "Pacifika Rondo" recorded is that for the last ten years Lou has turned out music heavily influenced by his very scholastic study of Oriental music. As you know, he studied in the Orient twice on Rockefeller grants. For the past ten years he has turned out a great number of smaller works influenced by the Orient and a few larger works, of which Pacifika Rondo is the most important. In our performance, he exquisitely performs upon the piri, and has trained his two friends, Bill Colvig and Richard Dee, to perform the solo parts upon the sheng, fang-hsien and cheng. The record world badly needs a disc representing him in his style of the past ten years. What I would suggest is that you record our Pacifika Rondo performance and then have Lou with his Oriental music ensemble fill in the remainder of the disc with his smaller solo and chamber compositions, written largely for Oriental instruments with a few Western instruments. As Lou is terribly anxious to have his recent period works recorded, I am sure he would record the remaining chamber works for the disc without fee. My orchestra is intact until the middle of June. Can I hear from you soon about your thoughts on the matter. I hope we will once again be able to produce a disc together.

Cordially,

Robert Hughes  
Musical Director and Conductor  
Youth Chamber Orchestra

P. S. Horace, please notice the Desto ad we included in the program. Hope it did some good.



*"Hey, Baby,  
how about  
a concert  
after supper . . . ?"*

**Friday Evening, May 23rd, 1969 • 8:00 P.M.**

*The Oakland Symphony presents the*

# **YOUTH CHAMBER ORCHESTRA**

**ROBERT HUGHES - CONDUCTOR**

*with*

**LOU HARRISON and the ORIENTAL MUSIC ENSEMBLE**  
as soloists

Pacific 231 (Mouvement Symphonique)	Arthur Honegger
Symphony No. 92 "Oxford"	Joseph Haydn
Triptych	Tim Imlay
Pacifika Rondo	Lou Harrison
(world premiere)	
for Oriental and Western Instruments	

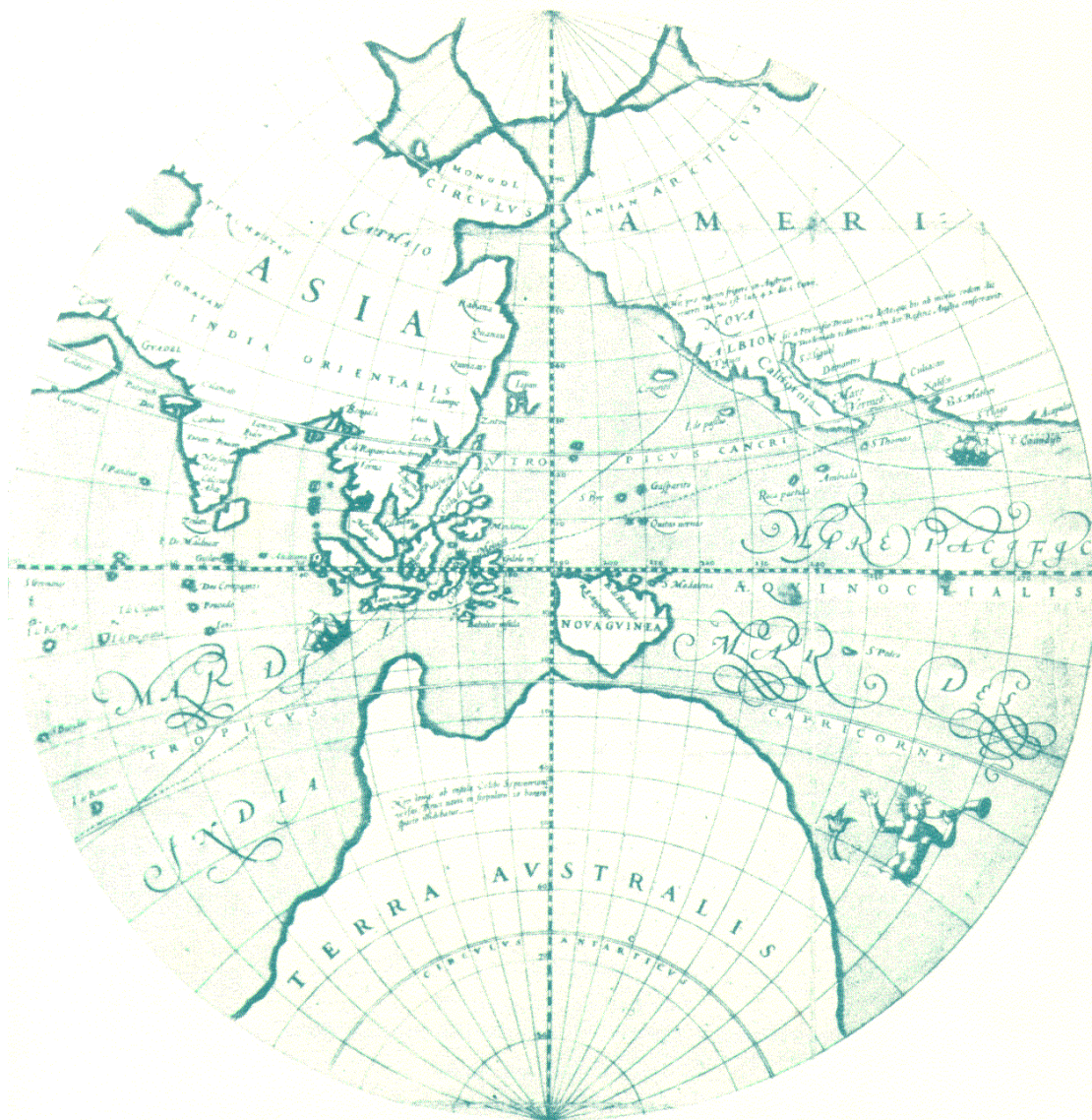
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**AT THE OAKLAND AUDITORIUM THEATER**

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Tickets: \$1.00—on sale from all YCO members, the Oakland Symphony Office (444-3531) and at the box office on the evening of the concert.





LOU HARRISON  
WILLIAM COLVIG  
RICHARD DEE

*performing on Oriental Instruments with the*

# Youth Chamber Orchestra

ROBERT HUGHES - CONDUCTOR AND MUSICAL DIRECTOR

Friday, May 23, 1969, 8:00 p.m.

Oakland Auditorium Theater

PRESENTED BY THE OAKLAND SYMPHONY ORCHESTRA



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—*American Record Guide*, January, 1969



Desto recording session in San Francisco's Golden State Studios

The Youth Chamber Orchestra is currently recording Lou Harrison's *Pacifika Rondo* for Desto Records — to be released in late 1969. The remainder of the LP will contain shorter chamber music works of the last ten years by Lou Harrison in his oriental style.

# program

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Pacific 231 (Mouvement symphonique) . . . Arthur Honegger

Symphony No. 92 in G — “Oxford” . . . . . Joseph Haydn

Adagio — Allegro spiritoso  
Adagio  
Menuet and Trio (Allegretto)  
Presto

Triptych . . . . . Tim Imlay

First Movement  
*(Bay Area Premiere)*

## INTERMISSION

Pacifika Rondo . . . . . Lou Harrison

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Richard Dee — *cheng*  
Helen Rifas — *harp*  
William Bouton — *solo violin*



ROBERT HUGHES, conductor  
MRS. ROBERT ISAACSON, manager  
DR. AND MRS. CHARLES ANDERSON, chairmen, Parents' Auxiliary  
MRS. DONALD PEARCE, President of the Board  
JUDITH POSKA, string consultant

#### Board of Directors

President, Mrs. Donald Pearce; Vice President, Mr. Lee Lykins; Secretary, Mrs. Hugo Gehrke; Treasurer, Mr. Michael Miller; Dr. and Mrs. Charles Anderson, Lawrence E. Anderson, Mrs. George Havas, Reverend Alexander S. Jackson, Mrs. Sally Kell, Mr. Douglas Kidd, Dr. Forrest Mitchell, Mr. Emil Q. Miland, Mr. E. Rollin Silfies, Mr. Gary Smith, Mrs. Phyllis Magnuson, Mr. Harold Youngberg.

## ACKNOWLEDGEMENTS

We wish to gratefully thank the Kappa Alpha Theta Alumni, Berkeley Chapter, for the generous donation of their annual benefit, both this year and last, to the Youth Chamber Orchestra.

Our sincere appreciation is due the Oakland Symphony Guild for their donation of the profits accrued from the coffee sale at the March Oakland Symphony series.

The conductor wishes to express his deep appreciation for the enormous help and support of the Parents' Auxiliary, Dr. and Mrs. Charles Anderson — chairmen, and to Mrs. Donald Pearce, President of the Board of Directors; Robert Kelliger, Manager of the Oakland Symphony; and Harold Youngberg, Supervisor of Music in Oakland, for their helpful guidance.



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**LOU HARRISON** — Composer and performer, painter and calligrapher, poet and polemicist, teacher and ethnomusicologist, Lou Harrison is one of the most imaginative, original and creative minds in the contemporary American Arts. A native of Portland, Oregon, he now lives in Aptos, California, and teaches at San Jose State College. His earliest musical interest was centered around the works of Ives, Ruggles, Cowell and Riegger. He studied with Cowell and Schoenberg. A Rockefeller Foundation grant made it possible for Mr. Harrison to study Asian music in Korea in 1961-62. His compositions range from religious to secular, with overtones of Asia and the avant-garde.

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# program notes

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## PACIFIC 231

The symphonic movement "Pacific 231" was composed in 1923 and the composer has offered the following comment about it:

"I have always had a passionate liking for locomotives; for me they are living things, and I love them as others love women or horses. What I have endeavored to describe in *Pacific 231* is not an imitation of the sounds of the locomotive, but the translation into musical terms of the visual impression and the physical sensation of it. It shows the objective contemplation: the tranquil breathing of the machine in repose, the effort to start, the progressive gathering of speed, leading from the lyric state to the pathetic, of a train of 300 tons hurling itself through the night at 120 miles an hour.

"For my subject I have chosen the locomotive type 'Pacific 231,' for heavy trains of great speed." The music is strongly pictorial. At the beginning we hear the spasmodic hissing of steam from the engine, conveyed by string tremolos and harmonics, and by flutter-tonguing in the horns and trumpets. Then the gradual acceleration of the train is clearly depicted, until the music reaches a state of high speed and rhythmic precision, with the kind of hard beauty and effortless ease of a great engine working with untiring energy. Finally, with a superhuman effort the mighty impetus is retarded to a stop — a final fortissimo C sharp unison!

## SYMPHONY No. 92 IN G "OXFORD"

In the summer of 1791, at the conclusion of his first series of concerts in London, Haydn was invited to receive an Honorary Doctor of Music Degree from Oxford University. For the splendid occasion — Haydn had already won over the musical elite and was the admiration of the English musical public — Haydn composed a new symphony, No. 92 in G, which immediately was greeted with unstinted praise and hailed as a masterpiece.

The "Oxford" symphony, one of Haydn's most beautiful and mature works, embodies many of the qualities which have made Haydn famous and lasting. The tentative, rich beauty of the introduction is followed by a thoroughly symphonic treatment of the Allegro. Certainly the 2nd Movement is one of the most lovely Haydn ever wrote — elegant, yet tender — and it is followed by one of Haydn's best Minuets — aristocratic, yet rustic, and filled with musical delights, particularly in the Trio. The Presto sparkles with Haydn's wit and bubbling energy — a musical spumante!

## TRIPTYCH

The piece begins quietly upon a suspended chord. It is immediately interrupted, however, by a loud attack from the whole orchestra. There follows a very loud, thorny section for two piccolos, full brass and percussion. Gradually, the whole orchestra enters and a rich open section of rolling chords is then heard. This slowly subsides and the central portion of the piece begins. It is somewhat similar to the previous brass section (except that it is much more varied in its instrumentation, dynamics and rhythm) and builds to the thickly textured climax of the work. This is followed by a very soft but expansive chordal section for strings only, somewhat reminiscent of the beginning of the piece. The concluding section recalls the vigorous activity of the main section, and it quickly dies away.

In the composing of this piece I have thought of sounds in terms of physical shapes: pillars, blankets, walls, strands, cubes, spheres, etc. When I conceive of sound as shapes I do not hesitate to use new musical forms and aesthetics (antiphonal placement, electronic means, theatre-pieces) to fulfill my ideas. In short, I write music because I'm in love with sound and, therefore, my pieces are the gathering together of these loves.

— TIM IMLAY



## PACIFIKA RONDO

Pacifika Rondo was written for the East-West Center at the University of Hawaii and received its premiere there in May 1963. Each movement refers to a section of the Pacific Basin except for the sixth, which is a protest against the bomb and its contamination and destruction of Pacific life.

“The Family of the Court” largely refers to Korea and its court life; “Play of the Dolphins” is in a sense mid-ocean music and the sound of the psalteries suggests the movement of waves and the dancing of dolphins.

“Lotus” is a tribute to Buddhism, a ‘temple’ piece; “In Sequoia’s Shade” refers to California, particularly to its colonial days. The fifth movement (an ‘Homage to Carlos Chavez’) looks to Mexico and Netzahualcōyotl, the first Aztec emperor, a king of great wisdom and goodness. “From the Dragon Pool” refers to the Sinitic Area and particularly China in which the dragon is considered benevolent.

I have been bold to try several of the ways in which I think classic Asian musics might of themselves, and together, evolve in the future, and have combined instruments of several ethnics directly for musical expression.

In composing Pacifika Rondo I have thought, with love, around the circle of the Pacific.

— LOU HARRISON

Peter Yates in his book *Twentieth Century Music* sums up his accolade of *Pacifika Rondo* referring to it as “a dangerous daring, a fresh exploration in the total field of sound . . .”

Stylistically movements 1, 3 and 7 reflect the music of the great 8th century Chinese Tang Dynasty court orchestras with their noble wind sounds, ornamental flute line, chiming bells and percussion punctuation. It is a broad and monumental music yet, as is the case of *Lotus* (3rd mvt.), it can be tender and mystical, reminiscent of that “floating world”. The *Play of Dolphins* is inspired by Chinese classical chamber music whereas *In Sequoia’s Shade* is a different sort of chamber music with its lovely quiet ostinato and lilting melody. *Netzahualcōyotl* is a most unique piece combining as it does elements of Mexico, the Orient, an occasional dissonant bass drone and the intertwining murmurings of wood-flutes. All the above mentioned music is in just-intonation and much of it is basically pentatonic, i.e. in the tuning and scale of the great oriental tradition. The protest piece — *A Hatred of the filthy bomb* — is, however, in the “12 tone technique”, a contemporary European musical style. All the original titles are in Esperanto, the international language in which Mr. Harrison is fluent.

*The Oriental instruments used in Pacifika Rondo are the following:*

- piri — Korean bamboo oboe
- cheng — a small Chinese psaltery
- sheng — a vertical-tubed Chinese mouth-organ
- fang-hsiang — Chinese metal tube chimes
- pak — four-tongued hardwood Korean clapper
- chango — Korean double headed hour-glass drum
- daiko — a type of Chinese bass drum
- elephant bells — round, semi-ribbed Indian bells
- gongs — a medium wide-lipped Korean gong and a large Chinese tamtam

# the youth chamber orchestra

## *First Violin*

William Bouton, Concertmaster  
Pleasant Hill H.S.  
Gelon Lau, Oakland H.S.  
Rhonda Guess, Oakland H.S.  
Michael Harrison, San Leandro H.S.  
David Cann, Skyline H.S.  
Erica Radner, Berkeley H.S.  
Cassandra Schaefer, Ygnacio Valley H.S.  
Terry Glennly, Acalanes H.S.

## *Second Violin*

Kati Kyme,\* Claremont Jr. H.S.  
Carol Vander Roest, Alameda H.S.  
Rodney Gehrke, St. Peter's Lutheran School  
Renata Olshausen, Claremont Jr. H.S.  
Janet Anderson, Ygnacio Valley H.S.  
Josh Cohen, Oakland H.S.  
Kristin Keddington, Walnut Creek  
Intermediate School  
Cynthia Hill, Albany H.S.

## *Viola*

Gerald Chappell,\* Oakland Technical H.S.  
Paul Siegel, Skyline H.S.  
David MacBride, Berkeley H.S.  
Betsy London, Bancroft Jr. H.S.  
Robin Lyness, Berkeley H.S.  
Kazi Pitelka, Berkeley H.S.  
Eleanor Nishi, Berkeley H.S.  
Fannie Burleigh, Castlemont H.S.

## *Cello*

Lawrence Grauger,\* Arroyo H.S.  
Garfield Moore, St. Mary's H.S.  
Michele Miland, Alameda H.S.  
Tim Imlay, Athenian School  
Valerie Jackson, Castlemont H.S.  
Amy Radner, Berkeley H.S., West Campus

## *Bass*

Charles Couchot,\* Alameda H.S.  
Robert Gay,\* El Cerrito H.S.  
Lianne Marrow, Concord H.S.

## *Harp*

Helen Rifas, Aragon H.S.

## *Piano*

Erica Radner, Berkeley H.S.

\* Section Principal or Co-Principal

## *Flute and Piccolo*

Diva Goodfriend-Koven,\* accelerated program  
Elisa London, San Leandro H.S.

## *Oboe and English Horn*

Dorothy Isaacson,\* Oakland Technical H.S.  
Linda Marshall,\* Skyline H.S.

## *Clarinet*

Alex Foster,\* Pleasant Hill H.S.  
Gary Bovyer, Castro Valley H.S.

## *Bass Clarinet*

Gary Bovyer, Castro Valley H.S.

## *Bassoon*

Doug Isaacson,\* Claremont Jr. H.S.  
Kamm Watson, De Anza H.S.

## *French Horn*

Lea Merrick,\* Berkeley H.S.  
Anne Maberry, Albany H.S.  
Curt Ingram, Berkeley H.S., West Campus  
Dianna Bowman, Del Valle H.S.  
Kenneth Weisner, Montera Jr. H.S.

## *Trumpet*

Jerry Schlegel,\* Richmond H.S.  
Paul Bennett,\* El Cerrito H.S.

## *Trombone*

Peter Tomita,\* Berkeley H.S.  
John Kinney, Lowell H.S.

## *Tuba*

Kazi Pitelka, Berkeley H.S.

## *Celesta*

Lea Merrick, Berkeley H.S.

## *Harmonium and Organ*

Dorothy Isaacson, Oakland Technical H.S.

## *Percussion*

Peter Logan,\* Berkeley H.S.  
Amy Iwata, Berkeley H.S.

—in "Pacifika Rondo"

Diana Bowman — pak  
Doug Isaacson — chango and daiko  
Jerry Schlegel — elephant bells, triangles  
and daiko  
Paul Bennett — bass drum  
Gary Bovyer — gongs



*"The East Bay offers the challenge of the performing situation to its best teen-age musicians in the Oakland Youth Chamber Orchestra. Under its founding conductor, Robert Hughes, the orchestra has earned a reputation for vitality and unusual artistic excellence, traveling around a good bit, commissioning new works and putting zip into some of the old ones."*

Marilyn Tucker in the S.F. Chronicle  
April 21, 1969



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OF THE OAKLAND SYMPHONY

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SEPTEMBER 15 THROUGH 20, 1969

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c/o Oakland Symphony Orchestra  
601 Latham Square Building  
Oakland 94612

Dear Sir:

I would like to audition for the Youth Chamber Orchestra. Please send me information concerning the audition and assign me an audition time.

Name.....Instrument.....Grade in school.....

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# Youth Orchestra Responsive, Alive

By JOHN ROCKWELL  
Tribune Music Critic

I was very impressed with Friday night's concert of the Oakland Symphony Youth Chamber Orchestra at the Oakland Auditorium Theater.

And, it seems to me, the best compliment I can pay them is not to devote the bulk of this review to their purely technical accomplishments.

This year's edition of this five-year-old institution (I have not heard them in previous years) does not sound like a fully professional ensemble. But it does sound good, better than most of the community and college orchestras I have heard in the area.

The concert was admittedly one which had been polished in the course of an Easter vacation tour. But this approximately 50-man ensemble (is it still a "chamber" orchestra?), composed of talented musicians from Eastbay high schools, is clearly a superb organization of its kind, and fully capable, on any standard, of musical and incisive performances.

They are a visually attractive group, too, properly mixed in all the requisite ways (sex, race, age, hair length, etc.) to give a fair and flattering picture to tour audiences of Eastbay teenagers.

Now if the girls would just divest themselves of those wide-net black French stockings they all wear . . .

The Youth Chamber Orchestra, aside from the quality of its performances, is distinguished by the superb adventurousness of its repertoire.

How wonderfully refreshing it is, to see a youth orchestra responsive to something alive and creative in today's music scene.

For both the technical quality and the adventurousness, clearly, we all have founder and conductor Robert Hughes to thank.

The most profound impression was made by Lou Harrison's "Pacifika Rondo," written in 1963 and soon to be recorded by the Youth Chamber Orchestra for Desto Records.

This is a moving and beautiful piece of music. In seven sections, Harrison successfully rings the Pacific Basin with music — and, as he unashamedly puts it in his notes, with love.

Each piece superficially reflects the musical culture of a different part of the area, with the exception of one piece entitled "A Play of Dolphins," and another, "A Hatred of the Filthy Bomb."

But this is hardly some kind

of ethnocentric, or Denishawn, kind of "musical journey." The prevalent mood, whatever the dimensions or title of a particular piece may be, is of a kind of majestic and beatific oriental grandeur. Harrison's ear for the textures of oriental music is exquisite. However reminiscent, at first, of both Hovhanness and Partch, Harrison's music rings ultimately both personal and true.

The one exception to the prevailing pentatonic scale is the sixth piece, which expresses its horror for nuclear warfare in a serial idiom punctuated by shouts and screams from the players. Amazingly enough, this deliberate intrusion (in all ways) works, and the contrast between the end of this section and the beginning of the seventh and final part is magical.

The other new music on the program was the first movement of a "Triptych" by 17-year old Tim Imlay, a senior at the Athenian School and a cellist in the orchestra.

This hint of Imlay's abilities was very impressive. He demonstrated a fine control of orchestral techniques, and a sophisticated mastery of a variety of contemporary compositional practices. Even the inevitable slight eclecticism was nearly fused by his sense of individuality.

The concert also included a gutsy interpretation, with all the proper repeats and instrumentation, of Haydn's 92nd Symphony, and an austere and abstract reading of Honnegger's "Pacific 231," in which Hughes seemed determined to play down the piece's ostensible pictorialisms. I'm not sure it worked, but it was interesting.



ROBERT HUGHES  
Conductor

Oakland Tribune  
Mon., May 26, 1969 E 29

Now if the girls would just divest themselves of those wide-net black French stockings they all wear . . .