

66-67 67-68 68-69 69-70	Janet Anderson	violin viola	Ygnacio Valley High School	
66-67 67-68 69-70	Philip Ballou	violin	Berkeley High School	
69-70 72-73	Mike Basta	trombone	San Leandro High School	CSU Hayward
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	
69-70 70-71	Christina Bury	violin	Berkeley High School	
69-70 70-71	Joel Cohen	cello	Oakland High School	Univ of Western Ontario
69-70 70-71	Niki Corcos	cello	Acalanes High School	
68-69 69-70	Charles Couchot	bass	Alameda High School	
69-70 70-71	Alison Dunn	viola	Pleasant Hill High School	
69-70	Jon Faddis	trumpet	Pleasant Hill High School	
67-68 68-69 69-70	Alexander Foster	clarinet	Pleasant Hill High School	
69-70 70-71 71-72	Stephen Gancher	oboe	Oakland High School	
68-69 69-70 70-71	Robert Gay	bass	El Cerrito High School	
68-69 69-70	Terence Glenny	violin	Acalanes High School	
69-70	Jeff Gordon	trumpet	Terra Linda High School	
69-70	Charles Gray	percussion	San Rafael High School	
68-69 69-70	Rhonda Guess	violin	Oakland High School	
69-70 70-71	Ralph Hassman	oboe	El Cerrito High School	
69-70	Phil Herring	trombone	San Leandro High School	
69-70 70-71 71-72	Lorraine Hunt Lieberson	viola	Berkeley High School	
69-70	Randy Hurwitz	percussion	Lowell High School	
68-69 69-70 70-71 71-72	Curt Ingraham	french horn	Berkeley High School	
68-69 69-70	Doug Isaacson	bassoon	Berkeley High School	
69-70 70-71 71-72	Heidi Jacob	cello	Campolindo High School	Curtis Institute of Music
69-70 70-71 71-72 72-73	Peter Jaffe	violin	College Preparatory School	Oberlin
69-70 70-71	Jamie Jan	violin	Canyon High School	Holy Names College
69-70 70-71 71-72	Jerilyn Jorgensen	violin	San Leandro High School	Eastman School Of Music
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	
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	
69-70 70-71	Anne Lyness	violin	Berkeley High School	
69-70	Peter Maunu	violin	Terra Linda High School	
70-71 71-72 72-73 69-70 73-74	Brian McCarty	french horn	Del Mar HS/Redwood HS	CSU Hayward
66-67 67-68 68-69 69-70	Garfield Moore	cello	St. Mary's High School	
69-70 70-71 71-72	Lynn Morrow	viola	Berkeley High School	
69-70	Marilee Mortarotti	violin	Awalt High School	
69-70	Lydia Moshkin	percussion	Lowell 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 69-70 70-71	Kazi Pitelka	viola tuba	Berkeley High School	
69-70 70-71 71-72	Amy Radner	cello	Berkeley High School	
68-69 69-70 67-68	Helen Rifas	harp	Aragon High School	
69-70	Soila Saaristo	violin	San Leandro High School	
69-70	Alan Sanders	trombone	Canyon High School	
69-70 70-71	Marianne Votto	violin	Skyline High School	
69-70 70-71 71-72	Vicki Walters	violin	Skyline High School	
69-70 70-71 71-72	Diane Wang	flute	Oakland 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	
69-70	Claire Werner	cello	Skyline High School	
69-70	Mark White	percussion	Terra Linda High School	

## Youth Chamber Orchestra 1969-1970

YOUTH CHAMBER ORCHESTRA of the  
Oakland Symphony Orchestra Association  
691 Latham Square Building  
Oakland, California 94612 444-3531

October, 1969

5269041

M. Helen  
4799246  
4799246

ROSTER -- YOUTH CHAMBER ORCHESTRA AND PARENTS -- 1969/70

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Castro Valley 94546 351-9190

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Cantor & Mrs. Simon G. Cohen  
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Oakland 94602 534-8762

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El Cerrito 94532 527-2536

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Concordia Lutheran High School  
Prof. & Mrs. Hugo Gehrke  
7307 Ney Ave.  
Oakland 94605 636-1780

Terence Glenn -- violin  
Acalanes High School  
Dr. & Mrs. Lyman A. Glenn  
3429 Black Hawk Road  
Lafayette 94549 284-1865

Jeffrey Gordon -- trumpet  
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10 Poco Paso  
San Rafael 94903 479-4979

Charles Gray -- percussion  
San Rafael High School  
Mr. & Mrs. Thomas Gray  
30 Novato St., Apt. 317  
San Rafael 94901 454-4903

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Oakland High School  
Mr. & Mrs. Earl Guess  
759 Mandana Blvd.  
Oakland 94610 893-5000

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El Cerrito High School  
Cmdr. & Mrs. Andrew U. Hassman  
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El Cerrito 94530 524-2184

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14537 Santiago Road  
San Leandro 94577 351-5200

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Berkeley High School  
Mr. & Mrs. Henry Hill Jr.  
1737 Derby St.  
Berkeley 94703 841-0577

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Campolindo High School  
Dr. & Mrs. Randolph B. Hunt  
90 Tara Road  
Orinda 94563 254-3648

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1407 Grizzly Peak Blvd.  
Berkeley 94708 848-0891

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Oakland 94618 653-8289

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Mr. & Mrs. Gerald Lee Jackson  
2762 67th Avenue  
Oakland 94605 638-6713

Heidi Jacob -- cello  
Campolindo High School  
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2 Vianne Court  
Orinda 94563 254-5886

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Williar Junior High School  
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1443 Scenic Ave.  
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Jamie Jan -- violin  
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5334 Camino Alta Mira  
Castro Valley 94546 537-8203

Jerilyn Jorgensen -- violin  
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539 Glen Drive  
San Leandro 94577 568-4471

Kristin K. Keddington -- violin  
Del Valle High School  
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1034 Alfred Ave.  
Walnut Creek 94596 935-0460

Kati Kyme -- violin  
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6085 Contra Costa Road  
Oakland 94618 653-1936

Paul Stanley Larimer -- percussion  
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1785 San Bruno Court  
Concord 94520 682-2081

Gelon Lau -- violin  
Oakland High School  
Mr. & Mrs. K.W. Lau  
2024 E. 29th St.  
Oakland 94606 532-3518

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

Pete Maunu -- violin  
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Mr. & Mrs. Carl E. Maunu  
23 Denning Avenue  
San Rafael 94903 479-1870

Brian McCarty -- french horn  
Del Mar High School  
Mr. & Mrs. Renny Lodewyks  
74 Granada  
Corte Madera 94925 924-9293

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

Lynne Morrow -- viola  
Berkeley High School  
Mr. & Mrs. Leonard Morrow  
564 Spruce St.  
Berkeley 94707 527-0821

Marilee Mortarotti -- violin  
Chester F. Awalt High School  
Mr. & Mrs. John Mortarotti  
1175 Lisa Lane  
Los Altos 94022 967-3474

Ellie Nishi -- viola  
Berkeley High School  
Rev. & Mrs. S.F. Nishi  
76 Parnassus Road  
Berkeley 94708 848-1850

Renata Olshausen -- violin  
Oakland Technical High School  
Mr. & Mrs. R. Detlev Olshausen  
5321 Golden Gate Avenue  
Oakland 94618 658-2970

Kazi Phelka -- viola  
Berkeley High School  
Dr. & Mrs. Frank A. Phelka  
1345 Queens Road  
Berkeley 94709 848-4578

Helen Rifas -- harp  
Aragon High School  
Mr. & Mrs. Bertram Rifas  
450 Parrott Drive  
San Mateo 94402 344-4763

Soila Saaristo -- violin  
San Leandro High School  
Mr. & Mrs. Allison London  
1408 Regent Drive  
San Leandro 94577 351-4284



Alan Sanders -- trombone  
Canyon High School  
Mr. & Mrs. A.G. Sanders  
3913 Castro Valley Blvd., Space 34  
Castro Valley 94546 582-1156

Cassandra Schaefer -- violin  
Ygnacio Valley High School  
Mr. & Mrs. Leo A. Schaefer  
801 Northgate Road  
Walnut Creek 94598 939-5260

Bert Truax -- trumpet  
San Rafael High School  
Mr. & Mrs. Chester T. Truax  
110 Jordan Ave.  
San Anselmo 94960 453-6539

Diane Wang -- flute  
Oakland High School  
Mr. & Mrs. Hsih-Heng Wang  
689 Carlston Ave.  
Oakland 94610 452-3233

Kamm Watson -- bassoon  
De Anza High School  
Mr. & Mrs. E.L. Watson  
3330 Morningside Drive  
Richmond 94803 223-6408

Ken Weisner -- french horn  
Skyline High School  
Mr. & Mrs. Gilbert Weisner  
75 Weybridge Court  
Oakland 94611 531-9059

Claire Werner -- cello  
Skyline High School  
Mr. & Mrs. Virgil Werner  
6319 Contra Costa Road  
Oakland 94618 655-1992

CHANGES -- YOUTH CHAMBER ORCHESTRA ROSTER

Please delete the following names from your roster:

Rodney Gehrke  
Cynthia Hill  
Kristin Keddington  
Paul Larimer  
Bert Truax

Please add the following names to your roster:

Mike Basta -- trombone  
San Leandro High School  
Mr. & Mrs. Michael R. Basta  
14893 Towers St.  
San Leandro, Calif. 94578      351-1472

Christina Bury -- violin  
Berkeley High School  
Mrs. Martha R. Bury  
2214 Durant Ave., Apt. 6  
Berkeley, Calif. 94704      849-2675

Jon Faddis -- trumpet  
Pleasant Hill High School  
Mr. & Mrs. W.B. Faddis  
6224 Oakdale Ave.  
Oakland, Calif. 94605      638-7786

Anne Lyness -- violin  
Berkeley High School  
Mr. & Mrs. Robert Lyness  
435 Vermont Ave.  
Berkeley, Calif. 94707      525-5291

Marianne Votto -- violin  
Skyline High School  
Mr. & Mrs. Edward J. Votto  
7907 Hillmont Dr.  
Oakland, Calif. 94605      632-5379



*"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



**WE ACCEPT ANYONE IN OUR ORCHESTRA AS LONG AS YOU ARE:**

talented • accomplished • hard working • adventuresome • imaginative • willing to travel • eager to rehearse from three to six hours a weekend • able to accept applause gracefully • want to perform with the Oakland Symphony • are excited about new and different music • can stand fame • can stand the conductor • want a new approach to things • enjoy perfection • enjoy being exposed by the mass-media • want to enjoy the special excitement and vortex of activities by being part of the Oakland Symphony Association • like lights • like cameras • like action . . . —

**THE 1969-1970 SEASON WILL INCLUDE**

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- another out-of-state tour
- well known soloists
- three appearances with the Oakland Symphony
- recordings, radio and TV concerts
- three world premieres

# Youth Chamber Orchestra

OF THE OAKLAND SYMPHONY

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OAKLAND TECHNICAL HIGH SCHOOL BANDROOM  
SEPTEMBER 15 THROUGH 20, 1969

*If you are interested in auditioning please mail in the following form or phone the Oakland Symphony Office (444-3531) and you will be given an audition time and sent information concerning the auditions.*

Mail to: The Youth Chamber Orchestra  
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.....

Address..... Phone.....

1969-70

# YOUTH CHAMBER ORCHESTRA

of the  
Oakland Symphony Orchestra  
Association

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YOUTH CHAMBER ORCHESTRA of the  
OAKLAND SYMPHONY ORCHESTRA ASSOCIATION  
601 Latham Square Building,  
Oakland, California 94612 -- 444-3531

September, 1969

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20. Karl Stucki

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----oOo----

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YCO Manager:

Mrs. Allison London  
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San Leandro 94577  
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601 Latham Square Building,  
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- b) Harold Youngberg, Oakland Symphony Orchestra Association Representative,  
Oakland Public Schools,  
1025 Second Avenue,  
Oakland 94606.

## **MUSIC NOTES: MONEY WOES MEAN FEWER OPERAS**

**DISCOPHILIC YOUTH —**  
The Youth Chamber Orchestra underwent grueling 14-hour sessions for love, not money, in recording Lou Harrison's "Pacifika Rondo" earlier this year. The work, which was written for and premiered by the YCO, is bracketed with several other short, engaging Harrison pieces for a record to appear on the Desto label some time before Christmas.



We heard a tape of the record at Harrison's home in Aptos recently and were overwhelmed. No youth orchestra has ever cut a finer recording, nor has any composer achieved a better integrated blend of Eastern and Western styles and instruments than Harrison in his "Rondo" tour of cultures around the Pacific Ocean.



DESTO RECORDS  
1860 BROADWAY  
NEW YORK, N. Y. 10023

October 3, 1969

Mr. Robert Hughes  
Youth Chamber Orchestra of Oakland Symphony  
601 Latham Square Building  
Oakland, California 94612

Dear Bob:

Richard Freed, former critic for the New York Times, is now Director of Public Relations for the Eastman School of Music in Rochester, New York. He does free-lance reviewing for LIFE Magazine and others plus a broadcast from Chicago.

Here is an excerpt from a letter, dated 9/30/69 which I am sure you will like - also, tell it to Lou Harrison!

"I just had to write to tell you how much I enjoyed that perfectly charming record of Lou Harrison's music. And please don't react negatively to "charming"-- I don't mean to put the music down at all: it does charm, it reaches one, affects one, charms one. This one, anyway.

I intend to feature it on one of my Chicago broadcasts and, if possible, in print as well. Can you tell me what the "B.E." means after the date in Harrison's signature? Surely not "Bombed Era."?"

I hope you liked the finished product.

As ever,



Horace W. Grenell

hwg/cmb



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# Billboard Album Reviews

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## SPECIAL MERIT PICKS

• Continued from page 80

**HARRISON: PACIFICA RONDO**—Various Artists. Desto DC 6478 (S)  
This remarkable set contains a variety of excellent material by Lou Harrison, headed by the "Pacifica Rondo" admirably played by the Oakland Youth Orchestra under Robert Hughes. This work and several others, including violin music played by Thomas Halpin, has an oriental flavor, even using oriental instruments in addition to Western ones. Beverly Bellows excellently plays four harp pieces, while Harrison expertly solos in two pieces for psaltery.

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OCTOBER 25, 1969

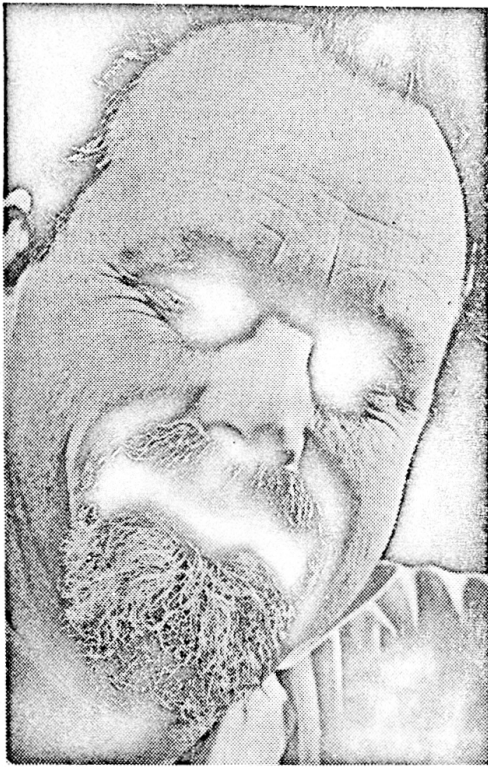
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## 2 Disk Firsts On Desto

NEW YORK — Desto Records is issuing albums of first recordings of material of Elie Siegmeister and Lou Harrison. The Siegmeister disk, "A Musical Profile," features pianist Alan Mandel in the "Sonata No. 2 for Piano," and Mandel and violinist Isidore Cohen in the "Sonata No. 3 for Violin and Piano." Completing the pressing is the "Sextet for Brass and Percussion."

The major work in the Harrison set is the "Pacifica Rondo," which is performed by Robert Hughes and the Oakland Youth Orchestra. Harpist Beverly Bellows performs four short pieces, while Thomas Halpin plays violin music. Completing the set are two pieces for psaltery played by the composer.

# Two Mr. Harrisons Meet Over Music



Baron Wolman

Composer Lou Harrison

*"The innocence and strength of a flower-protest"*

By THEODORE STRONGIN

**L**OU HARRISON is an American composer living in California and George Harrison is a Beatle from England. Besides sharing names, they have a lot in common.

Lou, just over 50, is the elder of the two. For a quarter of a century before Ravi Shankar became a pop hero and George Harrison found a guru, Lou wrote music influenced by Asian sounds and mystique.

In the recent Desto Records release, Lou Harrison (DC 6478, stereo), many passages, particularly in a work called "Pacifika Rondo," would fit like a glove into a George Harrison album. Both men use exotic instruments, both have a gentleness of perception and a soft, philosophical attitude.

\*  
"Pacifika" was written for the East-West Center at the University of Hawaii and first played there in 1963. Each movement refers to a territory surrounding or in the Pacific Ocean. "The Family of the Court" is Korean. "Play of the Dolphins" is "mid-ocean music," Lou Harrison writes in the liner notes. "Lotus" is a Buddhist temple piece. "In Sequoia's Shade"

refers to California. "Netzhu-alcoyotl" looks to Mexico and the Aztecs, "From the Dragon's Pool" to Chinese Asia.

It is significant that "Pacifika Rondo" is Esperanto for "Pacific Round" and that the movement titles (translated above) were originally in Esperanto. "The whole round world of musics and instruments lives around us," Harrison says. "I am interested in a 'transethnic,' a planetary music."

Fittingly, another Californian who uses exotic instruments, Harry Partch, one of Harrison's spiritual fathers (Henry Cowell, Colin McPhee, Charles Ives and Carl Ruggles were others who were important to him), should

have had at least a slight hand in the Harrison album. Partch supervised the special tuning of the reed organ (G.I. chaplain's model) used in "Pacifika" and in "Music for Violin with Various Instruments, European, Asian and African."

Harrison's music is a continuation of a fascinating strain of the twenties when Cowell and McPhee began to move American horizons beyond central Europe and the Mediterranean. Whether raga-rock or ethnic-rock is a continuation of the strain or an independent outcropping, doesn't matter. As said, Harrison and Harrison, both mystics, have a lot in common.

Except for one movement,

## Recordings

"Pacifika" is peaceful music, melismatic in melody, full of finespun detail and glowing with exotic, instrumental color. The single exception, a protest movement, "A Hatred of the Filthy Bomb," is harsher (it is written in 12-tone). But it is not the inwardly taut kind of latter-day serial music that is supposed to reflect contemporary stresses. "A Hatred of the Filthy Bomb" is cacophonous but direct. It has the innocence and strength of a flower-protest.

"Pacifika" is played by the Oakland (Calif.) Youth Orchestra, Robert Hughes, conductor. The fact that a youth orchestra probably could not handle the Mahlerian, Brucknerian, Schoenbergian, post-

Webernian complexity of so much contemporary music beside Harrison's, is beside the point. Harrison's score is written so that it can be played better by the young people of Oakland than by the experienced and more sedate musicians of the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic.

\*  
"Four Pieces for Harp" reveals a related side of Harrison's musical character. Of the four, the Serenade was written in a letter to a composer friend in Rome when he was learning guitar. "Beverly's Troubadour Piece" (Beverly Bellows is the harpist in "Four Pieces") was

written at a party to be played on the spot. "Music for Bill and Me" is just that: to be played by Harrison and a friend named Bill.

Harrison wrote another of the works, "Two Pieces for Psaltery" for his own playing pleasure "after studying the instrument with Liang Tsai Ring, the great Chinese chong-master," he says in the liner notes, the chong presumably being some kind of Chinese harp.

Music of the kind on this album, so studiously simple, is sometimes a bit too much — campy or cloying even. Such is not at all the case here. The California Harrison

rings true, just as that Beatle Harrison from England does.

# The Youth Orchestra Delivers!

By JON DeCLES

• Lou Harrison: *Pacifika Rondo*, *Four Pieces for Harp*, *Two Pieces for Psaltery*, *Music for Violin with various instruments*, *European, Asian and African*. Oakland Youth Orchestra, Robert Hughes, Conductor. Desto Records DC 6478 Stereo.

It is difficult to conceive that a 'youth orchestra,' that is, an orchestra made up of high school students or such, could give a performance as fine as the 'Pacifika Rondo' which occupies the first side of this recording. Lou Harrison's music is of such personal and intimate character that one would make certain allowances to any professional performer; to find such allowances unnecessary for high school students is a matter of pure astonishment.

Let's get one thing straight right now. *Pacifika Rondo* is a major work, and Lou Harrison is a major composer. Unlike many of his contemporaries, Harrison seems to have maintained a pristine isolation from the fashions that sweep across serious music, resulting in a unique purity of expression. He pursues a path that is his own, creating an expressive language as wide in scope as Mozart, as eclectic as Mahler, and as personal as Ravel. Perhaps it is this integrity, this adherence to a personal ideal, that has kept Harrison from wider recognition and popularity. If so, the fact that his music is now being recorded more extensively should break the critical ice and put him before the public, where music really lives.

*Pacifika Rondo* premiered in 1963. Each of its seven movements deals with some area of the Pacific Basin, with the exception of the sixth section, which deals with a condition more than a location. The first section, *The Family of the Court*, refers to Korea. Musically, it is like the enactment of some

vast tea ceremony. It sustains, it is calm, pastoral, yet perfect in its conveyance of human formality as well. The second section, *A Play of Dolphins*, is oriental in tone, yet bears a feeling of the classical and baroque. It is chamber music. But for some reason, the use of melodic lines, of cadential sequences, also reminds me of Jack Casady and Grace Slick! Harrison is in touch with the *Happening World* in a way no other composer seems to conceive.

Section three, *Lotus*, is Buddhist in conception and execution. One of the few faults of the performance is an overly youthful approach in this section. There is a sense of impatience in the playing which belies the decay and strength of the central idea. Section four, *In Sequoia's Shade*, is an evocation of California such as you have never heard. The idiom here is uniquely Harrison. The violinist could be better. Section five bears the unlikely title *Nezahualcoyotl builds a Pyramid*. It's the most fascinating item on the record, in the sense that you are drawn into it. Ives had a hand in it, you must conclude, yet there is a distinct oriental feeling. There is also a strong taste of Amerind music. Nobody else has written anything like this.

The sixth section, *A Hatred of the Filthy Bomb*, comes closest to a conservative technique. It is *Twelve Tone*, yet acutely decadent. It is formal and monstrous. The use of young voices is exactly ugly. Yet the end is open, which may offer hope or worse. An ecological piece of music! The seventh section, *From the Dragon Pool*, is an apothecic return to calm and order after chaos. It is wonderfully cyclic, utilizing a peculiar kind of repetition to form a durational crescendo as the climax. Nobody in Western music has done that since the Renaissance.

The second side of the record is devoted to smaller-scale works.

The *Four Pieces for Harp* are well performed by Beverly Bellows, although on my copy of the disc there is quite a bit of surface noise, and even some pops. The *Two Pieces for Psaltery* are indescribable. The *Sonata* is like, well, oriental Appalachian, as in *The Garden at One* and a *Quarter Moons* which also shows a melodic line like a Rock ballad; Jefferson Airplane in a romantic mood.

The *Music for Violin* is magnificent chamber music. The *Algro Vigoroso* brings to mind Peggy Glanville-Hicks before

*Nausicaa*: more in the manner of *Letters from Morocco*. Yet there is much stronger construction, a more definite sense of melody, in the Western tradition. The *Largo* is one of the most beautiful pieces of writing for violin that I have ever heard. A reed organ is used to provide drones under a line of surpassing beauty and nobility. Absolutely stunning! The *Allegro Moderato* which concludes the pieces is a joyous dance. Verdant, lush, it is both Indian and African, yet it is also legitimate, solid Western Chamber Music. A quartette of thumb pianos provide a gorgeous counterpoint such as someone should have thought of during Schubert's lifetime.

In point of fact, I think the *Music for Violin* should go on the shelf right next to my copy of the *Troute*, alphabetical order notwithstanding.

The performance of the *Music for Violin*, could, of course, be better. Virtuosity gets awfully exposed in this kind of music. Despite a certain harshness, however, I won't complain about Thomas Halpin's performance until David Oistrakh stops re-recording Tchaikowsky and takes a crack at this piece.

# Youth Chamber Orchestra Stuns With Harrison Disc

By JON DeCLES

It is difficult to conceive that a "youth orchestra," that is, an orchestra made up of high school students or such, could give a performance as fine as the "Pacifika Rondo" which occupies the first side of this recording. Lou Harrison's music is of such personal and intimate character that one would make certain allowances with regard to any performance, by any professional group; to find such allowances unnecessary in a performance by high school students is a matter of pure astonishment.

LET'S GET one thing straight right now. "Pacifika Rondo" is a major work, and Lou Harrison a major composer. Unlike many of his contemporaries, Harrison seems to have maintained a pristine isolation from the fashions that sweep across serious music, with the result that his work has a unique purity.

He pursues a path that is his own, creating an expressive language as wide in scope as Mozart, as eclectic as Mahler, and as personal as Ravel. Perhaps it is this integrity, this adherence to a personal ideal, that has kept Harrison from wider recognition and popularity. If so, the fact that his music is now being recorded more extensively should break the critical ice and put him before the public, where music really lives.

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**THE SECOND** section, "A Play of Dolphins," is oriental in tone, yet bears a feeling of the classical and baroque. It is chamber music. But for some reason, the use of melodic lines, of cadential sequences, also reminds me of Jack Cassidy and Grace Slick! Harrison is in touch with the Happening World in a way no other composer seems to conceive.

Section three, "Lotus," is Buddhist in conception and execution. One of the few faults of the performance is an overly youthful approach in this section. There is a sense of impatience in the playing which belies the delicacy and strength of the central idea.

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**THE SECOND SIDE** of the record is devoted to smaller-scale works. The "Four Pieces for Harp" are well performed by Beverly Bellows, although on my copy of the disc there is quite a bit of surface noise, and even some pops. The "Two Pieces for Psalter" are indescribable. The Sonata is like, well, oriental Appalachian. "The Garden at One and a Quarter Moons" shows that, plus a melodic line like a Rock ballad; Jefferson Airplane in a romantic mood.

The "Music for Violin" is magnificent chamber music. The "Allegro Vigoroso" brings to mind Peggy Glanville-Hicks before "Nausicaa:" more in the manner of "Letters from Morocco." Yet there is much stronger construction, a more definite sense of melody, in the Western tradition. The "Largo" is one of the most beautiful pieces of writing for violin that I have ever heard. A reed organ is used to provide drones under a line of surpassing beauty and nobility. Absolutely stunning! The "Allegro Moderato" which concludes the piece is a joyous dance. Verdant, lush, it is both Indian and African, yet it is also legitimate, solid Western Chamber Music. A quartette of thumb pianos provide a gorgeous counterpoint such as someone should have thought of during Schubert's lifetime.

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In addition to record stores carrying this disc, I believe there is some plan to sell it in the lobby during Oakland Symphony Concerts. Since you ought to be going to hear the Oakland Symphony, you might take along some extra money and save yourself a trip to the record store.

**Lou Harrison: Pacifika Rondo, Four Pieces for Harp, Two Pieces for Psalter, Music for Violin with various instruments, European, Asian and African. Oakland Youth Orchestra, Robert Hughes, Conductor. Desto Records DC 6478 Stereo.**

## RECORDS . . .

**Lou Harrison: "Pacifika Rondo"; Other Works. Youth Chamber Orchestra; Soloists. Desto.** It took some Oakland musicians, but they've finally done it — they've brought the real Lou Harrison back aloud. Harrison, that Californian giant of a composer, innovator and human United Nations, has finally been caught on a magnificent recording of his real music — not the symphonic mold into which he has been discomfitingly pressed before.

Harrison, with his Occidental training, his association with composers like Ives and Cowell, and his passionate love affair with Oriental culture, has become the leading catalyst in effecting the consummate union of Eastern and Western musical idioms. He communicates with the immediacy and directness of a television set, utilizing hypnotic rhythms, digestible (usually pentatonic) scales and a refreshing, nonacademic texture.

His "Pacifika Rondo" for an orchestra of Western and Oriental instruments embodies all of these elements, drawing from music around the Pacific basin: Tang Dynasty orchestral, Chinese chamber music, pseudo-Mexican, and even one nebulous (American? Mid-Pacific?) selection entitled "Hatred of the Filthy Bomb."

For the casual listener, the flip side should be heard first, for these pieces are smaller-scale, transparent, and quite magnetic.

Oakland Symphony harpist Beverly Bellows plays "Four



**LOU HARRISON**  
Music recorded

Pieces for Harp"; Harrison himself shows off his fluid performing capabilities at the psalter in two solos; and William Bouton is also superb in the "Music for Violin with Various Instruments — European, Asian, African."

The Oakland Symphony's Youth Chamber Orchestra under Robert Hughes comes on in the guise of professionals in "the Pacifika Ronda" and once again gets away with it; happily, the recording techniques were equally professional. One can only give this recording an extra-strong recommendation, and thank Harrison for breathing fresh air into the all-too-musty chambers of contemporary music.

After 10 hearings, this record remains as fresh and vital as on the first.

—PAUL HERTELENDY



The Oakland Symphony Orchestra presents

# THE YOUTH CHAMBER ORCHESTRA

in their first concert of the 1969-1970 Season

**ROBERT HUGHES - CONDUCTOR**

Soloists — members of the  
OAKLAND SYMPHONY FRENCH HORN SECTION



THURSDAY EVENING, 8 P.M., DECEMBER 11, 1969 • OAKLAND AUDITORIUM THEATER

## program

Meditations on Orpheus.....Alan Hovhaness

Lachrymae, or, Seven Teares.....John Dowland  
figured in seven passionate Pavans

Konzertstück in F Major, Op. 86.....Robert Schumann  
for four french horns and orchestra

### INTERMISSION

Symphony No. 81 in G Major.....Joseph Haydn

Symphonic Metamorphoses.....Paul Hindemith  
of Themes by Carl Maria von Weber

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TICKETS: \$1 Students, \$2 Adults — Available from the Oakland Symphony Office (444-3670), members of the orchestra and at the door on the evening of the concert.

# SPECIAL HOLIDAY GIFT SALE

of particular interest to record lovers and fans of the Oakland Symphony



**LOU HARRISON: PACIFIKA RONDO** and Pieces for various European, Asian and African instruments — performed by the Oakland Youth Chamber Orchestra with Robert Hughes, Lou Harrison and other soloists. Desto DC 6478 - Stereo. This brand new release, filled with bells, chimes, harps, and the festive sounds of many cultures, is perfect for holiday giving and has already won rave reviews. Billboard Magazine (Oct. 23) 'Special Merit Citation' . . . "No youth orchestra has ever cut a finer recording, nor has any composer achieved a better integrated blend of Eastern and Western styles and instruments than has Harrison in his Rondo" — Paul Hertelendy, Oakland Tribune (Sept. 13) . . . "Harrison's score is written so that it can be played better by the young people of Oakland than by the experienced and more sedate musicians of the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic." — Theodore Strongin in the New York Times, October 26, 1969.

**MAESTRO GERHARD SAMUEL** conducts the **ROYAL PHILHARMONIC** of London with **WILLIAM MASSELOS**, pianist, in an exciting new Piano Concerto by Ben Weber. **NEW RELEASE! CRI 239**

**NED ROREM: WATER MUSIC** and **IDEAS FOR ORCHESTRA** performed by the Oakland Youth Chamber Orchestra conducted by Robert Hughes with Larry London, clarinet, and Thomas Halpin, violin. Modern music at its most tuneful. Desto DC 6462 - Stereo.



**MAESTRO GERHARD SAMUEL** conducts the **ROYAL PHILHARMONIC** of London in the now famous recording of **LOU HARRISON'S SYMPHONY ON G**. The record jacket is personally signed by the composer and the conductor. CRI 236 - Stereo.



**One record \$4. Any two records \$7.50, three records \$10.50, four records \$13. Each additional record after the purchase of four — \$2.50 each.** Proceeds to benefit the Oakland Symphony's Youth Chamber Orchestra and their coming spring tour to Texas and Louisiana. **RECORDS ARE ON SALE IN THE LOBBY AT ALL OAKLAND SYMPHONY CONCERTS, from ALL MEMBERS OF THE YOUTH CHAMBER ORCHESTRA, from the OAKLAND SYMPHONY OFFICE (444-3531) and by MAIL ORDER:**

Kindly tear off and mail or turn in to the lobby desk at Oakland Symphony concerts.

Mail to: **Youth Chamber Orchestra  
c/o Oakland Symphony Orchestra  
601 Latham Square Building  
Oakland, California 94612**

Dear Sir:

Kindly mail me the following recordings: Lou Harrison PACIFIKA RONDO \_\_\_\_\_ copies. Ben Weber PIANO CONCERTO \_\_\_\_\_ copies. Ned Rorem WATER MUSIC \_\_\_\_\_ copies. Lou Harrison SYMPHONY ON G \_\_\_\_\_ copies. I have enclosed a remittance of \$ \_\_\_\_\_ Please make checks payable to the YOUTH CHAMBER ORCHESTRA.

Name . . . . . Phone . . . . .  
Address . . . . . City . . . . . Zip . . . . .

The Oakland Symphony presents

# Youth Chamber Orchestra

ROBERT HUGHES - CONDUCTOR AND MUSICAL DIRECTOR



with members of the Oakland Symphony French horn section

Earl Saxton - Krehe Ritter - Stuart Gronningen - Cliff Dale Harrison  
and

Stanley Buetens, lute - Kari Windingstad, soprano

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OAKLAND AUDITORIUM THEATER, TUESDAY, DEC. 11, 1969, 8 P.M.



# program

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Meditations on Orpheus, Op. 155 (1958) . . . . . Alan Hovhaness  
(1911- )

Flow my teares (Lachrimae) . . . . . John Dowland  
from The Second Booke of Songs or Ayres (1600) (1563-1626)  
Kari Windingstad — *soprano* Stanley Buetens — *lute*

Lachrimae, or Seaven Teares (1605) . . . . . John Dowland  
figured in seaven passionate Pavans  
Lachrimae Antiquae  
Lachrimae Antiquae Novae  
Lachrimae Gementes  
Lachrimae Tristes  
Lachrimae Coactae  
Lachrimae Amantis  
Lachrimae Verae  
Stanley Buetens — *lute*

Konzertstück in F Major, Op. 86 (1849) . . . . . Robert Schumann  
for four French horns and orchestra (1810-1856)

Lebhaft  
Romanze  
Sehr Lebhaft  
members of the Oakland Symphony French Horn section  
Earl Saxton Krehe Ritter  
Stuart Gronningen Cliff Dale Harrison

— INTERMISSION —

Symphony No. 81 in G Major (1783-84) . . . . . Joseph Haydn  
(1732-1809)

Vivace  
Andante  
Menuetto - Allegretto  
Finale - Allegro, ma non troppo

Symphonic Metamorphoses (1943) . . . . . Paul Hindemith  
of Themes by Carl Maria von Weber (1895-1963)

Allegro  
Turandot, Scherzo  
Andantino  
March

# program notes

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. . . some thoughts on Orpheus

What if Orpheus,  
confident in the hard-  
found mastery,  
should go down into Hell?  
Out of the clean light down?  
And then, surrounded  
by the closing beasts  
and readying his lyre,  
should notice, suddenly,  
they had no ears?

Every creator's agony: Will it work, will it communicate? The remarkable poem above by Jack Gilbert asks it now — the Greeks posited it in their myth of Orpheus, prime figure of the musician's theogony, who descended into Hades and tested his art on Charon and the spirits of the underworld in order to release his love, Euridice, from their omnipotence of death. But what a price to pay — Orpheus in the end was picked to death by the furies. And in ages past — Dante exiled, Villon executed, Pound in prison, Schumann died insane, many died in poverty, many in suicide. Yet Orpheus could make birds, beasts, stones, and trees weep with his song and after death his lips kept singing while his lyre vibrated on until Apollo lifted him to the heavens. Or as Jack Gilbert said in another remarkable poem:

## IN DISPRAISE OF POETRY

When the King of Siam disliked a courtier,  
He gave him a beautiful white elephant.  
The miracle beast deserved such ritual  
That to care for him properly meant ruin.  
Yet to care for him improperly was worse.  
It appears the gift could not be refused.

The American composer ALAN HOVHANESS knows the story well. A prolific creator who grew up in Boston composing dozens of pieces in the style of Sibelius, he burned this complete output in his mid-twenties and turned to his Armenian heritage for a source of inspiration. Since then he has studied and incorporated into his compositions the musics of many ethnics throughout the world. His MEDITATIONS ON ORPHEUS, one of his finest works, contrast lyric outpourings (noble and tender, supported on quiet, free ostinati with tones echoing of antiquity and the Orient) with the remarkable and breathtaking shudders of Orpheus' dual destiny.

Orpheus speaks to each Age through different composers and different dialects. JOHN DOWLAND was virtuoso lutenist and composer to the court of Elizabeth I in England and Christian IV in Denmark. His unsurpassed LACHRIMAE OR SEAVEN TEARES combines

the rich polyphony of the late Renaissance with the most expressive harmonic idiom of its day to create a music of continual flow and astonishing beauty. The elaborate lute part was originally performed with a consort of five viols for the English court and the work is dedicated to "Most gracious and sacred Princess Anne", wife of James I. Written in the form of the then immensely popular Pavan court dance ("slow, solemn movements with dignified gestures, imitating, in a way, the proud deportment of the peacock") the movements translate (1) Tears of old, (2) New old tears, (3) Tears of sighing, (4) Tears of sadness, (5) Forced tears, (6) Tears of Love, and (7) Tears of Truth. The consort pieces are based upon an earlier lute song by Dowland which will be performed first to set the context for the instrumental development.

Dowland lived a difficult life and would certainly be judged a Bohemian by today's standards. ROBERT SCHUMANN was less successful in reconciling the difficulties of his inward world in communications with his fellow man. Too sensitive for moderation he lived through his art the extremes of introvert and extrovert. Eventually the former won out. The KONZERTSTÜCK FOR FOUR FRENCH HORNS AND ORCHESTRA contains some of Schumann's highest spirits, however — as well as some of the highest notes ever written for the French horn. His exuberance is at its zenith in the Konzertstück . . . and the horn players are at their wits' end. There has never been a more difficult work written for four horns and consequently performances are rare. We are very pleased that the four brave and courageous Oakland Orpheuses are joining us this evening as soloists in this ebullient neglected masterpiece.

JOSEPH HAYDN, unlike Schumann, lived a long and rewarding life. Of his 104 symphonies the predominance reflect his happy outlook and gentle relation to existence (he, too, like so many other composers, wrote an opera on Orpheus . . . but his was a drama filled with sweetness and innocence). SYMPHONY NO. 81 basks in simple joys. The outer movements flow in lovely suspensions, yet have their operatic moments (though, strangely, the opera seems to be Mozart!). The slow movement is a gorgeous long aria for violins and flute, while the minuet is obviously (and wonderfully) danced by peasants.

Two composers wrote the last piece on this evening's program: Carl Maria von Weber (1786-1826) wrote the tunes and Paul Hindemith (1895-1963) wrote the rest (that makes it 95% Hindemith!), Hindemith chose the melodies mainly from some little known music for piano duet by Weber and then worked them into what has quickly become one of the most brilliant and popular works of contemporary orchestral literature. SYMPHONIC METAMORPHOSES (the latter word so associated with Ovid who first presented Orpheus to us in his 'book of changes') is so aptly part of our artistic tradition in that it reaches back, transforms, and makes anew. There is brightness and humor in the work and applying words to Weber (via Hindemith's aesthetic) one is prompted to say —

"Nothing of him that doth fade,  
But doth suffer a C-change  
Into something rich, and stronge . . ."

When Orpheus smiles, he smiles loudly!

# YCO's RAVE RECORD



Desto Stereo DC 6478

*THE MUSIC OF LOU HARRISON: Pacifika Rondo — Four Pieces for Harp with Percussion—Two Pieces for Psaltery—Music for Violin with Various Instruments, European, Asian, African. The Youth Chamber Orchestra conducted by Robert Hughes with Lou Harrison, Beverly Bellows, Thomas Halpin and other soloists.*

**NEW YORK TIMES** (Oct. 26, 1969 — Theodore Strongin) — "Harrison's score is written so that it can be played better by the young people of Oakland than by the experienced and more sedate musicians of the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic."

**OAKLAND TRIBUNE** (Nov. 30, 1969 — Paul Hertelendy) — "The Oakland Symphony's Youth Chamber Orchestra under Robert Hughes comes on in the guise of professionals in 'the Pacifika Rondo' and once again gets away with it; happily, the recording techniques were equally professional. One can only give this recording an extra-strong recommendation, and thank Harrison for breathing fresh air into the all-too-musty chambers of contemporary music. After 10 hearings, this record remains as fresh and vital as on the first."

**DAILY CALIFORNIAN** (Nov. 4, 1969 — Jon DeCies) — "It is difficult to conceive that a 'youth orchestra', that is an orchestra made up of high school students or such, could give a performance as fine as the 'Pacifika Rondo' which occupies the first side of this recording. Lou Harrison's music is of such personal and intimate character that one would make certain allowances to any professional performer; to find such allowances unnecessary for high school students is a matter of pure astonishment."

**BILLBOARD MAGAZINE** (Oct. 25, 1969) — "SPECIAL MERIT AWARD."

# the youth chamber orchestra

## *Violin 1*

Gelon Lau, Concertmaster, Oakland H.S.  
Soila Saaristo, San Leandro H.S.  
Peter Maunu, Terra Linda H.S.  
Rhonda Guess, Oakland H.S.  
Kati Kyme, Skyline H.S.  
Renata Olshausen, Oakland Technical H.S.  
Cassandra Schaefer, Ygnacio Valley H. S.  
Terence Glenny, Acalanes H.S.

## *Violin 2*

Marilee Mortarotti\*, Chester F. Awalt H.S.  
Philip Ballou, Berkeley H.S.  
Jerilyn Jorgensen, San Leandro H.S.  
Peter Jaffe, Willard Junior H.S.  
Jamie Jan, Canyon H.S.  
Marianne Votto, Skyline H.S.  
Tina Bury, Berkeley H.S.  
Anne Lyness, Berkeley H.S.

## *Viola*

Betsy London\*, San Leandro H.S.  
Kazi Pitelka, Berkeley H.S.  
Lynne Morrow, Berkeley H.S.  
Alison Dunn, Pleasant Hill H.S.  
Ellie Nishi, Berkeley H.S.  
Janet Anderson, Ygnacio Valley H.S.  
Lorrie Hunt, Campolindo H.S.

## *Cello*

Garfield Moore\*, St. Mary's H.S.  
Joel Cohen, Oakland H.S.  
Heidi Jacob, Campolindo H.S.  
Niki Corcos, Acalanes H.S.  
Claire Werner, Skyline H.S.  
Valli Jackson, Castlemont H.S.

## *Bass*

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

## *Harp*

Helen Rifas, Aragon H.S.

## *Flute and Piccolo*

Lisa London\*, San Leandro H.S.  
Diane Wang, Oakland H.S.

## *Oboe*

Ralph Hassman\*, El Cerrito H.S.  
Stephen Gancher, Oakland H.S.  
Renata Olshausen, Oakland Technical H.S.

## *English Horn*

Stephen Gancher, Oakland H.S.

## *Clarinet*

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

## *Bass Clarinet*

Gary Bovier, Castro Valley H.S.

## *Bassoon*

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

## *French Horn*

Curt Ingram\*, Berkeley H.S.  
Diana Bowman, Del Valle H.S.  
Ken Weisner, Skyline H.S.  
Brian McCarty, Del Mar H.S.

## *Trumpet*

Jeff Gordon\*, Terra Linda H.S.  
Jon Faddis, Pleasant Hill H.S.

## *Trombone*

Alan Sanders\*, Canyon H.S.  
Mike Basta\*, San Leandro H.S.  
Phil Herring, San Leandro H.S.

## *Tuba*

Kazi Pitelka

## *Percussion*

Charles Gray\*, San Rafael H.S.  
Lydia Moshkin\*\*  
Terry Murai\*\*

\*Section Principal or Co-Principal

\*\*Guest artists from Lowell High School Orchestra, San Francisco



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

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#### **ACKNOWLEDGEMENTS**

The Youth Chamber Orchestra would like to express its appreciation to the following organizations and people who have made generous donations which benefit the scholarship fund of the orchestra and thereby enable talented young musicians, who would not otherwise be able to afford the fees, to participate in the orchestra.

**Kappa Alpha Theta Sorority**

**The Martin Luther King Community Aid Fund**

**The Berkeley Piano Club**

\* \* \*

Our special appreciation to Mrs. Hsih-Heng Wang for her excellent management of the YCO record sale and to Rev. Alexander S. Jackson for his outstanding accomplishments in arranging the Texas-Louisiana tour.

\* \* \*

Our gratitude to Mr. Jack Periera, conductor of the Lowell High School orchestra in San Francisco, for providing us with the use of his fine percussionists in the Hindemith. Also our congratulations and best wishes to him and the orchestra on their coming tour to Japan.

## HIGHLIGHTS OF YCO'S COMING SPRING SEASON

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**APRIL 14, 15 and 16** — YCO appears with the Oakland Symphony in the world premiere of KINGDOM COME by Henry Brant.

Commissioned by the YCO and performed with Mr. Brant as soloist. The Oakland Symphony appears on stage as "the earth-bound Terrestrial orchestra" while the Youth Chamber Orchestra is distributed throughout the auditorium as "the orchestra of Liberated Spirits."

**Spring Tour and Repertoire** — "The Black Composer's Contribution to our Symphonic Heritage"

Including works by William Grant Still, William Dawson, Frederick Hall, Ulysses Kay, Howard Swanson, William Fischer, Arthur Cunningham and others, with Cynthia Bedford, mezzo soprano, soloist.

**April 22** — Texas Southern University, Houston, Texas

**April 23** — Prairie View A and M College, Prairie View, Texas

**April 24** — Bishop College, Dallas, Texas

**April 26** — Wiley College, Marshall, Texas

**April 27** — Jarvis College, Hawkins, Texas

**April 28** — Dillard University, New Orleans, Louisiana

**MAY 16** — Oakland Auditorium Theatre — Final concert featuring the Spring Repertoire

**EARLY JUNE** — Desto recording sessions

### Challenging Program---

# Youth Chamber Orchestra's Fine Quality

I must admit that I was taken aback when the members of the Oakland Symphony's Youth Chamber Orchestra came out of the wings. I had expected young people, but somehow my mind had adjusted the image just slightly. The young people I've been associating with have gotten not so young any more, I suppose; I found myself thinking 'Not that young'.

Besides, there was the evidence of their recorded performances. The little girl in the string section (could she be more than eleven?) just couldn't be one of the polished people on the records!

CHALKING ONE up to experience, I have had to shatter another image. The kids in the Youth Chamber Orchestra are as polished as any professionals

you want to name, and if they aren't being paid professional wages it's only evidence of closed ears and the fact that the Bay Area has trouble supporting two major (read above average) symphony orchestras, much less three.

I don't mean to say that the YCO is on a par with the Oakland Symphony or the San Francisco Symphony. But if anybody tells you it can't stand beside, say, the Baltimore Symphony, or the Houston Symphony, he's out of his senile and prejudiced gourd.

Last night's concert was no easy one. It opened with Alan Hovhaness' "Mediations on Orpheus," a texturally complex piece requiring the sensitivity of a Munch to achieve even a pro-

ximity to perfection. The YCO jumped in and, if not bringing it to perfection, certainly gave a reading full of poetry and cosmic terror.

THE SECOND piece on the program was the John Dowland "Lachrimae, or Seaven Teares," and it was awful. Let me hasten to add, however, that this is not a criticism of the performance so much as a criticism of the programming. John Dowland was a Renaissance composer, and Renaissance music belongs on a program of western symphonic music about as much as a medley from the Grateful Dead.

The traditions are so alien, one to the other, that a group educated in one tradition is bound to be unable to cope with a performance of music from

the other. Lutenist Stanley Buetens, the soloist with the Dowland, did as well as could be expected, however, given the syrupy, stagnant approach the orchestra committed.

THIRD ON the program was the Robert Schumann "Konzertstück in F Major, for four French Horns and Orchestra." Here again the YCO excelled. The piece is among the most difficult music for French Horn ever conceived, and requiring, as it does, four top soloists, it is seldom performed. — That it could be performed at all was a miracle, in this specific instance, as the lead Horn player, Earl Saxton, was in an automobile accident only a day before the performance, and a substitute was not found until

11 p.m. the night before the concert!

After the intermission, the Haydn "Symphony No. 81 in G Major" was performed splendidly. Conductor Robert Hughes seems to have profited greatly by association with Gerhard Samuels, for now there are two conductors who know what a Menuetto is supposed to sound like. The sprightly swing and avant garde dissonances that are as sure marks of Haydn as the refinement.

And concluding the evening was a passionate and exciting reading of the Hindemith "Symphonic Metamorphoses," an ideal work for showing off how really good the YCO is. — Which it did.

If you weren't there, you really ought to be sorry.

I don't mean to say that the YCO is on a par with the Oakland Symphony or the San Francisco Symphony. But if anybody tells you it can't stand beside, say, the Baltimore Symphony, or the Houston Symphony, he's out of his senile and prejudiced gourd.

If you weren't there, you really ought to be sorry.



# Symphony's Disc Sale Sets Record

A record record sale, Christmas gift special, and an updated program listing were announced today by the Oakland Symphony.

The recently released recording made by the Oakland Symphony's Youth Chamber Orchestra of Lou Harrison's "Pacifika Rondo" and other works has already outsold all other recordings that the Symphony has ever sponsored. The record is being sold both through the Oakland Symphony office and local record stores.

The Christmas special is a one-third-off season ticket subscription for the five Oakland Symphony concerts remaining this season, running from \$7.50 to \$20 per season ticket.

The new programs, which differ slightly from the earlier ones, are as follows with all concerts listed to take place at the Oakland Auditorium Theater:

Jan. 20, 21, 22: Rossini's "Barber of Seville" Overture; Stravinsky's "Cardgame, a Ballet in Three Deals"; David Sheinfeld's "Configuration" (world premiere); and Strauss' "Thus Spake Zarathustra."

Feb. 24, 25, 26: Mozart's

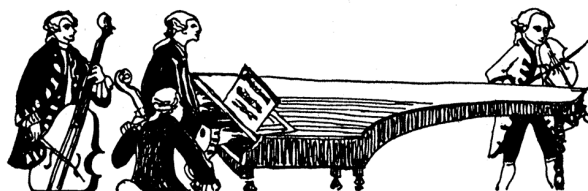
Symphony No. 35; Chopin Piano Concerto No. 2, with Alegria Arce, Pianist; Berio's "Sinfonia," with the Swingle Singers (West Coast premiere).

March 24, 25, 26: Edward Applebaum's Symphony No. 1 (world premiere); Copland's "Lincoln Portrait," with Marian Anderson, speaker; Debussy's "Fragments from 'The Martyrdom of St. Sebastian'"; Scriabin's Symphony No. 3.

April 14, 15, 16: Brahms' "Tragic" Overture; Mozart's Piano Concerto No. 17, K. 453, Peter Serkin, Soloist; Henry Brant's "Kingdom Come" (world premiere), with assistance of Youth Chamber Orchestra; Schumann's Symphony No. 4.

May 5, 6, 7: Rameau's Excerpts from the Opera, "Hippolyte et Aricie," with Vocal Soloists Marian Marsh, Howard Fried, Marvin Klebe; Penderecki's "Dies Irae" for Orchestra, Chorus, Soprano, Tenor and Bass (West Coast premiere).

Gerhard Samuel will conduct all concerts in this, his last full season at the helm of the Oakland Symphony for further information contact the Oakland Symphony office.



# Donald Pippin presents Sunday night concerts

SUNDAY, MARCH 1

Lutenist Joseph Bacon and baritone Thomas Buckner, in a program of Elizabethan music, the "Golden Age of English Song." Love songs, laments, satires and courtly songs, as well as pavans, galliards, jigs and fantasies for solo lute.

SUNDAY, MARCH 8

THE OAKLAND YOUTH CHAMBER ORCHESTRA,  
conducted by Robert Hughes, with piano soloist  
Donald Pippin.

Haydn Symphony no. 81 in G major, Barry Taxman  
Elegie for the War Dead, Howard Swanson Night Music,  
Mozart Rondo in D major for piano & orchestra K.382,  
Chopin Variations on "La ci darem la mano" for piano  
and orchestra.

SUNDAY, MARCH 15

Marie Bird, pianist.

Bach D major Toccata, Prokofieff Visions Fugitives,  
Ravel Oiseaux Tristes and Alborado del Gracioso,  
Schumann Davidsbundler Dances, op. 6.

SUNDAY, MARCH 22

TWO HARPSICHORDS. Erika Matthes and Donald  
Pippin, harpsichords, with Pamela Campbell, flute;  
James Matheson, oboe; and Helen Stross, cello.

A concert of Baroque music.

SUNDAY, MARCH 29

\*THE PURCELL STRING QUARTET.

Beethoven E flat Quartet op. 74 ('Harp'), Britten Quartet  
no. 2, Bartok Quartet no. 3.

SUNDAY, APRIL 5

Jeffery Chinn, lute and guitar.

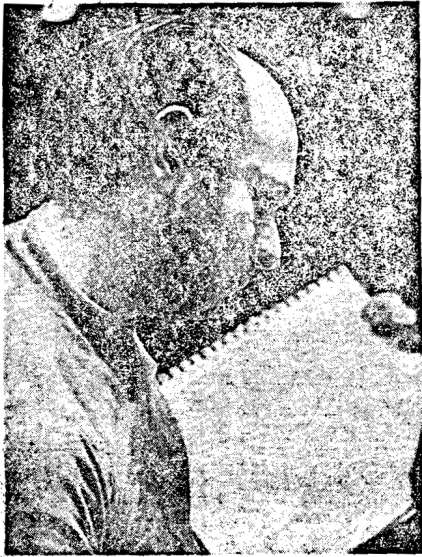
Music of the French, Spanish and English; works by  
Bach, Cimarosa, Villa-Lobos, Benjamin Britten & others.

APR 8 3 1970

Allen & P.C.B. Est. 1888

# A Musical First for South

By PAUL HERTELENDY  
Tribune Music Critic



OAKLAND CONDUCTOR ROBERT HUGHES  
Innovative concert tour of Negro colleges

A well integrated youth orchestra is making an important first tour of predominantly black colleges this month with a program of orchestral music written by black American composers.

The innovation of an all-black composers program was initiated by Oakland Conductor Bob Hughes, who leads the Youth Chamber Orchestra of the Oakland Symphony. In an era occupied with a spectrum of black studies experiments, Hughes' timely idea found immediate local support, especially since his orchestra shows an unusually good racial balance (seven blacks, six Orientals, 40 Caucasians).

"I eventually found there were a great many black composers, but hardly any one knew about them or their music," Hughes reported. "And I found a tremendous talent among the younger ones."

But Hughes rapidly discovered that a tour was easier said than done. Finding the

composers and getting their music for perusal was a major Sherlock Holmes project, requiring correspondence with countless musicians and musical organizations. Preparing the unfamiliar modern music with the young musicians has been demanding. And booking a tour required a black counterpart to Sol Hurok, that is, a diplomat having contacts and familiarity with the Southern campuses.

This job found a ready volunteer in Youth Chamber Orchestra (YCO) board member Rev. Alexander S. Jackson, an Eastbay choir director who even toured with his own band before becoming a minister.

Through his efforts, six sizable colleges were lined up (five in Texas, one in Louisiana) for an April 22-28 tour, including Prairie View A and M, Texas Southern and Dillard. All of them are integrated, accredited, coed and church-related. All were entirely black at one time.

Two major crises arose

Continued from Page 1

threatening to silence the concerts before they began. Several of the young black musicians in the YCO were on the verge of quitting over a protest case involving the requirement that all YCO members had to play in their own school orchestras as well. Hughes finally arranged a compromise accepted by all sides.

The final crisis was prompted by the last 4,000 needed for the tour. When the board was unable to raise it and Hughes was again on the verge of having to cancel, Mrs. George Havas of Oakland and some fellow angels made generous contributions to put the drive over the top.

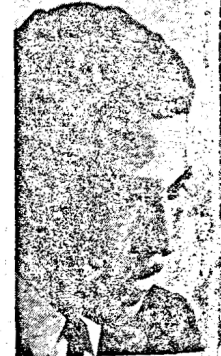
As a result, the entire good will tour has been financed without a foundation grant or government subsidy of any sort.

The tour program, which will be repeated May 16 in Oakland, includes three generations of living black composers, beginning with the senior generation at or near age 70 whose music shows a strong consciousness of Negro heritage — men like William Grant Still, William Dawson and Frederick Hall. The middle generation, somewhat more independent, includes Howard Swanson, George Walker and perhaps the best-known of all, Ulysses Kay. And the promising thirtyish generation, including Arthur Cunningham, Stephen Chambers and William Fisher, is provocatively divided between excursions into the avant garde and reminiscences of jazz.

Solist for the concerts is Eastbay mezzo-soprano Cyn-



CYNTHIA BEDFORD  
Tour-bound from NYC



ARTHUR CUNNINGHAM  
Among emerging unknowns

Cynthia Bedford, a Mills graduate currently studying at the Juilliard School in New York City.



ROBERT HUGHES, *Musical Director and Conductor*

MRS. DONALD PEARCE, *President*

## YOUTH CHAMBER ORCHESTRA OF THE OAKLAND SYMPHONY

601 LATHAM SQUARE BUILDING ■ OAKLAND, CALIFORNIA 94612 ■ PHONE 444-3531

April 21, 1970

To Mrs. Helen Pearce, President, and the Board of Directors of YCO.

Dear friends:

As you read this I will be flying, along with our group of really marvelous young musicians and their amicable chaperones, over the beautiful Southwest toward a wonderful tour which each of you have helped make possible. I want to thank you so much for what you have done to produce this tour - it is really one of the major rewards to the young musicians for all the long and hard hours of meticulous rehearsal they have devoted to the orchestra in the belief that they can contribute something beautiful to the world and that there will be someone there to appreciate and support them. Your actions have confirmed this for them and to be sure that they represent you well and deserve your pride in them they have added two three hour rehearsals to their busy schedule on the last two free evenings before the tour. I have every reason to anticipate great success for the orchestra, for the music, for the reputation of Oakland and toward better racial understanding.

Having worked so long and hard toward this tour I also want to enjoy it along with you and the young musicians, enjoy it with a free heart, with a positive attitude, and reap the rewards of my labor. To do that it is necessary for me to write this letter to you. The timing is not meant to be melodramatic and the contents must not be construed as hasty for they have been under consideration for quite some time. This is for me the necessary and appropriate time to explain them to you.

As the YCO has grown and the job of leading it and overseeing the many facets of its existence has multiplied I have gradually come to realize that the position of Musical Director has slowly accrued requirements for which I lack the necessary qualifications. I am proud of my record of past accomplishments with the YCO and hope you are too, but this is not to say that as the nature of the orchestra changes I will remain the best possibility for its Musical Director. My growing discomfiture and lack of ease with the position has for some time now indicated to me that I am no longer the man for the job. It is, therefore, in the belief that it would be best for the orchestra and best for me that I submit my resignation to you, effective at the end of the current season.

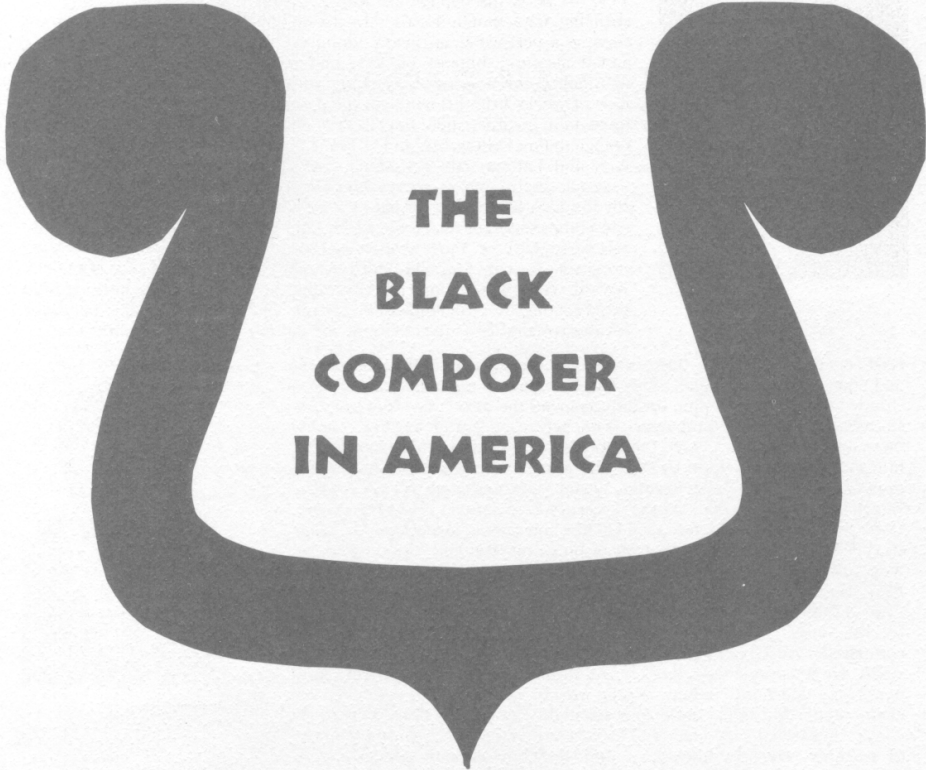
I am, at heart, quite simply, a musician. As the YCO has grown the non-musical requirements of the Director's job have multiplied enormously and severely taxed my abilities. I am not a negotiator, I am not an administrator, I am not a businessman and I lack the necessary abilities and patience in these matters. The demand of YCO upon my time has caused me to greatly neglect various other aspects of my career and has even become somewhat of a financial burden in that my pay raises with YCO have not kept pace with the number of outside performing jobs I have had to turn down in order to accomplish my duties with YCO. Add to this the dissatisfaction which various responsible members of our organization have expressed over my philosophy of handling the kids and over my own unconventional manner of living and you will understand, I'm sure, my difficulty of continuing on as Musical Director. The position <sup>has</sup> grown and changed so since I took it on that I now find, quite truthfully, that I am no longer the man for the job.

In leaving YCO at this time I feel very good about my over-all relationship to the organization and to the Oakland Symphony Orchestra Association. I feel I have done a good job, accomplished some good things, made many friends, and no enemies. I like this feeling and would not like to take the chance of tarnishing it by some future ineptitude on my part. I certainly plan to complete this season with my customary energy and enthusiasm and hope to fulfill with "zest, originality, and style" (that lovely phrase is Virgil Thomson's, not mine!) all the YCO's commitments through the June 15th recording session. I will be happy to help you in any way you should wish to help find a successor and to help the smooth transfer of duties from one musical director to the next. I would like to be able to return from the tour with my resignation accepted and hope you will honor my wishes by that action as my decision is sincere, quite candidly presented to you here, and final. The prospect of any attempt at negotiation is painful to me. Let us move together and work for the most harmonious and positive successful close to our 1969-70 season.

Sincerely and cordially,

*Bob Hughes*

Bob Hughes  
Musical Director - YCO



**THE  
BLACK  
COMPOSER  
IN AMERICA**

*Five Concerts  
presented by the*

*oakland youth chamber orchestra*

OF THE OAKLAND SYMPHONY (CALIFORNIA) ON TOUR

ROBERT HUGHES, Musical Director CYNTHIA BEDFORD, Mezzo Soprano

Texas Southern University, University Auditorium, Houston, Texas  
WEDNESDAY, APRIL 22, 8:30 P.M.

Bishop College, Carr P. Collins Chapel, Dallas, Texas  
FRIDAY, APRIL 24, 8:00 P.M.

Wiley College, Student Union, Marshall, Texas  
SUNDAY, APRIL 26, 5:00 P.M.

Jarvis College, Meyer Auditorium, Hawkins, Texas  
MONDAY, APRIL 27, 8:00 P.M.

Dillard University, Lawless Memorial Chapel, New Orleans, Louisiana  
TUESDAY, APRIL 28, 8:00 P.M.



## THE YOUTH CHAMBER ORCHESTRA IS PRESENTED BY THE OAKLAND SYMPHONY ORCHESTRA ASSOCIATION

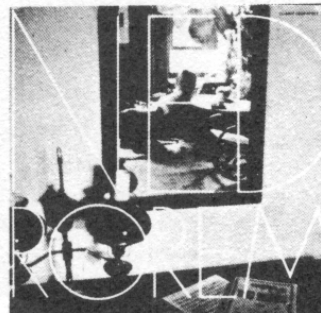
At the beginning of its sixth season, the Oakland Symphony's Youth Chamber Orchestra has already established itself as a vital part of Bay Area culture and as a touring orchestra which has presented concerts throughout the Western United States and in Canada. Although the orchestra consists of fifty high school age musicians, the calibre of their performance is that of young professionals. The reputation of the orchestra for distinctive repertoire and performance excellence has won it invitations to perform at both State and National Music Conventions. It has often appeared on local radio and television programs, been broadcast abroad by the Voice of America, and its NET hour long experimental color video-tape "Mozart and the Mindblowers" has been shown in over twenty major cities throughout the United States.

The Youth Chamber Orchestra not only performs European Chamber Orchestra literature, from the Renaissance through the Classic period, but also has included in its repertoire such diverse music as medieval Japanese Gogaku, ancient Aztec, an Afghanistan classic, early California music, and even a premiere performance of music written by Robert Louis Stevenson. But it is particularly in the modern repertoire that the young orchestra has excelled. It has performed every type of modern music and has given many premieres. Each year it commissions and premieres a work from an outstanding American composer — past awards having gone to Ned Rorem, Robert Moran, Lou Harrison and Henry Brant. It has recorded professionally and is nationally distributed by Desto Records. At the end of the current season Desto will record the entire repertoire of "The Black Composer in America" and issue it in a 3 record boxed set, complete with an historical and analytical booklet, to be released in the late Fall.



**LOU HARRISON: PACIFIKA RONDO** and Pieces for various European, Asian and African instruments — performed by the Oakland Youth Chamber Orchestra with Robert Hughes, Lou Harrison and other soloists. Desto DC 6478 - Stereo. This brand new release, filled with bells, chimes, harps, and the festive sounds of many cultures, is perfect for holiday giving and has already won rave reviews. Billboard Magazine (Oct. 23) 'Special Merit Citation' . . . "No youth orchestra has ever cut a finer recording, nor has any composer achieved a better integrated blend of Eastern and Western styles and instruments than has Harrison in his Rondo" — Paul Hertelendy, Oakland Tribune (Sept. 13) . . . "Harrison's score is written so that it can be played better by the young people of Oakland than by the experienced and more sedate musicians of the Boston Symphony, the Philadelphia Orchestra or the New York Philharmonic." — Theodore Strongin in the New York Times, October 26, 1969.

**NED ROREM: WATER MUSIC** and **IDEAS FOR ORCHESTRA** performed by the Oakland Youth Chamber Orchestra conducted by Robert Hughes with Larry London, clarinet, and Thomas Halpin, violin. Modern music at its most tuneful. Desto DC 6462 - Stereo.





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.



*... 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*





# oakland youth chamber orchestra

ROBERT HUGHES - CONDUCTOR

## THE BLACK COMPOSER IN AMERICA

*Presentation of the Orchestra and Conductor  
by Rev. Alexander S. Jackson*

A Short Overture (1946) . . . . . Ulysses Kay

Night Music . . . . . Howard Swanson

Songs of Separation . . . . . William Grant Still

- Idolatry (Arna Bontemps)
- Poeme (Phillipe Thoby Marcelin)
- Parted (Laurence Dunbar)
- If You Should Go (Countee Cullen)
- A Black Pierrot (Langston Hughes)

*Cynthia Bedford — Mezzo Soprano*

A Quiet Movement . . . . . William Fischer  
(world premiere)

### I N T E R M I S S I O N

Shapes (1965) . . . . . Stephen Chambers

Lullabye for a Jazz Baby . . . . . Arthur Cunningham

Out in the Fields . . . . . William Dawson

“I Waited Patiently” . . . . . Frederick Hall  
from the oratorio *Deliverance*

Spirituals:

Witness . . . . . Hall Johnson

He’s got the whole world in his hand . . . . . Margaret Bonds  
*Cynthia Bedford — Mezzo Soprano*

Passacaglia . . . . . George Walker  
from *Address for Orchestra*



ULYSSES KAY is one of America's most respected and widely performed composers. Born into a musical family in Tucson, Arizona, in 1917 — he is the nephew of King Oliver, the great New Orleans jazz cornetist who taught Louis Armstrong to play trumpet — Kay soon became a performer on piano, violin and saxophone, to which he later added accomplishments on flute and piccolo. His early development as a composer was aided by study with Paul Hindemith and a steady flow of works from his pen over the past two decades has won him many important awards, including a Prix de Rome, Fulbright Scholarship, Guggenheim Fellowship and a grant from the American Academy of Arts and Letters. His numerous distinctions as a composer include a very successful movie score, *The Quiet One*, as well as his activities for the U.S. State Department as a member of the first group of American composers sent to the Soviet Union on a cultural exchange mission. His early work, *A Short Overture* (1946) — which opens this evening's program — won him the Third Annual George Gershwin Memorial Award. It is a work of rich contrapuntal string writing built around progressions of resonant brass chords and it has one of Mr. Kay's loveliest melodies (introduced in the cellos) for a lyric theme.

HOWARD SWANSON, born in Atlanta, Georgia, in 1909, was raised and educated in Cleveland, Ohio. In 1937 he won a Rosenwald Fellowship which made it possible for him to spend the next four years in Paris studying with Nadia Boulanger. Both before and after his Paris years Swanson devoted only part time to his composition while supporting himself with a succession of full time jobs including greaser in a locomotive roundhouse, letter carrier, postal clerk and staff worker for the Internal Revenue Service of the Treasury Department. However, since 1946 Swanson's career has seemed like the classic American "success story." It was in that year that Swanson's dramatic and brooding songs won critical acclaim from New York critics and were taken up by Marian Anderson and other celebrated singers. This success was quickly followed by the winning of the New York Music Critics Circle Award for his *Short Symphony* as the best new orchestral work of 1950. As compared with Ulysses Kay's prolific output Swanson's list of works is small. He is a meticulous worker and often composes in an intense and expressive harmonic idiom. *Night Music*, composed in 1950, is an example of this latter style and its highly wrought, slow, rich lines convey a dark moody beauty. The fast center section, with its melody of angular intervals, shows an almost Schoenbergian concern with involvement and detail.



WILLIAM GRANT STILL is one of the most remarkable and loved composers in contemporary American music and fully deserves the title so often bestowed upon him as the "Dean of Negro Composers." His fruitful career has spanned the century and he still continues to compose, lecture, conduct and travel throughout the country on behalf of negro music. His numerous compositions for orchestra, band, chorus, chamber ensembles, piano, voice and stage reflect many aspects of negro life and history. He was born in Woodville, Mississippi, in 1895 and received his early education and experience through Wilberforce University and Oberlin Conservatory, through private study with Edgar Varese and George Chadwick, through work in popular music with W. C. Handy, Paul Whiteman, Artie Shaw and others, and as a professional performer on oboe, violin and cello. He became the first colored man to conduct a major symphony orchestra in the United States when he directed the Los Angeles Philharmonic in 1936. He has won many awards, fellowships and grants, including a number of honorary doctorate degrees. His *Afro-American Symphony* was the first full length work by an American negro composer to be recorded by a major record company. Still's *Songs of Separation*, composed in the mid-forties and premiered in 1946, are based upon the lyrics of five negro poets. They are among his loveliest pieces, rich and lush in orchestral color, dramatically and emotionally moving, melodically beautiful — yet crystal clear in both their means and end.

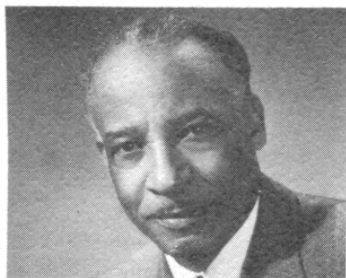
WILLIAM FISCHER, one of the most impressive of younger black composers, is thoroughly at home and accomplished in all phases of contemporary music. Currently living in New York City, where he is musical director for Atlantic Records, he has composed a large body of works, including three operas, orchestral pieces, vocal and instrumental works, electronic music and jazz. Born in 1935 in the Mississippi delta he grew up in Jackson and New Orleans where he began playing professionally at the age of 16 in the bands of blues singers such as Muddy Waters and Ray Charles. He has throughout his career been involved with jazz, most recently with Herbie Mann, Les McCann and Nat Adderley. He has received a Fulbright Grant and awards from the Rockefeller Foundation, Stern Family Fund and German State Government. His formal education has included degrees from Xavier University, Colorado College, the University of Vienna and the Academy of Music in Vienna. *A Quiet Movement* was composed in 1966 and there are two deceptive things about the piece: at first one is tempted to associate the work with Vienna — or hints of Schoenberg's milieu — but the work unfolds into something purely individual, something dynamically American, black American (and I don't mean just the fantastic bongo section just before the end). Secondly, don't be fooled by the title! Sit back, here comes an incredible piece!



STEPHEN CHAMBERS is the youngest composer to be represented on our program. Born in Asheville, North Carolina, in 1940 he was educated in New York City at the Manhattan School of Music, New York College of Music and the New School for Social Research. His teachers and influences have included some of New York's finest young avant-garde (Chou Wen-Chung and Charles Wittenberg) as well as jazz experimenters (Hall Overton and Ornette Coleman). In addition to his output as a composer — 23 works between 1963 and 1970 — he is also a performer on piano and clarinet and is also articulate with his words: he has been a frequent lecturer and panelist on the subject of the black composer . . . and has recently published his first book of poems! He has won a number of awards, including the Bennington Composers' Conference Fellowship (four times) and the ASCAP Composers' Award (three times). *Shapes*, written in 1965, is a rather amazing mixture of static and dynamic — an abstract collage of sound punctuated by granite hard clear dissonances.

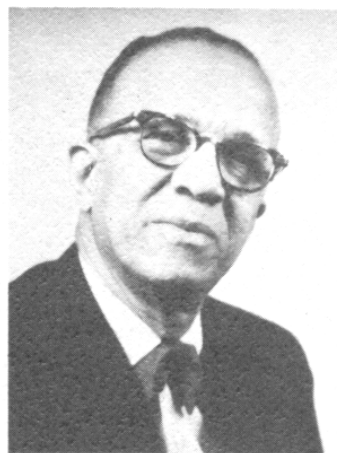
ARTHUR CUNNINGHAM is a composer with formidable accomplishments. Having studied at Columbia Teachers' College, Fisk University, Juilliard School of Music and the Metropolitan Music School he is an accomplished pianist and has also performed as timpanist, double bass player and conductor. The variety of musical approaches represented by his teachers — John W. Work, Peter Mennin, Henry Brant, Wallingford Riegger, Teddy Wilson — may suggest one reason for Cunningham's ability to compose successfully in many different styles: he has written over 400 songs in ballad-jazz-rock style, nearly 100 piano pieces in various styles, both sacred and secular choral music, art songs, chamber works, many pieces for both jazz orchestra and symphony orchestra — and often wrote the texts, poems or prose upon which his pieces are based. *Lullabye for a Jazz Baby* was written in 1969 for André Kostelanetz. Mr. Cunningham has provided the following program notes for *Lullabye for a Jazz Baby*: "A scenario . . . a vignette wherein I present the several steps which must be taken to lull a jazz baby to sleep." The form: patter of running feet, objections by the baby, spans, lullabye, serenade lullabye, blues scherzo/dream/sugar hill lullabye, charleston, spank.





**WILLIAM DAWSON**, the famed director of the Tuskegee Choir, has also made a considerable contribution as a composer, not only through his many fine choral arrangements but also with his orchestral pieces, particularly his *Negro Folk Symphony* (1934) which has been so handsomely recorded on LP by Leopold Stokowski. For over three decades Dr. Dawson has been a frequent guest conductor throughout the nation and is a well known scholar on Negro music, a subject on which he has published and lectured extensively. *Out in the Fields* is his setting of a poem by Elizabeth Barrett Browning for soprano and orchestra.

**FREDERICK HALL** is one of the nation's most respected educators, a leading scholar in Negro music and a composer whose works have enjoyed performances throughout the world. His life of scholarly interests has led him to study both in the United States (Morehouse, Juilliard and Chicago Musical College, and other institutions) and in England (Royal College of Music, London University and the English School of Church Music) as well as pursue research projects in both Europe and West Africa. Dr. Hall, noted also as a lecturer and conductor, was paid tribute in a full page entry in the Congressional Record (April 30, 1964) as "one of the Nation's most outstanding musicians." His work as a composer is significantly influenced by his study of spirituals, Afro-American religious work songs and indigenous African songs. He has also composed more formal music for the church, principally his oratorio *Deliverance*, a work in 15 sections for full chorus and orchestra with vocal soloists. "I Waited Patiently" is section No. 12 and the text is from Psalm 40, verses 1 and 2.



**HALL JOHNSON** and **MARGARET BONDS** have provided over three generations of singers, from Marian Anderson to Leontyne Price, with the world's best loved spirituals through their collections, arrangements and orchestrations.



**GEORGE WALKER** was born in 1927 in Washington, D.C., and was educated at Oberlin College, Curtis Institute and received his doctorate from the University of Rochester. In addition to studying with Rosario Scalero and Nadia Boulanger in composition he is also a concert pianist and has studied with Rudolf Serkin. His awards have included a Fulbright grant, John Hay Whitney and Guggenheim Fellowships, the Harvey Gaul Prize and the Philadelphia Youth Award. Dr. Walker is presently Professor of Music at Rutgers University. The powerful *Passacaglia* from Address for Orchestra (1959) begins with an introduction leading to a majestic and noble "ground" over which fourteen variations are constructed. The variations pass through Brahmsian lushness and flowing viola-cello lines to variations of great rhythmic energy to a broad and masterfully handled final statement. In the ten years since its composition the *Passacaglia* has had many performances, including those by the Atlanta, Baltimore, Minneapolis and Dallas orchestras as well as a performance in New York's Philharmonic Hall by the Symphony of the New World. It is well on its way to becoming a modern masterpiece and another credit to the many accomplishments of the Black composer in America.



## CYNTHIA BEDFORD, Mezzo Soprano

"Miss Bedford's voice is of unusually wide range, agile as a bumblebee when it's moving fast. It possesses vibrant mezzo color especially in the lower register. On stage she is pert and vivacious, quick to give each situation the right dramatic twist. In short, the combination of her intelligence, vocal and dramatic abilities show her off to be a singer of singular promise."

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June 10, 1969

Our soloist, one of the most remarkable talents to emerge from the San Francisco Bay Area in recent years, is currently studying with Jennie Tourel at the Juilliard School of Music in New York City. A graduate of Mills College, where she often performed and took leading opera roles, she has won warm critical acclaim for her solo recitals in the Bay Area and for her operatic work with the Aspen Festival.

At some of the performances the following work will be substituted in place of the work by Swanson or Chambers:



## Scherzo I for Clarinet and Orchestra. . John E. Price Alex Foster - clarinet

JOHN E. PRICE is Chairman of the Music Department and composer in residence at Florida Memorial College in Miami. Educated at Lincoln University and the University of Tulsa he has written for a great variety of combinations, including quite a number of pieces for the stage. He is an accomplished pianist and clarinetist (performing also on French horn, tympani and oboe) and wrote the *Scherzo I* in 1952 (revised 1955) for his own performance.



ALEX FOSTER, principal clarinet of the Youth Chamber Orchestra, was recently selected as finalist in the San Francisco Symphony Competition to appear with them as youth soloist. He is the recent winner of the Diablo Valley College Competition and is also studying on a scholarship at the San Francisco Conservatory of Music. He is a student of Rudolfo Tapiro, principal clarinet of the Oakland Symphony.



*Dillard University Concert, Lawless Memorial Chapel,*

*Tuesday, April 28, 8:00 p.m.*

The program will be the same as printed on the facing page with the addition of

DR. FREDERICK HALL CONDUCTING

“I Waited Patiently” and “The Lord Is My Light” from his oratorio *Deliverance*  
with the Dillard University Choir

We are deeply indebted to Dr. Hall for extending to us this honor and for making it possible  
for us to close our tour with this special occasion.



ROBERT HUGHES, conductor and musical director

MRS. ETHEL LONDON, manager

DR. and MRS. CHARLES ANDERSON, chairmen, Parents' Auxiliary

MRS. DONALD PEARCE, President of the Board

#### 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, Miss Beverly Bellows, Mrs. Earl Guess, Mrs. George Havas, Rev. Alexander S. Jackson, Mrs. Sally Kell, Mrs. Phyllis Magnuson, Dr. Forrest Michell, Mr. Emil Q. Miland, Mr. Aaron Paul, Mr. Rodney Reed, Mr. E. Rollin Silfies, Mr. Gary Smith, Dr. Karl Stucki. Ex officio: Mr. Gerhard Samuel, Mr. Harold Youngberg.

#### ACKNOWLEDGEMENTS

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This printed program was provided through the courtesy of THE OAKLAND CHAMBER OF COMMERCE.

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

San Francisco Chronicle

*Violin 1*

Gelon Lau, concertmaster  
Soila Saaristo  
Peter Maunu  
Kati Kyme  
Rhonda Guess  
Marilee Mortarotti  
Terence Glenny  
Renata Olshausen

*Violin 2*

Philip Ballou\*  
Peter Jaffe  
Jerilyn Jorgensen  
Jamie Jan  
Marianne Votto  
Vicki Walters  
Ann Lyness  
Christina Bury

*Viola*

Betsy London\*  
Kazi Pitelka  
Lynne Morrow  
Alison Dunn  
Ellie Nishi  
Lorrie Hunt

*Cello*

Garfield Moore\*  
Amy Radner  
Joel Cohen  
Claire Werner  
Heidi Jacob  
Niki Corcos

*Bass*

Charles Couchot\*  
Robert Gay\*

*Harp*

Helen Rifas

*Flute and Piccolo*

Lisa London\*  
Diane Wang

*Oboe and English Horn*

Ralph Hassman\*  
Stephen Gancher  
Renata Olshausen

*Clarinet and Saxophone*

Alex Foster\*

*Clarinet and Bass Clarinet*

Gary Bovyer

*Bassoon*

Doug Isaacson\*  
Kamm Watson

*French Horn*

Curt Ingram\*  
Diana Bowman  
Ken Weisner  
Brian McCarty

*Trumpet*

Jon Faddis\*  
Jeff Gordon\*

*Trombone*

Mike Basta\*  
Allen Sanders\*  
Phil Herring

*Tuba*

Kazi Pitelka

*Percussion*

Charles Gray\*  
Randy Hurwitz  
Lydia Moshkin  
Mark White

\*Section Principal or Co-Principal

Music

# Youth orchestra stars singer

By CARL CUNNINGHAM

A young singer from the Pacific Northwest highlighted Wednesday's concert of works by black composers at Texas Southern University with an extraordinarily fine vocal display.

She was Cynthia Bedford, appearing on tour with the

## Post review

conductor Robert Hughes and the Oakland Youth Chamber Orchestra on the first concert of a Texas-Louisiana tour. From the moment Miss Bedford began singing William Grant Still's "Songs of Separation" until she finished Margaret Bonds' setting of the Spiritual, "He's got the whole world in his hand," hers was a wonderfully free, soaring and intelligently sensitive performance that held the listener's attention with magnetic appeal. Her tone is even and full in all registers, confidently projected and framed in rewardingly clear diction.

The 54 high school musicians who performed under Hughes also proved to be a spirited and ambitious young ensemble. In a program of eight works that ranged from traditional orchestral settings of vocal works, through jazz idioms and into techniques of chance music, they showed generally commendable musical discipline and a fairly mature expressive ability.

At times there were problems of pitch, coordination and attack that beset all youth orchestras at one time or another in their careers, but the Oakland musicians

### THE PROGRAM

OAKLAND YOUTH CHAMBER ORCHESTRA — Robert Hughes, conductor; Cynthia Bedford, mezzo-soprano. Presented at Texas Southern University Wednesday evening in a program, "The Black Composer in America." A Short Overture.....Ulysses Kay  
Night Music.....Howard Swanson  
Songs of Separation..William Grant Still

#### Miss Bedford

A Quiet Moment.....William Fischer  
Out in the Fields.....William Dawson  
I Waited Patiently.....Frederick Hall  
Willness .....Hall Johnson  
He's Got the Whole World in His Hand  
.....Margaret Bonds

#### Miss Bedford

Lullabye for a Jazz Baby  
.....Arthur Cunningham  
Passacaglia.....George Walker

also showed a youthful verve in their playing. There were some especially fine oboe solos and remarkably adept trumpet improvisation during Arthur Cunningham's "Lullabye for a Jazz Baby."

I missed hearing Ulysses Kay's "A Short Overture" at the very beginning of the program, but of the other works, Still's song cycle was probably the most appealing work, by virtue of its masterful craftsmanship and sheer expressive naturalness.

A Passacaglia by George Walker and Howard's Swanson's "Night Music" were organized along rather scholarly, serious lines, in contrast to the light relaxation afforded by Cunningham's zestful "Lullabye" and vocal works by William Dawson, Frederick Hall, Hall Johnson and Margaret Bonds.

William Fischer's "A Quiet Movement" brought the musicians up sharply against some rather insistently aggressive new music, which proved to be the most problematic in performance as in its attempt to build upon the challenge of its premise. Nevertheless, Hughes' watchful direction maintained a positive degree of success in the performance of this work.



THE YOUTH CHAMBER ORCHESTRA  
of the  
Oakland (Calif.) Symphony

presents

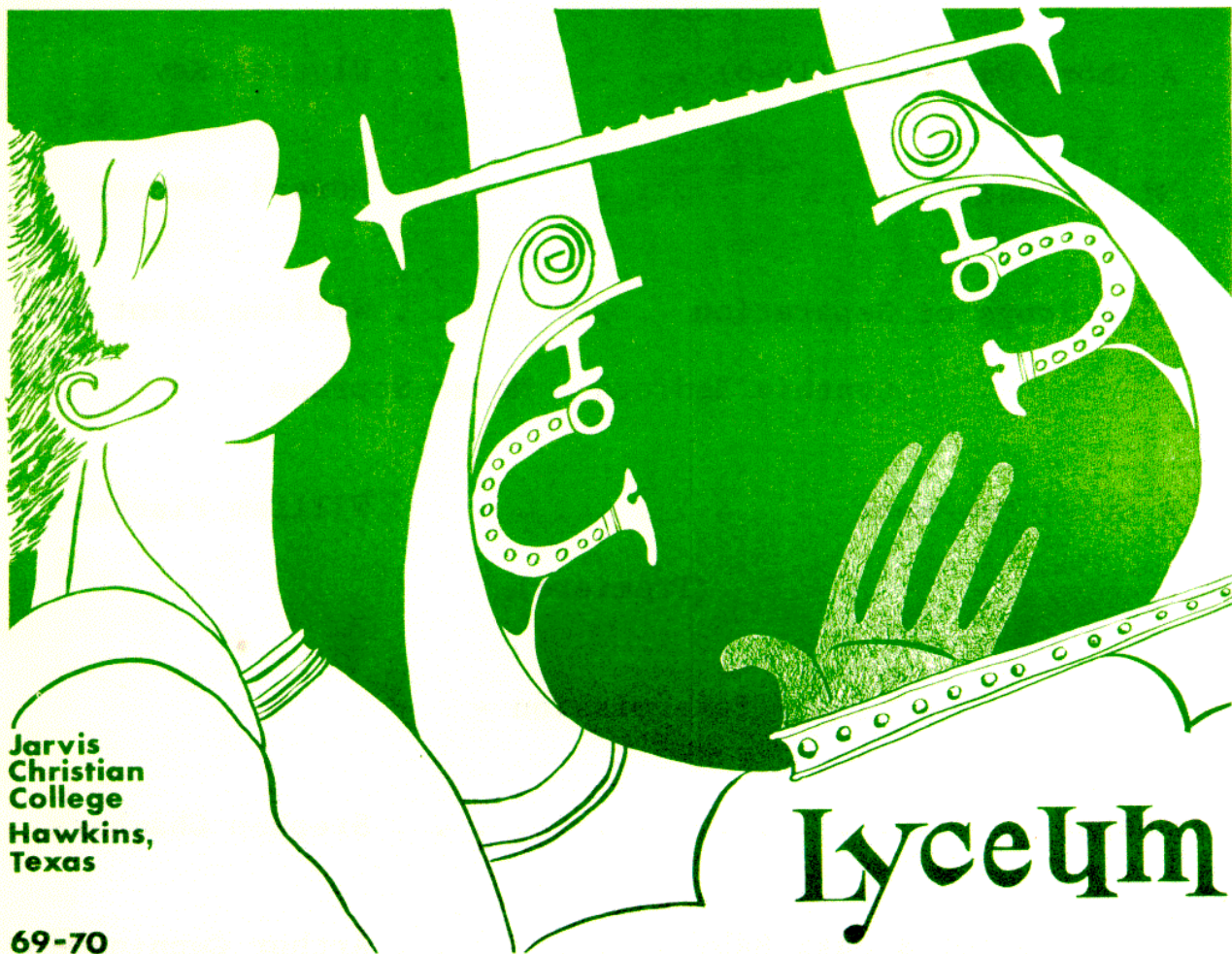
THE BLACK COMPOSER IN AMERICA

Robert Hughes

Conductor  
Musical Director

Cynthia Bedford

Mezzo Soprano  
Soloist



Jarvis  
Christian  
College  
Hawkins,  
Texas

69-70

Lyceum

8 p.m. April 27, 1970  
Monday

MEYER AUDITORIUM  
Jarvis Christian College  
Hawkins, Texas

THE BLACK COMPOSER IN AMERICA

A Short Overture (1946) . . . . . Ulysses Kay

Night Music . . . . . Howard Swanson

Five Songs of Separation . . . . . William Grant Still

Cynthia Bedford - Mezzo Soprano

A Quiet Movement . . . . . William Fischer

(Premiere)

- Intermission -

Shapes . . . . . Stephen Chambers

Lullabye for a Jazz Baby . . . . . Arthur Cunningham

"Out in the Fields". . . . . William Dawson

"I Waited Patiently" . . . . . Frederick Hall

from Deliverance (Oratorio)

Spirituals:

"Witness". . . . . Hall Johnson

"He's Got the Whole World  
in His Hands", . . . . Margaret Bonds

Cynthia Bedford - Mezzo Soprano

Passacaglia. . . . . George Walker

from Address for Orchestra

The Oakland Symphony presents

# The Youth Chamber Orchestra

ROBERT HUGHES - Musical Director



William Grant Still conducting his own works



Cynthia Bedford, mezzo-soprano

## THE BLACK COMPOSER IN AMERICA

### PROGRAM

A Short Overture (1946).....Ulysses Kay  
 Night Music.....Howard Swanson  
 Songs of Separation.....William Grant Still  
 A Quiet Movement.....William Fischer

—INTERMISSION—

Shapes .....Stephen Chambers  
 Scherzo I for Clarinet.....John E. Price  
     Alex Foster - clarinet  
 Lullabye for a Jazz Baby.....Arthur Cunningham  
     Out in the Fields.....William Dawson  
     I Waited Patiently.....Frederick Hall  
     Witness.....Hall Johnson  
     He's got the whole world in his hands...Margaret Bonds  
 Scherzo from the "Afro-American Symphony"....William Grant Still  
 Passacaglia.....George Walker

**TWO PERFORMANCES**

**Saturday, May 16, 1970, 8:30 p.m. .... Oakland Auditorium Theater**

Tickets: Adults \$2.00, Students \$1.00

On sale at the Oakland Symphony Office or at the door on the night of the concert

**Sunday, May 17, 1970, 8 p.m. .... Gunn High School, Palo Alto**

Tickets: Adults \$3.00, Students \$1.00

The Palo Alto concert is sponsored by the Mothers for Equal Education as a benefit for the Nairobi Day School

*The Oakland Symphony presents*



## Youth Chamber Orchestra

ROBERT HUGHES - Musical Director

CYNTHIA BEDFORD - Mezzo Soprano

WILLIAM GRANT STILL - Guest Conductor

Saturday, May 16, 8:30 p.m.

Oakland Auditorium Theater

Sunday, May 17, 8 p.m.

Gunn High School, Palo Alto

*Sponsored by The Mothers for Equal Education as a benefit for the Nairobi Day School*

## ROBERT HUGHES, Conductor



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 is currently completing a film score for James Broughton's movie "Positions," to be shown in Bay Area theaters next fall.



MRS. ETHEL LONDON, manager  
DR. and MRS. CHARLES ANDERSON, Chairmen, Parents' Auxiliary

### BOARD OF DIRECTORS

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# THE BLACK COMPOSER IN AMERICA

A Short Overture (1946) . . . . . Ulysses Kay

Night Music . . . . . Howard Swanson

Songs of Separation . . . . . William Grant Still

Idolatry (Arna Bontemps)

Poeme (Phillipe Thoby Marcelin)

Parted (Laurence Dunbar)

If You Should Go (Countee Cullen)

A Black Pierrot (Langston Hughes)

*Cynthia Bedford - Mezzo Soprano*

*William Grant Still - Guest Conductor*

A Quiet Movement . . . . . William Fischer  
(world premiere)

## I N T E R M I S S I O N

“I Waited Patiently” from the oratorio *Deliverance* . . . Frederick Hall

Out in the Fields . . . . . William Dawson  
*Cynthia Bedford - Mezzo Soprano*

Lullabye for a Jazz Baby . . . . . Arthur Cunningham  
*John Faddis - trumpet*

Scherzo I for Clarinet and Orchestra . . . . . John E. Price  
*Alex Foster - clarinet*

## Spirituals

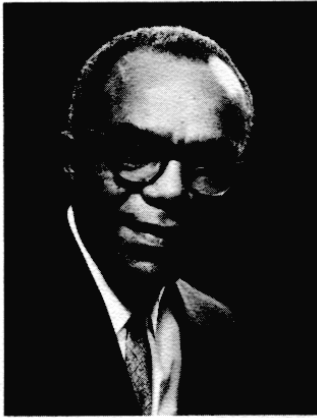
He’s got the whole world in his hand . . . . . Margaret Bonds

Witness . . . . . Hall Johnson  
*Cynthia Bedford - Mezzo Soprano*

Scherzo from the *Afro-American Symphony* . . . . . William Grant Still  
*William Grant Still - Guest Conductor*

Passacaglia from *Address for Orchestra* . . . . . George Walker





ULYSSES KAY is one of America's most respected and widely performed composers. Born into a musical family in Tucson, Arizona, in 1917 — he is the nephew of King Oliver, the great New Orleans jazz cornetist who taught Louis Armstrong to play trumpet — Kay soon became a performer on piano, violin and saxophone, to which he later added accomplishments on flute and piccolo. His early development as a composer was aided by study with Paul Hindemith and a steady flow of works from his pen over the past two decades has won him many important awards, including a Prix de Rome, Fulbright Scholarship, Guggenheim Fellowship and a grant from the American Academy of Arts and Letters. His numerous distinctions as a composer include a very successful movie score, *The Quiet One*, as well as his activities for the U.S. State Department as a member of the first group of American composers sent to the Soviet Union on a cultural exchange mission. His early work, *A Short Overture* (1946) — which opens this evening's program — won him the Third Annual George Gershwin Memorial Award. It is a work of rich contrapuntal string writing built around progressions of resonant brass chords and it has one of Mr. Kay's loveliest melodies (introduced in the cellos) for a lyric theme.

STEPHEN CHAMBERS is the youngest composer to be represented on our program. Born in Asheville, North Carolina, in 1940 he was educated in New York City at the Manhattan School of Music, New York College of Music and the New School for Social Research. His teachers and influences have included some of New York's finest young avant-garde (Chou Wen-Chung and Charles Wittenberg) as well as jazz experimenters (Hall Overton and Ornette Coleman). In addition to his output as a composer — 23 works between 1963 and 1970 — he is also a performer on piano and clarinet and is also articulate with his words: he has been a frequent lecturer and panelist on the subject of the black composer . . . and has recently published his first book of poems! He has won a number of awards, including the Bennington Composers' Conference Fellowship (four times) and the ASCAP Composers' Award (three times). *Shapes*, written in 1965, is a rather amazing mixture of static and dynamic — an abstract collage of sound punctuated by granite hard clear dissonances.



WILLIAM FISCHER, one of the most impressive of younger black composers, is thoroughly at home and accomplished in all phases of contemporary music. Currently living in New York City, where he is musical director for Atlantic Records, he has composed a large body of works, including three operas, orchestral pieces, vocal and instrumental works, electronic music and jazz. Born in 1935 in the Mississippi delta he grew up in Jackson and New Orleans where he began playing professionally at the age of 16 in the bands of blues singers such as Muddy Waters and Ray Charles. He has throughout his career been involved with jazz, most recently with Herbie Mann, Les McCann and Nat Adderley. He has received a Fulbright Grant and awards from the Rockefeller Foundation, Stern Family Fund and German State Government. His formal education has included degrees from Xavier University, Colorado College, the University of Vienna and the Academy of Music in Vienna. *A Quiet Movement* was composed in 1966 and there are two deceptive things about the piece: at first one is tempted to associate the work with Vienna — or hints of Schoenberg's milieu — but the work unfolds into something purely individual, something dynamically American, black American (and I don't mean just the fantastic bongo section just before the end). Secondly, don't be fooled by the title! Sit back, here comes an incredible piece!

FREDERICK HALL is one of the nation's most respected educators, a leading scholar in Negro music. His work as a composer is significantly influenced by his study of spirituals, Afro-American religious work songs and indigenous African songs. He has also composed more formal music for the church, principally his oratorio *Deliverance*, a work in 15 sections for full chorus and orchestra with vocal soloists. "I Waited Patiently" is section No. 12 and the text is from Psalm 40, verses 1 and 2.







WILLIAM DAWSON, the famed director of the Tuskegee Choir, has also made a considerable contribution as a composer, not only through his many fine choral arrangements but also with his orchestral pieces, particularly his *Negro Folk Symphony* (1934) which has been so handsomely recorded on LP by Leopold Stokowski. For over three decades Dr. Dawson has been a frequent guest conductor throughout the nation and is a well known scholar on Negro music, a subject on which he has published and lectured extensively. *Out in the Fields* is his setting of a poem by Elizabeth Barrett Browning for soprano and orchestra.

ARTHUR CUNNINGHAM is a composer with formidable accomplishments. Having studied at Columbia Teachers' College, Fisk University, Juilliard School of Music and the Metropolitan Music School he is an accomplished pianist and has also performed as timpanist, double bass player and conductor. The variety of musical approaches represented by his teachers — John W. Work, Peter Mennin, Henry Brant, Wallingford Riegger, Teddy Wilson — may suggest one reason for Cunningham's ability to compose successfully in many different styles: he has written over 400 songs in ballad-jazz-rock style, nearly 100 piano pieces in various styles, both sacred and secular choral music, art songs, chamber works, many pieces for both jazz orchestra and symphony orchestra — and often wrote the texts, poems or prose upon which his pieces are based. *Lullabye for a Jazz Baby* was written in 1969 for André Kostelanetz. Mr. Cunningham has provided the following program notes for *Lullabye for a Jazz Baby*: "A scenario . . . a vignette wherein I present the several steps which must be taken to lull a jazz baby to sleep." The form: patter of running feet, objections by the baby, spanks, lullabye, serenade lullabye, blues scherzo/dream/sugar hill lullabye, charleston, spank.



JOHN E. PRICE is Chairman of the Music Department and composer in residence at Florida Memorial College in Miami. Educated at Lincoln University and the University of Tulsa he has written for a great variety of combinations, including quite a number of pieces for the stage. He is an accomplished pianist and clarinetist (performing also on French horn, tympani and oboe) and wrote the *Scherzo I* in 1952 (revised 1955) for his own performance.

MARGARET BONDS was born in Chicago and received both her Bachelor and Master degrees from Northwestern University. She has performed and travelled widely as a concert pianist. Although she has composed in all areas of composition — orchestral works, art songs and cantatas — she is primarily known for her arrangements of Negro spirituals.



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**WILLIAM GRANT STILL, Guest Conductor**



WILLIAM GRANT STILL is one of the most remarkable and loved composers in contemporary American music and fully deserves the title so often bestowed upon him as the "Dean of Negro Composers." His fruitful career has spanned the century and he still continues to compose, lecture, conduct and travel throughout the country on behalf of negro music. His numerous compositions for orchestra, band, chorus, chamber ensembles, piano, voice and stage reflect many aspects of negro life and history. He was born in Woodville, Mississippi, in 1895 and received his early education and experience through Wilberforce University and Oberlin Conservatory, through private study with Edgar Varese and George Chadwick, through work in popular music with W. C. Handy, Paul Whiteman, Artie Shaw and others, and as a professional performer on oboe, violin and cello. He became the first colored man to conduct a major symphony orchestra in the United States when he directed the Los Angeles Philharmonic in 1936. He has won many awards, fellowships and grants, including a number of honorary doctorate degrees. His *Afro-American Symphony* was the first full length work by an American negro composer to be recorded by a major record company. Still's *Songs of Separation*, composed in the mid-forties and premiered in 1946, are based upon the lyrics of five negro poets. They are among his loveliest pieces, rich and lush in orchestral color, dramatically and emotionally moving, melodically beautiful — yet crystal clear in both their means and end.

**CYNTHIA BEDFORD, Mezzo Soprano**



"Miss Bedford's voice is of unusually wide range, agile as a bumblebee when it's moving fast. It possesses vibrant mezzo color especially in the lower register. On stage she is pert and vivacious, quick to give each situation the right dramatic twist. In short, the combination of her intelligence, vocal and dramatic abilities show her off to be a singer of singular promise."

San Francisco Chronicle  
June 10, 1969

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# Youth Chamber Orchestra

ROBERT HUGHES - Conductor and Musical Director

## *Violin 1*

Gelon Lau, Concertmaster, Oakland H.S.  
Soila Saaristo, San Leandro H.S.  
Peter Maunu, Terra Linda H.S.  
Kati Kyme, Skyline H.S.  
Rhonda Guess, Oakland H.S.  
Terence Glenny, Acalanes H.S.  
Marilee Mortarotti, Chester F. Awalt H.S.  
Renata Olshausen, Oakland Technical H.S.

## *Violin 2*

Philip Ballou\*, Berkeley H.S.  
Peter Jaffe, Willard Junior H.S.  
Jerilyn Jorgensen, San Leandro H.S.  
Jamie Jan, Canyon H.S.  
Marianne Votto, Skyline H.S.  
Vicki Walters, Skyline H.S.  
Anne Lyness, Berkeley H.S.  
Tina Bury, Berkeley H.S.

## *Viola*

Betsy London\*, San Leandro H.S.  
Kazi Pitelka, Berkeley H.S.  
Lynne Morrow, Berkeley H.S.  
Alison Dunn, Pleasant Hill H.S.  
Ellie Nishi, Berkeley H.S.  
Janet Anderson, Ygnacio Valley H.S.  
Lorrie Hunt, Campolindo H.S.

## *Cello*

Garfield Moore\*, St. Mary's H.S.  
Amy Radner, Berkeley H.S.  
Joel Cohen, Oakland H.S.  
Claire Werner, Skyline H.S.  
Heidi Jacob, Campolindo H.S.  
Niki Corcos, Acalanes H.S.

## *Bass*

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

## *Harp*

Helen Rifas, Aragon H.S.

\*Section Principal or Co-Principal

## *Flute and Piccolo*

Lisa London\*, San Leandro H.S.  
Diane Wang, Oakland H.S.

## *Oboe*

Ralph Hassman\*, El Cerrito H.S.  
Stephen Gancher, Oakland H.S.  
Renata Olshausen, Oakland Technical H.S.

## *English Horn*

Stephen Gancher, Oakland H.S.

## *Clarinet and Saxophone*

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

## *Clarinet and Bass Clarinet*

Gary Bovier, Castro Valley H.S.

## *Bassoon*

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

## *French Horn*

Curt Ingram\*, Berkeley H.S.  
Diana Bowman, Del Valle H.S.  
Ken Weisner, Skyline H.S.  
Brian McCarty, Del Mar H.S.

## *Trumpet*

Jeff Gordon\*, Terra Linda H.S.  
Jon Faddis\*, Pleasant Hill H.S.

## *Trombone*

Alan Sanders\*, Canyon H.S.  
Mike Basta\*, San Leandro H.S.  
Phil Herring, San Leandro H.S.

## *Tuba*

Kazi Pitelka

## *Percussion*

Charles Gray\*, San Rafael H.S.  
Mark White, Terra Linda H.S.  
Lydia Moshkin, Lowell H.S.  
Randy Hurwitz, Lowell H.S.

**NEXT CONCERT!**

THE OAKLAND SYMPHONY PRESENTS

# The Youth Chamber Orchestra

Robert Hughes - Musical Director

in

## *"youth soloist concert"*

Concerto in A Major . . . Carl Philipp Emanuel Bach  
for cello and orchestra Garfield Moore - cello

Music for Harp and Orchestra . . . Hale Smith  
Helen Rifas - harp

Romance No. 1 in G Major, Op. 40 . . . Ludwig van Beethoven  
for violin and orchestra Peter Maunu - violin

Concentrics . . . Arthur Cunningham

INTERMISSION

Introduction and Rondo Capriccioso, Op. 28 . . . Camille Saint-Saens  
for violin and orchestra Soila Saaristo - violin

Pyre . . . Terrence Glenny  
world premiere

Concerto for Harpsichord . . . Manuel De Falla  
Ralph Hassman - harpsichord

Montage . . . Edward Applebaum

Concerto No. 1 in G Minor, Op. 25 . . . Felix Mendelssohn  
for piano and orchestra Diane Wang - piano



Thursday evening, May 28, 1970 — 8 p.m.

**Mills College Concert Hall**

Tickets \$1.00

MONDAY, MAY 10, 1970

## Black music concert excellent

By DOROTHY NICHOLS

The Oakland Youth Chamber Orchestra's program, "The Black Composer in America," was a strenuously stimulating concert at Gunn High School in Palo Alto on Sunday night.

More symphonic fun was packed into two hours than any "pops" could have offered. It was not, however, a light program. There were contemporary and unfamiliar works that required intent listening.

Part of the excitement was that a virtuoso teen-age orchestra was bringing it off. But the music itself was as stimulating as when the Stanford Summer Festival explored the 20th century.

The program, representing only black composers, was in preparation for six months. The integrated orchestra has just returned from a tour in the South. Experience showed in the assurance with which the young musicians played from the first note out.

Now that the assertion has been made, the title could be shortened to "American Composers." The music is exuberant, with syncopated rhythms, vigorous, positive, intense and cheerful, characteristic of American music.

In the days when American recorded music would not fill up one hour William Grant Still would always be included. So much has changed that in his own lifetime he is a legendary figure. Yet here he was, at 75, conducting the scherzo from his "Afro-American Symphony," and the five "Songs of Separation." These are settings for orchestra and a voice of poems by Laurence Dunbar, Countee Cullen, Langston Hughes, and others. His music, especially the songs, retains its freshness.

### CANDLES

Still was supposed to celebrate his 75th birthday at Oberlin Conservatory, but that was the week the college closed down. A small boy, representing the Nairobi Day School in East Palo Alto (which the concert benefited) presented him a cake with three candles, for the past, present and future.

He received a gift of a gorgeous dashiki, and from the audience, a happy birthday singing, and standing ovations.

There was an informal warmth all evening, from the spontaneity of Robert Hughes, the orchestra's director. His remarks were to the point

and he knew how to hold the small fry in the front row.

"Lullabye" for a Jazz Baby" by Arthur Cunningham used a muted trumpet for the baby's cries. Then John Faddis stood up and let the trumpet notes rise to the sky. Eventually, with spansks, the baby sleeps. But as well as descriptive, it is a well put together, witty piece of music.

Another phenomenal wind player was Alex Foster in John Price's "Scherzo I for Clarinet and Orchestra." He, too, sent piercing high notes seldom asked for from the clarinet, and gave a smooth sound to the middle slow section, and cadenzas.

Cynthia Bedford, mezzo-soprano, is only a year out of Mills College, but she is already a single of radiant personality, gracious manner, with a warmth of voice, good diction, true tone.

Songs by Frederick Hall and William Dawson, less interesting in some ways than Still's, showed off her voice, and Hughes' skill with the orchestral accompaniment. Her spirituals were Margaret Bonds' ironed-out "He's got the whole world in his hands" and Hall Johnson's exuberant "Witness."

The three contemporary orchestral works were important: Ulysses Kay's lively and spirited "A Short Overture" (1946), George Walker's "Passacaglia from Address for Orchestra," and William Fischer's "A Quiet Movement." All used difficult fugal developments, and the orchestral parts stood out in strong balance.

The strings play with depth and strength, without forcing. The winds are remarkably good, the percussion tops. They need to be. The modern composer put every player on his own and out in front. The rhythmic control was extraordinary.

Fischer was present for the premiere of his work. It is complex, modern, with the isolated points of tone, every kind of percussion, shimmers and groans, and sheets of flame. It included tricky figures, highly original, as those for the cellist, or the bongo drum, which would be hard enough to do once, but were sustained over a long period.

Walker's "Passacaglia" crescendo was nothing short of tremendous, bringing to a tumultuous close a wonderfully exhausting concert.

**"Lullabye" for a Jazz Baby"**  
by Arthur Cunningham used a muted trumpet for the baby's cries. Then John Faddis stood up and let the trumpet notes rise to the sky. Eventually, with spansks, the baby sleeps. But as well as descriptive, it is a well put together, witty piece of music.

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# Concert Without The White Tie

By PAUL HERTELENDY  
Tribune Music Critic

Take off at a tangent from the usual concert circles and you have a new experience, like the "Black Composer in America" innovation of the Youth Chamber Orchestra over the weekend. Doff the white ties, misplace a score or two, have the conductor chat with the audience, move Mozart over a notch or two, and before you can say William Grant Still, you have a intriguing concert of black symphonic music that hardly any one knew even existed, all of it full of spontaneity.

William Grant Still himself was on hand, all 75 years' worth of musical involvement, swinging a baton slowly and methodically in music he wrote himself. He won ovations for his disarmingly sincere "Songs of Separation" and the Gershwin-tinged "Scherzo" from his "Afro-American Symphony."

Both the Saturday audiences at the Auditorium Theater and the Sunday one at Gunn High School in Palo Alto rose in tribute.

The concert was full of surprises, though only one work, William Fischer's "A Quiet Movement," was written in a moderately modern idiom. Fischer is a rugged individualist and musical swinger from New York who dropped in unannounced for his Oakland premiere (the YCO had given the world premiere last month). The title is slightly facetious, since before this work concludes, it has gone through brash brass atonality, pointillism in the strings, and

a sort of percussion cadenza highlighting bongo drums. Here is obscure composer to watch and hear.

Arthur Cunningham sounded like the black counterpart to Leroy Anderson with his "Lullaby for a Jazz Baby," complete with a wah-wah trumpet mute to depict the baby's cries, and a jazz trumpet to provide the answers, with syncopation.

George Walker's "Passacaglia" from "Address for Orchestra" was tonal, colorful and festive, with the main theme repeated (unobtrusively) 14 times. Ulysses Kay's "Short Overture" provided a fast-moving, tonal piece with intricate string filigree and caroming rhythms.

John E. Price's "Scherzo I" for clarinet and orchestra was a tour de force for clarinet blending 1930s French style with jazz style, somewhat the way Copland and Thomson used to do it. A long cadenza is included.

On the whole, the evening's music was retrospective, colorful, competent and, in the case of Fischer, unafraid of using the devices of mid-20th century. Surely this repertoire deserves greater circulation, so that instead of being out on a tangent, it falls within the broadened concert circles of next year or next month or next week. The so-called major American symphony orchestras appear to be totally ignorant of the repertoire of black symphonic music. Pity, it's their loss.

Cynthia Bedford, a black mezzo-soprano from Oakland,

sang nine simple songs with her smallish voice which was compensated by her imposing expressiveness. Her discipline and training are both evident and admirable; her tone is lucid and beautiful

Under Robert Hughes' direction, the Youth Chamber Orchestra did itself credit. There was rather good balance all around, and the percussion section was stunning. Trumpeter John Faddis and clarinetist Alex Foster also did double duty in playing solos of the Cunningham and Price pieces, respectively.

# Oakland Youth

San Francisco Chronicle ★★N Mon., May 18, 1970

## Tribute to Black Composers

By Marilyn Tucker

Standing ovations were the order of the day for the Oakland Symphony Youth Chamber Orchestra's tribute to American black composers Saturday night at the Oakland Auditorium Theater.

Past seasons of Robert Hughes' orchestra of 53 East Bay high school musicians have always traveled a high road of musical adventure. But this contemporary retrospective of the contributions of a dozen composers was particularly special. The program had been originally organized for the orchestra's recent tour of five colleges in Texas and Louisiana.

Program pieces represented an amazing variety of styles and influences, ranging from spirituals and conventional composition to jazz and avant garde.

A major highlight was the appearance of William Grant Still, who conducted his own compositions. Still, who recently turned 75, has turned out great quantities of music in many styles. His "Songs of Separation," using texts by five black poets, are art songs rich with the freedom of beautiful melody, dramatic force and lyric intensity.

Cynthia Bedford, the mezzo soprano from Albany now studying with Jennie Tourel at the Juilliard School, sang the Still songs with vibrant purity and warmth. Miss Bedford came to Oakland fresh with new triumphs. After touring with the orchestra, she went to New York to win first prize of \$1000 and a New York recital next season in the Kosciusko Foundation's vocal competition.

Miss Bedford's striking sense of melody is projected with unhesitating precision and feeling. She sang two spirituals — "He's Got the Whole World in His Hand" of Margaret Bonds and Hall Johnson's resounding "Wit-

ness" — with moving effect. The same was true of "I Waited Patiently" from Frederick Hill's oratorio "Deliverance" and William Dawson's "Out in the Fields."

William Fischer's "A Quiet Movement," premiered by the Youth Chamber Orchestra, sucks you up with grabbing, dynamic force. The Fischer work was undoubtedly the most compelling piece of music on the program, experimental but devoid of the listless emptiness that is the trademark of the academic, avant garde.

Stephen Chambers' "Shapes," another experi-

mental work, displayed static and dynamic figures in contrast and similarity, with fine appeal.

Other works included Ulysses Kay's "A Short Overture," George Walker's Pasacaglia from "Address for Orchestra," and the Scherzo from Still's Afro-American Symphony, also conducted by the composer.

Soloists from the orchestra ranks were John Faddis, showing off a stunning "blue" trumpet in Arthur Cunningham's "Lullabye for a Jazz Baby," and Alex Foster performing a solo tour de force in John Price's Scherzo I for Clarinet and Orchestra.



## Orchestra in All Black Program

By DIANA DeCLES

Saturday night the Youth Chamber Orchestra presented a comprehensive tribute to the contemporary black composers of America. The Concert featured Composer William Grant Still, guest conductor, and Cynthia Bedford, Mezzo Soprano.

The first half of the program was devoted mainly to music of the most modern in style. The works of Ulysses Kay, Stephen Chambers, and William Fischer displayed all the characteristics associated with music of the post-war period, whatever its origin.

Particularly interesting was William Fischer's "A Quiet Movement." Quiet it was not, rather it consisted of a series of massed and contrasted musical textures, including a remarkable solo for the bongos, performed by Charles Gray and Bob Boynton, which included as many delicate gradations of sound as gust driven rain drops pattering on a roof.

THE EXCEPTION to the extremely modern in sound was William Grant Still's "Songs of Separation," conducted by the composer. This piece consisted of musical settings for the poems of five Negro poets, sung by Miss Bedford, and was predominantly lush and warm in sound, with a sensitive attention to the line of the poetry.

The pieces played during the second half of the program were more conservative in style. Two songs by Frederick Hall and William Dawson provided good vehicles for the display of Miss Bedford's voice, which is extremely flexible and well controlled. Arthur Cunningham's "Lullabye for a Jazz Baby" which came next, was an accurate and amusing piece of program music describing a father's attempts to get his small daughter to go to bed. A muted trumpet, expertly

handled by John Faddis, portrayed the baby. The soloist in John Price's "Scherzo I" was clarinetist Alex Foster.

THESE orchestral pieces were followed by two spirituals, set by Margaret Bonds and Hall Johnson, which were both dedicated to Johnson, who died last week. They provided an admirable opportunity for Miss Bedford to show her skill in interpretation, since the first, "He's got the Whole World in his hand" was something between a spiritual and an art song, while the second, "Witness," was much livelier, with heavy folk elements.

The final works on the program were another piece by Still, the "Scherzo" from his popular "Afro-American Symphony," and the Passacaglia from the "Address for Orchestra" by George Walker. Still's Scherzo was lively, rhythmic, and ethnic in feeling rather than in any specific detail. Unlike most of the pieces on the program, this work has been recorded, in fact it was the first full length work by an American Negro composer to be recorded by a major record company. George Walker's "Passacaglia," an extremely complex form, was a rich and powerful treatment of his basic theme.

ANY ATTEMPT to publicize the work of Black American composers as such is attended by certain difficulties, the

primary one being that Black musical themes and forms have not only been an integral part of the American musical scene since its beginning, but these were the first distinctly American cultural influences to be accepted by Europe. For this reason it is not enough to point to a piece of music and say that it must be by a Black because it includes jazz or spiritual motifs — so does the work of Milhaud and Dvorak!

The Oakland Symphony presents

# THE YOUTH CHAMBER ORCHESTRA

ROBERT HUGHES, Conductor and Musical Director

in a

## YOUTH SOLOIST CONCERT

Mills College Concert Hall

Thursday, May 28, 1970, 8:00 p.m.

### PROGRAM

Introduction and Rondo Capriccioso, Op. 28...Camille Saint-Saëns  
for Violin and Orchestra

SOILA SAARISTO -- Violin

Concerto No. 3 in A Major for.....Carl Philipp Emanuel Bach  
Cello and Orchestra (1753)

Allegro

Largo

Allegro

GARFIELD MOORE -- Cello

Pyre.....Terrence Glenn  
for Orchestra, Electronic Tape and Jazz Soloists

PREMIERE

-- I N T E R M I S S I O N --

Concerto for Harpsichord (1926).....Manuel de Falla

Allegro

Lento

Vivace

RALPH HASSMAN -- Harpsichord

LISA LONDON -- Flute

GELON LAU -- Violin

STEPHEN GANCHER -- Oboe

AMY RADNER -- Cello

LARRY LONDON -- Clarinet

Romance No. 1 in G Major, Op. 40.....Ludwig van Beethoven  
for Violin and Orchestra

PETER MAUNU -- Violin

Concerto No. 1 in G minor, Op. 25.....Felix Mendelssohn  
for Piano and Orchestra

Molto Allegro con fuoco

Andante

Presto -- Molto Allegro e vivace

DIANE WANG -- Piano

YOUTH CHAMBER ORCHESTRA of the  
Oakland Symphony Orchestra Association

BOARD OF DIRECTORS MEETING  
Thursday, June 18, 1970 -- 7:45 p.m.

MINUTES

Present:

Miss Beverly Bellows  
Miss Sally Kell  
Mrs. Allison London  
Aaron Paul  
Mrs. Donald Pearce  
Rodney Reed  
Earl Saxton

Robert Hughes, Musical Director  
Denis de Coteau  
Harold Youngberg, OSOA Representative

Absent:

Mrs. Charles Anderson  
Mrs. E. Guess  
Mrs. George Havas  
Rev. Alexander Jackson  
Lee T. Lykins  
Miss Phyllis Magnusson  
Dr. Forrest Mitchell  
Emil Q. Miland  
Michael Miller  
Gary Smith  
Dr. Karl Stucki

The meeting was called to order by Mrs. Pearce, who read a letter of resignation from Mrs. Hugo Gehrke. The Board expressed concern for her health and it was M-S-C that her resignation be accepted with regret. Mrs. Pearce is to write her on behalf of the Board.

In the absence of a duly appointed Secretary Mrs. Pearce asked Miss Kell to record the minutes.

**MINUTES** The minutes of the last Board meeting, which was held March 16, were summarized by Miss Kell and were accepted as presented.

**FINANCIAL REPORT** Mrs. London discussed the bookkeeper's summary which had been distributed. The total income shown was \$19,479.49 while the total expenses were \$24,921.59, resulting in a deficit of \$5,442.10. Tour expenses of \$17,469.18, when balanced against tour income of \$10,380, resulted in a tour deficit of \$6,972.37. Mrs. London pointed out that \$500 was repaid to OSOA on the long-term loan and that the tour deficit could be traced directly to the use of airline transportation for the tour.

Mrs. London further reported that the summary did not show \$500 in voluntary donations received from parents to help defray the tour deficit nor the fee for the recording just taped for Desto (\$700-1,000).

Mr. Hughes further improved the financial outlook with news of an offer by Jimmy Lyons to hire the Orchestra for an appearance Sept. 20 at the Monterey Jazz Festival backing well-known rock and jazz groups. The fee offered is \$2,000 plus room and board (probably in private homes). Mr. de Coteau pointed out that he needs hotel or motel accommodations in order to have quiet for score study, etc. Transportation has not yet been discussed with the Festival. Mr. Paul recommended that a contract be signed as soon as possible so that no effort be wasted concerning this booking.

**PARENTS' AUXILIARY REPORT** Mrs. London reported that a potluck supper was held at the Ganchers' June 7. Parents attending enjoyed meeting Mr. de Coteau and chatting informally.

**TOUR REPORT** Miss Kell reported that, generally speaking, the tour was very successful. Audiences were small for the first two concerts, but all concerts were very enthusiastically received and the Orchestra performed beautifully. Miss Kell said that in her opinion any future tours should include a medically trained person, perhaps a parent who is a doctor or nurse. Mr. Hughes announced that two full four-year scholarships for YCO members were unexpectedly announced during the concert at Dillard University in New Orleans. As all the Orchestra seniors had made other college plans Mr. Kelligar is trying to make arrangements for a scholarship to be used by one of the OSOA Martin Luther King Scholarship recipients.

Mr. Hughes discussed several aspects of the tour. Accommodations were good with the exception of one motel (Mrs. London will inform AAA). The basic purpose of the tour, to perform a humanitarian service through music and to relieve racial tensions, were accomplished beyond expectations. Mr. Hughes also noted greatly increased rapport with audiences after he changed to a more informal manner, realizing that, for many, it was a first concert experience. The repetition of the tour program in Oakland on May 16 with the addition of William Grant Still resulted in a larger black representation than any past OSO concert. (Miss Bellows added that the program was well-balanced and well-presented and that she felt the audience was very involved and very proud. Mr. Reed suggested that all programs should include music of ethnic groups. He also commented favorably on the publicity connected with the tour.)

Mr. Hughes concluded his tour report by praising Reverend Jackson for all his work before and during the tour and the chaperones for their assistance. The Orchestra members played beautifully, as indicated above, and conducted themselves essentially the same as previous tours. The guidelines prepared by the Tour Committee did not appear to have any effect. Miss Kell, when asked her opinion concerning this point, concurred.

Mr. Paul objected strongly to the criticism that had been leveled at Mr. Hughes and the chaperones at the Board meeting of February 28 which resulted in the issuance of guidelines. Mrs. Pearce said that some parents wouldn't let their children go without them. Mr. Paul proposed the following resolution, seconded by Miss Bellows:

RESOLVED: That the manner in which the necessity for guidelines was presented, because it reflected critically upon the conduct of the chaperones and the director, appears to have been unwarranted in light of the fact that, with the guidelines, the conduct of the members of the Orchestra on tour this year was essentially the same as that of the previous tours. This does not imply that guidelines are not helpful and necessary for any future tours. M-S

Mr. Youngberg objected to the resolution because it dealt with matters over and done with, there was no trouble on the tour, and because it would complicate Mr. de Coteau's job. Mr. de Coteau felt two issues were involved: the resolution censured the manner in which events came about, and stating that guidelines had no effect on players' behavior would reinforce fears of certain parents. Mr. Paul felt the Board was remiss in not supporting the conductor. Mr. Reed and Mr. de Coteau agreed.

Mr. Hughes made the following observations: His resignation was due to the fact that he was criticized for everything except his conducting. However at no point did the accusers from the parents' group identify themselves so that he could answer them. The only information he could obtain indicated that about 12 sets of parents were for him, 12 against, and the rest didn't express themselves. If this was true, a minority of less than 25% were able to accomplish their objectives without use of the democratic process. In regard to his leadership, Mr. Hughes expressed his philosophy that the only way to keep together a group of highly intelligent musicians from today's rebellious younger generation is to use intuition and not be "square". The conductor must have leeway for solutions to this problem. Mr. Hughes also observed that the democratically elected Orchestra Committee spent a great deal of time on their own composing a letter to the Board requesting that Mrs. Hughes be allowed to accompany the group on tour. They did deliver the letter to Mrs. Pearce but they failed to get copies into the hands of all the Board. A Board meeting was never called to consider the matter and the Orchestra Committee never received an answer. After the pre-tour meeting of April 19, Mr. Heiner of the OSOA Board told some of the YCO members that the tour would be cancelled if Mrs. Hughes showed up at the airport. Mr. Saxton reported that YCO members had complained to him that their efforts to comply with adult exhortations to use the democratic process instead of confrontation or demonstration to pursue an issue had been by-passed and ignored. Mr. Paul asked why a Board meeting was not called. Mrs. Pearce responded that she showed the letter to her husband, who is a lawyer, and he said it was a matter for the Association, not the YCO Board or Orchestra. Mr. de Coteau suggested that a YCO member representing

the students should be present at all Board meetings, as this has proved very helpful in his experience with a youth orchestra. Mr. de Coteau further stated that a necessary condition for him to serve as Director is that the Board be consulted before any action against him be taken to the OSOA Board.

Mr. Paul withdrew his resolution.

**GENERAL DISCUSSION OF BOARD FUNCTIONS AND POWERS** Mr. Reed suggested that it is time that the Board's functions be defined. Mrs. Pearce replied that, although no by-laws exist, the Board's functions have been to help support the Orchestra through financial aid and personal connections. Mr. Saxton felt strongly that the Board should have been consulted in selecting a new conductor. Mr. Paul reported that, since he was charged with the responsibility to draft by-laws in consultation with Mr. Kelligar, he has tried unsuccessfully to get an appointment with him. A discussion of the subject reached agreement for the following procedure in developing by-laws:

A Committee consisting of Mr. Paul, Mr. Hughes, Mr. de Coteau, Mr. Reed, and Mrs. London (ex officio) will meet early in the week to draft suggested by-laws. This draft will be sent to Board members during the summer and a Board meeting will be held Tuesday Sept. 8 for the purpose of considering them. Subsequently the approved draft will be submitted to Mr. Kelligar for final revision.

**MUSICAL DIRECTOR'S REPORT** Mr. Hughes recommended the continuation of three programs which have helped to put the YCO "on the map". They are:

1) The tour: This is a vital factor in attracting good young musicians who might otherwise select another youth orchestra. Bus or train would be preferable to the expense of air travel; however, the group should eventually go abroad.

2) The recordings: Mr. Hughes will continue to work with Desto and serve as liaison for future recordings if desired. Since the taping was not completed for the projected 3-disc box of Black Composers Music, Desto would like to make it a series, bringing out Vol. I and II now and continuing with III, IV etc. later.

3) The commission: The size of the deficit might lead to reduction of the amount of the commission, but it is too important to drop.

**RESOLVED:** That it is in the best interest of the continuing growth and development of the Orchestra that the three programs of the tour, the recordings and the commission be continued as matters of policy.

M-S-C

Mr. Hughes continued his report by stating that he had been meeting with Mr. de Coteau in order to facilitate a smooth change-over of conductors. They have considered the following points in relationship to the Orchestra's future:

1) Elvo d'Amante at Laney College would like to have the college commission a piece by William Fischer to be performed by the YCO at the opening of the new campus. The work could also be programmed on the YCO spring concert.

2) Laney College has also been offered as a rehearsal facility for YCO, which has many reciprocal advantages.

3) Black pianist Robert Pritchard of the Panamerican Musical Union would like to have the YCO record with him for Vox.

4) Six hours a week appears to be the maximum rehearsal time which can be handled to advantage. Obtaining percussion instruments is a problem and may need to be solved by purchases.

5) The biggest problem is relationships with the public schools. Mr. Hughes suggests that everything possible be done to improve relationships as long as the YCO doesn't suffer; perhaps hire a school music teacher to serve as liaison with all teachers involved. The trial program of having YCO members contribute to their school in other ways than regular membership in a performing organization has not yet been evaluated. (Mr. de Coteau stressed that YCO members should be aided in developing a good attitude toward both school and YCO and not become overly impressed with their own importance. It was also suggested that a special effort be made to contact all teachers before the new season by means of group or individual meetings to improve relationships). Mr. Hughes concluded his report by offering his help in any matters where he may be of assistance in the future.

**COMMENDATION OF MUSICAL DIRECTOR** Mr. Youngberg commended Mr. Hughes for his achievements

with the YCO. Miss Kell proposed the following resolution:

**RESOLUTION OF COMMENDATION** Whereas Maestro Robert Hughes, Conductor of the Youth Chamber Orchestra of the Oakland Symphony, has shown himself to be a musical director of great talent and distinction for the past six years, and  
 Whereas the extent of the rapport and friendship which exists between Maestro Hughes and the teenage musicians in the Youth Chamber Orchestra demonstrates his unique ability to bridge the "generation gap", and  
 Whereas he has inspired his young musicians with enthusiasm and devotion to excellence in the preparation and performance of music of all ages, and  
 Whereas he has worked tirelessly and unselfishly to further the musical understanding and competence of all members of the Orchestra, and  
 Whereas his efforts have been the major impetus in increasing the luster of the Youth Chamber Orchestra's reputation not only in the Bay Area but nationally through tours and recordings, and  
 Whereas he has broadened and enriched the cultural life of the entire Bay Area through his unceasing efforts in research and presentation of significant compositions,  
 Be it Therefore Resolved that the Board of Directors of the Youth Chamber Orchestra salutes and commends Maestro Robert Hughes for his outstanding achievements in service to Youth and Music. M-S-C

Miss Bellows moved that a similar resolution of commendation be drafted by Miss Kell for presentation to Mrs. Hughes in appreciation for all the work she has done for the Orchestra. M-S-C

It was further moved that the Board supports and approves the selection of Denis de Coteau as Musical Director. M-S-C

The meeting was adjourned at 11:10 p.m.

Respectfully submitted,



Sally Kell, Acting Secretary