

HISTORY OF THE
OAKLAND SYMPHONY ORCHESTRA

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CHAPTER I

INTRODUCTION

The presentation of a history of the Oakland Symphony Orchestra has as its purpose the exposure and documentation of factors which led to the establishment and growth of this important musical organization. Official documents, newspaper articles, concert programs, and personal interviews were the primary sources employed in the preparation of this history.

Many significant events preceded the actual incorporation in 1935 of the Oakland Symphony Orchestra. As early as 1911, instrumental instruction was given on a fee basis of 25 cents per lesson, and in many cases, gratis in the Oakland Public Schools. That same year, the Oakland School Board granted a salary to John Smith, band director at Lockwood School although the salary was withdrawn without explanation the following June. In November 1912, instruments were secured for the Lockwood School Band, and other school facilities in the district were made available to instrumental teachers for individual student instruction.¹

¹Choate, Robert A., "Music Instruction and Supervision in the Oakland Public Schools from 1868-1950" (unpublished Doctoral Dissertation, Stanford University, Palo Alto, California, 1950), p. 96.

Two of Smith's former students, George Shervey and Ralph Wagner recalled with pride his fine directorship and mentioned how the Lockwood band became the nucleus of a larger organization. The Panama Pacific Exposition was to open in San Francisco in 1915 so the Oakland School Board approved a motion to rehearse large musical groups for performance at the Exposition.²

In August 1913, Superintendent of Schools, A. C. Barker appointed Glenn H. Woods from the University of Chicago as Director of Music to provide supervision, control, and direction of the music program. Woods persuaded the school board of the need to supply more instruments for student use and an appropriation of \$10,000 was granted. Within the year, Herman Trutner, Jr., former U. S. Military Band Director was employed to assist Glenn Woods in supervising and instructing band and orchestra at all levels throughout the district.³

The unique qualities of the Oakland School Music program were recognized by Edward Birge, who compiled the first history of school music in the United States.

²George Shervey, telephone interview, San Jose, California, October 15, 1972; Ralph Wagner, interview, Oakland, California, October 9, 1972.

³Choate, Robert A., Oakland, California, op. cit., pp. 96-101.

One of the logical consequences of the taking over by the schools of the development of orchestras and bands was the purchase of instruments as laboratory equipment, thus making the same provision in principle for music as for the departments of chemistry, physical science, home economics and shop work. An early and striking instance of such provision was that of Oakland, California, which in 1913 purchased instruments to the value of \$10,000 and organized an instrumental teaching staff under the direction of Glenn Woods to give class instruction.⁴

The instruments provided by the \$10,000 were purchased in Elkhart, Indiana, loaded into a railroad car and transported to Oakland. When the car arrived, it was ceremoniously draped with a large banner announcing its contents for all to read.⁵

During the next nine years, many promising young students practiced their instruments, played in their school bands and orchestras, but became aware after graduating that they wished to continue performing. Thus by 1925, in response to the need for an organization in which youthful performers could continue playing orchestral music, Edward Leslie began directing weekly rehearsals in the Oakland YMCA.

At first the ensemble was small, but its numbers swelled gradually as members invited their friends to join them. Orchestral scores were provided by the YMCA, and

⁴Birge, Edward Bailey, History of Public School Music in the United States (Oliver Ditson Co., 1928, Renewed, 1956. Copyright assigned to MENC., 1966, Washington, D.C.) p. 188.

⁵Harold Youngberg, John Mitchell, interview, Oakland, California, November 4, 1972.

regular concerts of light classical music were presented in the lobby of the building. This performing group came to be known as the YMCA Symphony Orchestra. By 1933, it numbered forty pieces and Leslie invited guest conductors to rehearse his young orchestra. Eventually, one of these conductors, Orley See, was appointed to succeed Leslie.⁶ Under his leadership the YMCA Symphony Orchestra became the nucleus of the Oakland Symphony Orchestra, founded by See in 1934 and incorporated on January 31, 1935.⁷ It was one of many orchestras forming in America at that time.

During its thirty-nine years, the Oakland Symphony has moved through various stages of growth which are reflected in the classifications developed by the American Symphony Orchestra League. Oakland was a charter member of the League and the first orchestra west of the Mississippi River to join.

Symphony orchestra classifications are based in the main on an orchestra's annual expenditure for the most recently completed season. These classifications provide some index to the basic operations of an orchestra.⁸

⁶Ralph Wagner, loc. cit.

⁷By-Laws of Oakland Symphony Orchestra Assoc., April 21, 1964, Amended May 28, 1969, p. 1.

⁸Wangerin, Richard H., President, American Symphony Orchestra League, "A Report on Orchestra Classifications". Vienna, Virginia, September, 1972, p. 1.

Major Orchestras. Orchestras spending in excess of \$1 million. Number of orchestras: 30 (28 in the United States, 2 in Canada.) Budget range: \$1 million to over \$6 million, approximately. Musicians are engaged on a full-time basis for a stipulated number of weeks per year, and the orchestra employment provides their major source of income. By the end of June, 1972, the Managers of the Major Orchestras, who set the criteria for qualification as a major orchestra, are expected to drop at least one and add at least one other orchestra.

Metropolitan Orchestras. Orchestras spending between \$100,000 and \$1 million per year. Number of orchestras: 86 (79 in the United States, 7 in Canada.) Musicians do not earn their main source of income from the orchestra work, though the great majority of these players are professionally trained.

Urban Orchestras. Orchestras spending between \$50,000 and \$100,000 per year. Number of orchestras: The League is able to certify 32 orchestras in this category. It is likely there are others who belong in this category who have not filed their statistics with the League. Generally speaking, the conductor and manager are engaged on a full-time basis; many of the musicians are professionally trained but depend on other employment for their main source of income.

Community Orchestras. Orchestras spending less than \$50,000 per year. Number of orchestras: approximately 1,100. Conductors and managers may be full-time or may be working with the orchestra on an avocational basis. Musicians include professional musicians, avocational musicians, students, etc.

College Orchestras. Number of orchestras: approximately 290. Orchestras composed exclusively of faculty and students of a college or university.

College-Community Orchestras. Included in above classification statistics. Orchestras in which a college or a university and a civic organization combine forces to support and maintain the orchestra.

Youth Orchestras. Orchestras composed of young people of college, high school and junior high school ages but the orchestra is not a part of an educational institution, such as a high school orchestra.⁹

⁹Ibid.

CHAPTER II

ORLEY SEE

The organization of the Oakland Symphony Orchestra was primarily the result of the vision, dedication, and effort of one man, Orley See.

Born in Gallion, Ohio in 1884, See grew up in the town of Shelby, Ohio. His musical interest appeared by the time he was five when he took up his uncle's violin. This uncle gave him a quarter to play his first recital.

Upon graduating from Doane Academy, he was granted a scholarship to Denison University in Ohio. From there, he went East to further his violin study with noted teachers, later returning to Denison where he served on the faculty. He played for a season under Leopold Stokowski with the Cincinnati Symphony, going on from there to teach in two teachers' colleges.

During World War I, he and his wife moved to Sacramento for a winter season, but left directly for San Francisco where he was in charge of all entertainment at the Presidio and Fort Scott. He continued playing by joining the San Francisco Symphony where he played under the direction of Alfred Hertz and Issay Dobrowen until the Oakland Symphony was organized in 1934.

See subsequently moved to Piedmont where he founded the Wildwood Violin Choir for the benefit of his own private violin students. He gave concerts throughout the state while serving as a member of the staff of the Extension Division of the University of California. He was the first conductor of the Vallejo Symphony and directed the Berkeley Schools Symphony Orchestra. One event of this period became a turning point. In 1933, See was selected to conduct a group of young musicians known as the YMCA Symphony.

It would be difficult to say when See began to dream of an orchestra which would serve the whole community, but all his energies began to focus on improving the quality of literature performed by his YMCA group and increasing the number of performers. He borrowed appropriate scores from the San Francisco Symphony Orchestra while the students' understanding and abilities improved proportionately. One of the young musicians with the group made the following observation in retrospect:

Mr. See really challenged us. Most of us had played with our high school orchestras, but now we had a chance to meet with others who were also trying to improve. We enjoyed playing, making new friends and watching as the group progressed. It was a big jump up for us all when he came. We improved much faster, gained deeper insight into classical music we never knew before, and when we listened to a symphony, we knew at last what was going on with the structure and could recognize the music. It was the best way to gain a greater appreciation of classical music. We

learned to love the masters from being acquainted with their music first hand.¹

Because of his long affiliation with the Piedmont Musical Club, See had many enthusiastic friends with the desire and means of transforming his dreams into reality. Guided by E. W. Ehmann, financier, who served as President of the newly formed Oakland Symphony Orchestra Association for the first fourteen years, this musical group rallied hundreds of sponsors who pledged their support for at least three years, thus assuring a successful beginning for the new Orchestra. Its first concert was presented January 28, 1935. The local press promoted the organization and first season most generously with pictures and articles. Following are selected quotations showing the type of coverage:

Oakland's first symphony orchestra gives its initial concert on Monday. The announcement is one which is welcomed by a large number of citizens as among the most important and significant in years. It speaks of a city's growth, of its desire to supply musical opportunities and appreciations to its own.

With virtually all of the sponsorships subscribed and with the entire seating capacity of the Auditorium Theater reserved for the initial concert, Monday evening's inauguration of that which may well become a great part of our city's life and enjoyment is to be auspicious.

¹Henry Begier, trumpeter with the YMCA Symphony for three years, principal trumpeter in the first concert, January 28, 1935 and one of the ten professionals required by the Musicians' Union. Interview, October 11, 1972.

Symphony orchestras contribute to a city's character and culture. If they are to endure, they must be given a continuing support and encouragement. When they depart because one or both of these are lacking, the community experiences the sense of great loss.

Giving the many the chance to hear the best music, the Oakland orchestra will be an educational influence to young and old, a promoter of the city's reputation, and a generous donor of enjoyment to the individual.²

On January 20, 1935, one week before the opening concert, the San Francisco Examiner announced the event and included a statement of the goals of Conductor See and the Board of Directors:

It is the aim of the Director and the Board of Directors to give young artists of the East Bay an opportunity to follow their field, to study the better type of music and to appear with the orchestra as soloists,...

On December 30, 1934, Jack Mason, music critic of the Oakland Tribune presented his observations of Oakland's cultural scene with a brief comment about the orchestra's background:

Alameda County has long felt the want of an orchestra, large, able, and municipally encouraged. In this respect we have put up a somewhat anemic front to our neighbors.

²Editorial, Oakland Tribune, January 26, 1935, p. 22, Volume, 122.

³San Francisco Examiner, January 20, 1935, p. E9, Volume, 142.

This in no way detracts from the efforts of Orley See with his YMCA Symphony Orchestra and his Oakland Philharmonic (which died in the cradle to all appearances), nor from the providence of Miss Annie Florence Brown and the Oakland Forum who have brought us for seasons past artists of merit in every field of music...

Now comes the happy news that the Oakland music public is rallying round Mr. See with the purpose of forming a major orchestra, devoted to interpretations of symphonic literature, with concerts played in the Auditorium Theater on a definite schedule.

...It will be some years before we can hope to compete with Issay Dobrowen's orchestra across the bay, but that is not too vain an ambition.⁴

In the By-Laws of the Oakland Symphony Orchestra Association, amended May 28, 1968, the date of incorporation of the Association was given as January 31, 1935. A report was made public by the Oakland Tribune, March 22, 1935:

...The decision to incorporate was hastened, Ehmann said, by the hearty response the Symphony has received from the civic and social leaders of the community.

The list of sponsors was recently raised from 250 to 300 who have guaranteed its continuance for a period of three years.

Mayor William J. McCracken said yesterday when advised of the incorporation proceedings: 'The city of Oakland is to be congratulated on the addition to its many civic assets of this new organization, the Oakland Symphony Orchestra. The splendid response to the call for financial aid is in itself a testimony to its worthwhileness to this community.'⁵

⁴Oakland Tribune, December 30, 1934, p. 87, Vol. 121.

⁵Oakland Tribune, March 22, 1935, p. 11, Vol. 122.

The music critics were kind, yet concerned as they reviewed the concerts. Paul S. Nathan, critic of the now defunct Oakland Post Enquirer wrote the following about the opening concert:

Oaklanders thrilled with the pride of possession last night, when they crowded the auditorium theater to hear their own symphony orchestra in debut.

True, there were occasional lapses among the brasses, floundering in the double basses and one curiously off-pitch arabesque in the oboes. And true, too, in a work of such proportions as Tchaikovsky's Fifth, See appeared largely concerned with contour, leaving detail to shift for itself.

But these are shortcomings of every performance by a young orchestra, and they did not serve last night to outweigh the many virtues.⁷

It was interesting to note that the San Francisco Symphony had performed periodically in Oakland, but was not particularly well received. In his review of the third Oakland Symphony Concert, Paul Nathan included this comment:

It begins to seem that Oakland is a symphony-loving city after all.

Time was when the San Francisco Symphony made periodic excursions into our territory and retreated unhappily with banners frayed and ardor dampened. But now that Oakland has its own orchestra--an instrumental body, by the way, that plays with spirit and a good deal of finesse--the burghers of this town are rallying to its support and rallying with every appearance of enjoyment and appreciation.⁸

⁷Oakland Post Enquirer, January 29, 1935, p. 24, Volume 14.

⁸Ibid., June 4, 1935, p. 14, Volume 14.

There was at least one composition on every program by a contemporary American composer, usually living within the San Francisco Bay Area. Mixed feelings about some of these compositions by former members of the orchestra showed them to be nice to play or hear, but often poor musically. "Nursery Idols" a children's suite by Alfred Arriola, received critical comments from Paul S. Nathan after its performance by the symphony:

Arriola's composition is colorful and entertaining, but derivative. In the background can be glimpsed the shadows of Tschaikovsky and Victor Herbert--a fact which prevents "Nursery Idols" from attaining a more than ephemeral importance.⁹

See acknowledged the public school music training program for its contribution to the preparation of young orchestra musicians when he said:

More than one of our nationally famous orchestras started with less than we have here today. With the splendid training given in the public schools, the desire of those young people to continue their serious musical activity after graduation, the almost unprecedented response given by the Oakland musical public, the future of the orchestra looms especially bright. Our Oakland Symphony Orchestra is today a much finer ensemble than it was at the time of its debut in January.¹⁰

Jack Mason of the Oakland Tribune pointed to the effective pre-symphony training programs provided by the schools and the community.

⁹
Ibid.

¹⁰Orley See, Oakland Tribune, June 2, 1935, p. 57, Vol. 122.

The young man with ambitions to play an instrument may now start his education, performing in orchestra as soon as he gets into junior high school. Thence he may graduate into the symphony orchestra that takes its members from the six high schools in the city. And even then, when his school affiliation is ended, he may try out for the Oakland Symphony and the YMCA Symphony orchestras, both of them composed largely of youths in their late teens or early twenties.¹¹

Community leaders and backers of the orchestra felt strongly about what it would do for the city. Ralph Fisher, banker, civic leader and first treasurer on the Symphony Board of Directors commented:

The Oakland Symphony Orchestra as a community movement helps to solidify our people through a common undertaking and generates that proper pride which every progressive city needs for its own self respect and growth.¹²

Over the years, public recognition was awarded Orley See for his untiring efforts to improve the cultural atmosphere of Oakland. In addition to receptions honoring him in private homes, the City of Oakland paid tribute to See in May of 1956 by declaring an Oakland Symphony Week. In 1943 his alma mater, Denison University recognized his contributions to the Oakland Symphony and his advancement of American Music by conferring on him the honorary degree, Doctor of Music.

According to Ralph Wagner, former orchestra member, it was See's ambition to provide an orchestra in which people

¹¹ Jack Mason, Oakland Tribune, July 21, 1935, p. 57, Vol. 122.

¹² Ralph Fisher, Oakland Tribune, June 2, 1935, p. 57, Vol. 122.

could perform who wished to keep up their music avocationally. They were never paid, but attended rehearsals and performed solely for the love of the music, the comraderie, and the excitement of playing great music. However, from the first concert the Musicians' Union required that ten union members be employed for every concert, the number being increased to twelve during the first season. Usually, it was also necessary to include a number of other more experienced musicians to augment the orchestra in order to give a more professional sound. See expressed a fear that the orchestra might someday lose its community classification which seemed most important to him.¹³ The original By-Laws stipulated that no more than twenty five per cent of the orchestra could be professional inasmuch as it was organized to develop amateur and semi-professional players. The development of amateur players is now a major goal of the Oakland Youth Symphony inasmuch as the sponsoring group, the Oakland Symphony Orchestra is entirely professional.

Surveying the early roster of players, one notes doctors, businessmen, teachers, homemakers, a butcher, many students, various technicians, and other occupations. Even today, with the orchestra members now fully professional, most of them earn the major portion of their income in

¹³Dr. Ralph Wagner, personal interview, October 9, 1972.

numerous other vocations since the season is comparatively short.

Rehearsals were held in the Oakland High School Auditorium with facilities donated by the Oakland Public School District. The Oakland Auditorium Theater was rented for each dress rehearsal and concert.

Subscriptions for the four concert season including four tickets to each concert were sold for ten dollars.

At the conclusion of the first season, E. W. Ehmann, president of the Symphony Association, honored the orchestra members with a dinner at the YMCA. For many years this was an event to which the players could look forward annually. Receptions for the patrons, conductor and soloists were held regularly in homes of various members of the Board of Directors.

In addition to the regular concert series, the orchestra began to develop special types of programs for specific segments of the community. On a Sunday afternoon in April of 1941 the first of a series of Young People's Concerts was given. It was conceived by Ralph Hillegass, Orchestra Manager who arranged to have it jointly sponsored by Oakland Junior Chamber of Commerce and the Oakland Symphony Orchestra Association. By 1944, two such concerts were offered each year and the Chamber of Commerce relinquished its sponsorship to the Music Section of Oakland Teachers' Association. In September 1942 the Oakland Park Department offered the facilities of Woodminster Amphitheater

for outdoor concerts. Each summer for the next five years, the Orchestra presented the series without charge for public enjoyment.

After war was declared in December 1941, blackout precautions were taken by coastal communities. The subscription series of concerts was changed to Sunday afternoons, remaining at the early two thirty hour until November 1949 at which time it returned to the evening schedule. Ralph Hillegass arranged a concert for wounded servicemen in the army hospital lobby, formerly Hotel Oakland.

When advertising was sold to help pay for printed programs September 21, 1936, Sherman-Clay and Company was the first to advertise. Other advertisers appeared in programs printed for the Young People's Concerts only: Best Music, O'Malley's Music Shop and Fox Piano Company of Oakland and Waters and Ross of San Francisco. Subsequently, two other companies appeared during the 1950 and 1951 seasons: Kaiser Foil and Henry J. Kaiser Motors. However, only the Sherman-Clay and Company advertisement was included from 1952 to 1957. Beginning with the 1957-1958 season, twelve pages of advertising augmented the heretofore modest programs while the size of the pages was increased.

Orley See's vision had become seriously impaired by cataracts forcing him to study his scores with a magnifying glass and commit them to memory before rehearsals. Though an operation had improved his condition during the summer

of 1957, the Board of Directors had decided to ask for See's resignation as conductor during the coming season. While trying to decide how he could make this request tactfully, John Mitchell, president of the board received word that Orley had died suddenly November 26 at his summer home in Los Gatos, one week after conducting the first concert of the 1957-58 Season.¹⁴

The January twenty-first concert of the 1957-1958 season, conducted by Piero Bellugi was a memorial to See, and the orchestra played his favorite symphony, Tchaikovsky's "Pathetique."

An evaluation of each member of the orchestra was made as to his professional or non-professional standing. His technical performance was also rated on the basis of excellent, good, fair or poor. This led to a complete auditioning and reorganization of the orchestra before the following season, 1958-59.

A fitting tribute was paid to Orley See by Piero Bellugi at the conclusion of his conductorship in May 1959 in the form of a letter to Mrs. See.

Dear Mrs. Orley See :

When Dr. See passed away and I was called to guest conduct the Oakland Symphony, the Board of the Orchestra asked me which would be the best tribute we could pay to Dr. See's dedicated work during 25 years.

¹⁴Dr. John A. Mitchell, interview, July 13, 1972.

I said at that time that the best tribute will always be to continue to raise the standards of the orchestra and to make its roots deeper in the cultural life of Oakland. Now that the Silver Jubilee season is over, I can say that this community has greatly supported us in this endeavor and that everyone connected with the orchestra, from the members of the Board to the musicians, has shown unlimited devotion and good will. I am certain that the community feels, as I do, the deepest gratitude for Dr. See whose dedicated work will always be the basis for further growth of the orchestra. . .¹⁵

¹⁵Piero Bellugi, Program, Sixth Concert, May 12, 1959, p. 4.

CHAPTER III

PIERO BELLUGI

The 1957-1958 season was one of transition for the Orchestra. When Orley See died after the opening concert, Piero Bellugi, conductor of the University of California Symphony consented to direct the weekly rehearsals and guest conduct the next two concerts in January and March. An item to that effect appeared in the Tribune.

Piero Bellugi, Italian born conductor of U. C. Symphony, will become the first guest conductor of the Oakland Symphony in its 24 year history at a concert at 8 p.m. in Oakland Auditorium Theater.

The concert will be a memorial to Orley See, founder of the Orchestra and its only conductor until his death last November.

Bellugi will lead the Orchestra in "Pathetique" by Tchaikovsky, See's favorite symphony. Guest artist will be Henri Arcand, noted Canadian pianist who now lives in San Francisco. He will perform the Khatchaturian piano concerto.¹

Bellugi was engaged as permanent conductor after being well received by players, board members and audiences. Newspaper critic, Clifford Gessler reflected this enthusiasm in his review of Bellugi's first concert.

¹News item in the Oakland Tribune, January 21, 1958, p. 21-D, Vol. 168.

...The most noticeable aspect of Bellugi's influence was a heightened vitality in performance, by which the meaning of the music came over with sharper impact. This was accomplished through felicities of phrasing, attention to tone, and, in general, by the conductor's sensitive conceptions of the compositions.

Dr. John Mitchell retired as president of the Symphony Association after serving for eight years. Harry R. Lange was elected president of the Association, stating publicly his desire to strengthen the lines of communication between the board and the orchestra members. Fritz Berens, conductor of the Sacramento Philharmonic Orchestra guest conducted the May Concert. Plans for a twenty-fifth anniversary celebration were made for the following season.

Bellugi was born in 1924 in Italy, studied music at the Conservatory in Florence and the Accademia Chigiana of Siena. After a period of professional symphonic playing, he began conducting. He studied with Igor Markevitch who then sponsored him on a conducting tour of Europe. In America, Bellugi was chosen for special study by Arturo Toscanini, working also with Rafael Kubelik, William Steinberg, and Leonard Bernstein.

In 1951, he was well received when he conducted the Chicago Civic Symphony. Before coming to Berkeley in 1956 to conduct the University of California Symphony, Bellugi served for two years as conductor of the Tri-City Symphony of Davenport, Iowa, Rock Island and Moline, Illinois.

For the Silver Jubilee 1958-59 Season, the number of concerts was increased from the traditional four to six. An attractive and business-like campaign was launched, with announcement of six contrasting and innovative programs. The Lakeview Junior Women's Club adopted the orchestra as its project for the year with the purpose of increasing public support of the symphony.

Auditions had begun in January 1958 for all members of the orchestra in an effort to improve the technical standard, and a reorganization of the membership was accomplished before the first concert in the fall. The tradition of post concert receptions for conductor and performing artists was continued during the Jubilee year. Typical of these entertainments was one announced in the second program:

Mr. and Mrs. Louis M. Piccirillo recently opened their home to a reception honoring Mr. Bellugi and heralding tonight's concert. Music was provided by Arlene White, well known contralto soloist and a member of the Oakland Symphony Concert Chorus and Mona Monroe, the orchestra's celeste player and also a member of the Chorus.²

Children were also considered important and a unique appeal was made during this season as the Youth Concerts were continued using marionettes, live actors and animated paper sculpture to present Ravel's "Mother Goose" Suite before three

²Program, Second Concert, December 16, 1958, p. 23.

thousand school children March 1, 1959 at Oakland High School Auditorium. Youth Concerts were under the sponsorship of the Music Section of the Oakland Teachers' Association, as before.³

Oakland was not to have Bellugi long. John Mitchell reflected that in the opening concert of the 1958-59 Season, Bellugi conducted the Beethoven Ninth Symphony entirely from memory so impressively that members of the Board of Directors of the Portland, Oregon Symphony who were in the audience invited him to Portland to conduct. Subsequently, they were able to attract him to Portland to be their conductor with a much larger salary than Oakland could afford to offer.⁴

Prior to the fourth concert of the season, Bellugi knew he would be leaving as well as the fact that Gerhard Samuel had been appointed as his successor. His public commentary on the matter reveals interesting facets about both men.

When I heard the results of the voting on the new conductor, both from the orchestra and the board of directors, I was delighted that Gerhard Samuel had received the majority. I had no doubts, however, for I consider Mr. Samuel the most gifted conductor in America of the young generation.

As some of you know, I had already recommended him as guest conductor for a concert in our 1959-60 season, before it was decided that I should be

³Program, Third Concert, January 27, 1959, p. 16.

⁴Dr. John Mitchell, interview, July 13, 1972.

leaving you. Gary is the best friend I have in the United States, and I feel so happy to know that he will continue to further the growth of this orchestra.

We met at the Musical Academy of Siena, Italy, when we both took a course in conducting with the late Dutch conductor, Paul Van Kempen. It has been 12 years, but I still can't forget his interpretation of Brahms' third symphony at the final student concert. There was something more than a good student concert: it was an inspired, mature Brahms for a 22-year-old fellow.

After the concert (in which I conducted in public for the first time in my life), we went for a drink and we talked about music for a good part of the night. We became fast friends. When I decided to come to the U.S.A. years later, it was he who wrote me an affidavit to obtain the visa.

I heard him perform in Minneapolis later on, in a concert which was a triumph. Now I want to do anything possible to help him prepare for next season, which should be the culmination of our work of this year.

I am sorry to leave--but this is the life of a musician. What a joy to know that a conductor of the caliber of Gary Samuel will be continuing my work!⁵

⁵Piero Bellugi, Program, Fourth Concert, March 10, 1959, p. 19.

CHAPTER IV

GERHARD SAMUEL

The twelve year span of Gerhard Samuel's conductorship of the Oakland Symphony, from 1959 to 1971, brought significant growth and change to the group and to the cultural life of the community.

Samuel was born in Bonn, Germany in 1925 and came to the United States in 1939. His instrumental study was chiefly on the violin. He attended Eastman School of Music on a scholarship, and his studies included conducting. After a term in the U. S. military service, he studied with Paul Hindemith at Yale University, and for three summers studied conducting with Serge Koussevitzky and Boris Goldovsky.

Other conducting experience before coming to Oakland included the New Haven Symphony Orchestra, and as assistant and associate conductor to Antal Dorati in Minneapolis. His special activities in Minneapolis were the promotion of chamber music during the regular season through the organization of a "collegium musicum", and opera productions in the summer.

While the Orchestra had been operating on a budget of less than \$50,000 before he arrived, within the next two years under his leadership and the assistance of hundreds of dedicated people, the budget doubled to \$100,000 raising the orchestra to the metropolitan classification for the first time.

Within eight years, the number of programs presented each season more than tripled, and the quality of performance improved with each concert. At least three radio and news paper music critics were quoted in each program of Samuel's premiere season indicating the progress.

He initiated a Young Artist's Competition which began with a prize of playing with the orchestra the following season, but which gradually expanded to include remuneration of three hundred, five hundred, and one thousand dollars by 1968-69.¹ The competition was co-sponsored by the Guild and the Symphony Orchestra Association.

Samuel often wrote program notes for the concerts, or he would enlist a colleague who was knowledgeable about particular works. With an artistic sense, he designed covers for the programs in 1965-66 using a detail from a Roman sculpture.

¹Program, Fifth Concert, February 18, 1969, p. 10.

The first season's programs included a page entitled, "Conductor's Gossip Corner" in which he introduced personalities, talked about funding, about the music--especially the contemporary works he chose, and offered bits of information in an informal manner designed to make the audience feel as if they were members of the Association.

He established the first Oakland Symphony Chamber Orchestra in the spring of 1960 so the public could have an opportunity to hear numerous works for smaller ensembles.²

He accepted invitations to speak before women's clubs, service organizations, college and university groups, and business men and women, thus broadening public support.

Because of his strong desire to build future audiences, he believed that more students should be able to attend concerts. Samuel therefore increased the number and scope of Youth Concerts. Harold Youngberg, Supervisor of Music for Oakland Public Schools, who had been organizing these concerts for many years, then invited students from such surrounding communities as Berkeley, Alameda, San Leandro and Castro Valley. A short opera replaced one of the two orchestra concerts in each year's student series, and thousands of youngsters who had never before attended a concert or opera were enjoying that privilege.³

²Gerhard Samuel, Program Six, March 8, 1960, p. 15.

³Harold Youngberg, interview, Oakland, California, October 20, 1972.

Oakland experienced its first "sold out" concert March 14, 1961 with Isaac Stern as soloist in the Beethoven "Concerto for Violin and Orchestra," opus 61. By 1965-66, the entire season of sixteen concerts was sold out six months before the season opened.⁴

Knowing how composers valued hearing their works performed, Samuel made it a rule to include at least one contemporary, and often very experimental work, in each program. Many new works were premiered under his baton. He tried to prepare his audiences to accept new works by such comments as the following:

I hope that you enjoy the adventure in listening that your acquaintance with Arthur Berger's "Polyphony" provides. I urge you to listen with an open mind and an open ear. It is not any different from Beethoven than Jackson Pollock is from Rembrandt, and as we are getting used to five hour jet flights from coast to coast and as we cannot help being truly contemporary in our daily practical lives, let us not be "uncontemporary" in our relationship with the arts. Don't expect this music to follow familiar patterns: empty, therefore, your minds and let yourself enjoy the kaleidoscopic mosaic which Mr. Berger provides. Bits of color are strewn over a canvas, melodic lines are fragmented and pop up here and there, starting maybe in the cellos and taken up by the oboes, turned around by the flute and stretched by the trombones. Basic intervals hold everything together and lyric sections alternate with dramatic outbursts. Our performances of new

⁴Program, Second Concert, November 9, 1965, p. 10.

music place the Oakland Symphony on the list of musical organizations which truly contribute significantly to the cultural life of our country.⁵

Samuel even went so far as to repeat a short work on the same program inasmuch as repeated hearings often establish better understanding and acceptance. The program on February 9, 1960, opened with "Holofernes Overture, Opus 27 No. 1" by Gene Gutche, written in May of 1959. The overture was repeated at the end.⁶

Clifford Gessler, music critic of the Oakland Tribune was also concerned about helping audiences accept new music and used a similar reasoning in his review of the Fourth Concert, January 12, 1960. It was reprinted in the program for the Fifth Concert, February 9, 1960.

Arthur Berger's "Polyphony for Orchestra" was quite cordially received by the audience, though at least as much so in tribute to Maestro Samuel's achievement in conducting it as to the piece itself.... Maestro Samuel is to be commended for enterprise in spicing some of his programs with examples of contemporary creative work, balanced as they are with standard repertoire. It is thus that music is made to live, by keeping informed of current trends, bearing in mind that the standard repertory of today was also contemporary in its time, and much of it was then thought difficult to understand and often severely criticized. Such works of the present contemporary composers as survive to future generations will in turn become standard repertory and even be

⁵Program, Fourth Concert, January 12, 1960, p. 19.

⁶Program, Fifth Concert, February 9, 1960, pp. 3, 17.

called old-fashioned. While they are still new and strange, no one can say with complete confidence which ones will survive....⁷

Though not all members of the Board of Directors of the Oakland Symphony Association nor all in his audiences agreed that so much contemporary programming suited them well, nevertheless it brought national recognition to the Orchestra. In spite of this criticism, it is interesting to note that during the eleven years of his programming, the number of works written before 1900 outnumbered more than two to one all twentieth century works combined, including Debussy, Ravel, Strauss and other composers whose works are accepted as standard literature (See Appendix II).

In 1965, the Rockefeller Foundation made a grant to the Oakland Symphony Orchestra to provide four campus concerts for first performances of new American works and workshop programs. Paul Hertelandy, Oakland Tribune Music Critic, presented background for the announcement.

The great majority of local music-lovers may not have noticed it, but a record-setting tide of fresh new music is sweeping the Eastbay. If this season's "Eastbay tide" continues unabated, the area may well provide America's most navigable channel for modern music and its helmsmen outside of New York.

⁷Program, Fifth Concert, February 9, 1960, p. 17, from Clifford Gessler, Oakland Tribune, January 13, 1960, p. 16D, Vol. 172.

The incoming tide will excite some and repel others. Like it or not, an outlet for contemporary creative expression promises to add new excitement to the regular ebb and flow of Bach-Beethoven-Brahms cycles.

Charles Shere, Berkeley composer and music director of radio station KPFA, states flatly that outside of New York and perhaps Los Angeles, this area is already out in front nationwide with the performance of modern music.

Conductor Gerhard Samuel sees his Oakland Symphony playing a vital role. In fact, he finds his musicians so well trained in the rigors and variety of the moderns that the "very, very difficult" work by Alban Berg on this week's program actually requires less rehearsal than the Brahms Fourth Symphony.

...Three separate Rockefeller Foundation grants have been given to the Eastbay for the current year: ...yet another for four campus concerts (two in Berkeley) by the Oakland Symphony for first performances of new American works and workshop programs.

...Perhaps poet John Masefield foresaw the whole flood back in 1902 when he wrote, "...the call of the running tide is a wild call and a clear call that cannot be denied."⁸

The four compositions premiered were, "Mutations for Orchestra" by Richard Felciano, "Orchestra Piece 1961" by Richard Hoffman, "Sinfonia for Violin and Double Orchestra" by John Harbison, and "Music for Orchestra I-II" by Fredric Myrow.⁹

⁸Paul Hertelandy, Oakland Tribune, Sunday, November 7, 1965, p. 33EN, Vol. 179.

⁹Program, Seventh Concert, April 19, 1966, p. 17.

In October 1969 an announcement was made of another Rockefeller Grant to the Oakland Symphony.

The Rockefeller Foundation has awarded a special grant to the Oakland Symphony Orchestra Association to support a composer in residence for the 1969-70 season.

This orchestra was singled out for this honor because of the sympathetic surroundings it has provided for our living artists. The composer in residence will create a symphony for performance on our season and he will be our spokesman for new music in the community--and as such available to our audience, Build, Bay Area colleges and other educational institutions for occasional appearances as performer, lecturer and, of course, composer. We will endeavor to have various Bay Area groups perform as many of his works as possible. Best of all, the composer will have a great deal of time to compose!

Mr. Edward Applebaum of Long Beach, California, has been appointed to this post. An extensive biography introducing Mr. Applebaum will be published in the November programs.¹⁰

Continuing his crusade for new music, Samuel made a strong appeal to the public in the first program of the 1969-70 concert series.

The New York Philharmonic Orchestra has appointed Pierre Boulez to be its new permanent conductor. This is a move of great significance and a reason for pride to Oakland. Mr. Boulez is one of the most important avant garde composers of our day, and a well-known performer of contemporary music. Mr. Boulez promises Oakland-type programming in New York.

¹⁰Program, First Concert, October 14, 1969, p. 16.

When I took over the leadership of the orchestra in 1959 and inaugurated the programming policy that has put us on the international scene, we were trail blazing--today similar programs are pursued by many orchestras all over the country, as in Minneapolis, Seattle, Utah, Atlanta, Buffalo, and now New York.

This year we are pleased to introduce important new works and thereby participate actively in the development of the musical art which has been a never-ending series of first performances since time immemorial.

There is no greater stimulus to mental awareness than active listening to music. I urge you to listen to the "old" pieces on this year's programs, which constitute the majority of the compositions presented, as if you had never heard them before--and you will discover that possibly you had never listened to them and they had simply become comfortable, familiar patterns--the new music doesn't have to be accepted, but must be heard, absorbed intelligently, and hopefully, loved. This loving will advance your own ability to assimilate new experiences creatively--and even the act of intelligent rejection will have intensified your status of sentient being.

Let us enter this new season with a heightened awareness of our humanity and all that it implies.¹¹

Television and radio stations in the area covered special events such as competitions, young artists' auditions and regular performances. In the fall of 1969 KPIX, San Francisco, telecast a contest won by Bonnie Hampton, cellist,

¹¹Gerhard Samuel, Program, First Concert, 1969-1970 Season, October 14, 1969, p. 12.

who appeared with the Oakland Symphony as soloist in a special concert, March 22, 1960. During the 1961-62 Season, KSFR broadcast a benefit concert in April, 1962 for the Oakland Symphony featuring Madame Rosina Lhevinne playing Chopin's E Minor Concerto, also celebrating her eighty-second birthday. On October 22, 1963, station KKHI began broadcasting an hour segment of each of the subscription concerts. The 1963-64 Young Artist Competitions were televised on four Monday Evenings in April by KQED, San Francisco. The Orchestra performed the West Coast Premier of Leonard Bernstein's "Chichester Psalms" and David Amram's Cantata "Let Us Remember" in the Opera House for the National Biennial Conference of American Hebrew Congregations and it was telecast nationally on November 16, 1965. The Youth Chamber Orchestra directed by Robert Hughes appeared on KQED several times and its performance of a commissioned work, "Jewel Encrusted Butterfly Wing Explosions" by Robert Moran was viewed for several years on National Educational Television channels all over America.

In 1968, two major projects were undertaken to involve a larger segment of the community. Under the leadership of Edgar F. Kaiser, the Oakland Symphony set up a special summer program wherein one hundred disadvantaged young people of the East Bay area were employed for a special summer project to sell season tickets and solicit

direct contributions from members of the business community. Exact figures were unavailable, but the project was considered moderately successful. It was known as Y.E.S., Youth Employed for Symphony, and was repeated again in 1969.

The second event was a free Sunday evening concert by the Orchestra October 27, 1968 given at Castlemont High School in East Oakland and was made possible by a grant from Local 6 of the American Federation of Musicians. Mezzo Soprano, Betty Allen donated her services and the Guild served refreshments to the more than four hundred people who attended.

The 1969-70 Season was Samuel's final one with the Oakland Symphony Orchestra. The monthly Guild report December 2, 1969 included the following statement indicative of a trend toward boycotting of programs by some subscription members.

How embarrassing it is to note the frustration of single-concert goers when they see so many absentee subscribers' seats--empty! Especially after queuing in long lines to get the best seats still available at the box office.

Please, subscribers, if you know in advance that you can't attend, give or sell your tickets to friends (a good way to introduce new people to our orchestra!) or phone the box office between 7 and 8 p.m. Let us resell your seats for the benefit of the orchestra.¹²

¹²Program, Third Concert, December 2, 1969, p. 25.

Members of the Orchestra expressed feelings of confidence and highest regard for Gerhard Samuel. Typical of their feelings was a statement of Gary Smith, bass clarinetist, "Samuel was above and beyond anything else a professional person. Nothing ever got in the way of the music!"¹³

The October concerts of the 1970-71 season were cancelled. No advertising was sold for the entire season and the programs returned to the original format with its few essential facts, program, artists, orchestra personnel, association board of directors and in addition, contributors to the Ford Foundation Endowment Fund, Maintenance and Tribute Funds. Beginning with January, programs were by courtesy of one or two corporations and an anonymous member of the executive committee.

The final program of the 1970-71 season was directed by Samuel and contained a summary of his varied activities during the year as well as tributes to his work with the Orchestra.

. . . The high standards of performance set by Samuel and his interesting programming have brought the name of the Oakland Symphony into international prominence. Numerous new works were given their premieres under Samuel's leadership, and in June, 1970, the Oakland Symphony, under his baton, made its first commercial recordings.

¹³Gary Smith, telephone interview, May 11, 1973.

During his last season as Musical Director of the Oakland Symphony Orchestra, Samuel has also been Associate Conductor of the Los Angeles Philharmonic. He has conducted the Los Angeles Philharmonic during numerous subscription concerts, and in December, he opened the Philharmonic's special Beethoven Marathon on that composer's birthday.

Last fall Samuel opened the prestigious Monday Evening Concerts with a performance of Pierre Boulez' "Domaines", the first performance of that work not conducted by the composer.

In addition to all these activities, Samuel has been productive as a composer, "Looking at Orpheus Looking", a one-movement work for full orchestra, was composed for the Oakland Symphony Orchestra, and was to have been premiered on our cancelled October concerts. The composer conducted the world premiere with the Los Angeles Philharmonic in March. His "Relativity of Icarus" was presented this winter by the San Francisco Chamber Music Society at a concert honoring the composer's contribution to Bay Area music. The dramatization of the poem by Jack Larson is set for voice and eight instruments. It was filmed by KQED and televised in the Bay Area.

Maestro Samuel's appearance here this week marks his last as Musical Director of the Oakland Symphony. He and the Oakland Symphony have come a long way together, and he will be sorely missed.¹⁴

Perhaps the most eloquent tribute was paid to Samuel by the players themselves through their actions in preparing for the final concert.

As a farewell gesture to Gerhard Samuel, the members of the Oakland Symphony have donated their time for the preparation of his composition "Looking

¹⁴Program, Final Concert, May 4, 1971.

at Orpheus Looking", in order to make possible its performance. This seemed a fitting tribute to Maestro Samuel and an expression of the musicians' gratitude for his many years of dedicated leadership.¹⁵

¹⁵Oakland Symphony Players' Committee, Audrey De Silva, chairman. Program, Final Concert, May 4, 1971.

CHAPTER V

HAROLD FARBERMAN

By March 24, 1970, public announcement was made that Harold Farberman had been selected by the Conductor Search Committee from among 115 candidates considered to become the new musical director of the Oakland Symphony Orchestra beginning with the 1971-72 season.¹

Born in November 1929 and raised in New York City Farberman studied and performed proficiently on percussion instruments. He accepted a scholarship to Julliard, obtaining the position of solo show drummer in the Radio City Music Hall Orchestra while studying there. He joined the Boston Symphony Orchestra as percussionist-tympanist at 20 and continued there for the next twelve years. During this time, he studied composition and conducting at the Boston Conservatory of Music and obtained a Master's Degree in Composition. His conducting experiences include: Musical Director and Conductor of the Colorado Springs Symphony Orchestra, New Arts Orchestra of Boston, guest conductor of the New York Philharmonic, Denver Symphony,

¹Program, Sixth Concert, March 24, 1970, p. 20.

Miami Philharmonic, BBC Symphony, Symphony of Brussels, Stuttgart Philharmonic, and Kol Israel Orchestra in Jerusalem.

Because of an interest in the works of Charles Ives, Farberman prepared two programs on the music of Ives for National Educational Television in 1965-66. In addition he was awarded a \$10,000 recording grant in 1972 by the National Institute of Arts and Lectures to further the performance of Charles Ives' music. His wife, Corinne Curry, is a singer, and they have two children.²

Farberman announced a wide range of objectives some of which have been achieved. "The Farberman Sound" was played up during the first season and reviewers agreed his interpretations of some of the standard literature were uniquely his own. He felt the orchestra needed a new home in which to perform. Below is a report of the result of this goal from Harry R. Lange, President, Oakland Symphony Orchestra Association.

Just two years prior to the orchestra's creation, the Paramount Theater, at 21st and Broadway in Oakland, was dedicated as one of the great movie palaces of the era. 1972 has seen the purchase of this great hall by the Oakland Symphony Orchestra Association--a purchase made possible by two Board members who, together contributed the required purchase price. It is an artistically important structure in addition to being acoustically superb.

²Program, First Concert, October 17, 1972, p. A.

The Paramount will serve not only as the home for the Oakland Symphony, starting with the 1973-74 season, but additionally will be a performing arts center for the entire Bay Area.³

Cost of the theater was one million dollars, with an equal amount for refurbishing. An additional two million in contributions is being sought to create an endowment fund.⁴

Working closely with the Music Committee of the Symphony Association, Farberman has programmed recognized standard repertoire as well as contemporary works including some of his own compositions, "Blue Whale", "Greek Scene" composed for his wife, and "Initiation Ballet", performed April 18, 1972.⁵

Farberman has tried to integrate the orchestra personnel by including minority players, but so far none has auditioned. However, the Board includes in its own membership representatives of the black, oriental and Latin segments of the community. Scholarships are now available for talented students from these groups and some minority performers are training for symphony orchestra work in the Oakland Symphony Youth Orchestra under Denis deCoteau.

³First Program, October 17, 1972, p. M.

⁴News item in Oakland Tribune, May 27, 1973, p. 8 Vol. 183.

⁵Seventh Program, April 18, 1972 (no page number).

In an effort to widen interest in symphonic performances, Farberman instituted a series of summer concerts in the Oakland Parks in 1972 for which there was no charge. Voluntary contributions were accepted and many families attended, hearing symphony orchestra for the first time. Parks visited were Lake Merritt, De Fremery, and Knowland.

The 1972-73 season accomplished another Farberman goal: to present as soloists, members of the Symphony as guest performers. He also appointed three assistant conductors: Yair Strauss, Conductor of the Young People's Symphony Orchestra in Berkeley; Milton Williams, Director of Glee Club and Treble Clef choral groups, University of California; and the first woman ever to conduct Oakland Symphony Orchestra, Joyce Johnson, principal trumpet player with the Orchestra. He intends to continue this policy of using local talent. His closing statements to the public in the last program of the concert season reflected this goal. "While we continue to bring you the great names in music, we will also continue to pay homage on our stage to the deserving talents we call our own."⁶

Using television to launch the subscription campaign for 1973-74, Farberman used the Symphony and a large group

⁶Harold Farberman, Final Program, 1972-73, p. r.

of well-known Bay Area celebrities who volunteered to answer phones, accepting orders for season tickets. The two hour spectacular was presented May 22, 1973 and sold about ten thousand dollars worth of tickets.

CHAPTER VI

OAKLAND SYMPHONY CHORUS

It is interesting to note that during the 1800's, in cities throughout the nation, choral performances held an important place in cultural activities long before instrumental groups gained recognition. The traditional role of the orchestra during that period was that of an accompanying agent for choral performances. It was not until well after the turn of the century that the symphony orchestra won its emancipation and became the principal medium for the musical culture in America.¹

The Oakland Symphony Chorus was first organized in order to perform Beethoven's Ninth Symphony for the opening concert of the 1958-59 Season and Piero Bellugi wanted to have a resident chorus to perform choral works with the Orchestra. Previously, the Unruh Philharmonic Chorus or the Oakland Orpheus Choir had provided the choral parts for Oakland Symphony Concerts.

Byron Graber was the first director of the chorus, originally known as the Oakland Symphony Orchestra Concert

¹Siurua, Samuel Wasson, quoted from the Introduction to his Doctoral Dissertation, "History of the Indianapolis Symphony Orchestra". Indiana University, 1961.

Chorus. Born in Portland, Oregon, Graber came to the Bay Area as a child, studying violin in San Francisco. Later he studied with Naoum Blinder, and played in the Marin Symphony. After studying voice and appearing as baritone soloist with the San Francisco Municipal Chorus, Graber turned to choral conducting. At the time he was asked to organize the symphony chorus, he was Director of Music at the First Methodist Church of Oakland and President of the East Bay Chapter of the Choral Conductors Guild.²

The chorus included sixty voices representing many walks of life--business, homemaking, the schools, trades and professions. The musical experiences of the chorus members had been in church choirs, college and civic choruses. In addition to singing with the orchestra for three of the six concerts in the regular series, the chorus presented its own concert in the Oakland Auditorium Theater on February 17, 1959. The program included Gabrieli's "Jubilate Deo", Mozart's "Solemn Vespers of a Confessor", Britten's a cappella setting of "Hymn to St. Cecilia" and Graber's arrangement for chorus and small orchestra of the Polovetsian Dances from Borodin's opera, "Prince Igor." Soloists were selected from the choir itself.³

²Program, First Concert, October 28, 1958, p. 19.

³Program, Third Concert, April 14, 1959, p. 23.

Special acknowledgement was made for the services of Don Jones, accompanist who assisted with auditions in the previous summer and throughout most of the 1958-59 Season as well as to Byron Graber, both of whom received no remuneration except "joy in musical attainment" for all the rehearsals...⁴ Byron Graber was assistant to Gerhard Samuel for the 1959-60 Orchestra Season and remained with the chorus for two seasons--1959 to 1961--after which Robert Paul Commanday became director.

Commanday had been conductor of the University of California Glee Club and Treble Clef Societies for twelve years, directed a Northern California High School Honor Choir concurrently for two years and served as clinician and adjudicator for CMEA sponsored Choral Festivals. Before coming to California, Commanday studied at Harvard University and Juilliard School of Music. He taught at Ithaca College, New York; University of Illinois and conducted in radio, television and opera.⁵

The Oakland Symphony Chorus was at that time one of the few choruses in America supported entirely by the Symphony, and both organizations contained members representing other communities, principally from the East Bay.

⁴Program, Sixth Concert, April 14, 1959, p. 23.

⁵Program, Third Concert, December 5, 1961, p. 14.

During his third season as chorus master, 1963-64, Commanday organized a 40-voice choir within the large choir, to form a Collegium Musicum Choir which performed in San Francisco, at the Cabrillo Music Festival and the University of California in addition to singing with the Chorus in the regular series. Commanday's large chorus numbered a hundred and twenty voices, twice as large as the initial group under Graber.⁶

During the four years he served as chorus master, Commanday became the first guest conductor to direct the Oakland Symphony Orchestra since Samuel's arrival. This was the fourth concert of the 1965-66 Season, January 18, 1966. Having left the University of California in 1964 to work on the staff of the San Francisco Chronicle, he became chief music critic for that newspaper in 1966.

The responsibilities of his new work became more demanding until he relinquished the Oakland Symphony Chorus to Joseph Liebling in June, 1966.

Liebling is now in his seventh year as director of Oakland Symphony Chorus. Preparation and training for this work include degrees from Juilliard School of Music and Columbia University Teachers' College in New York, teaching positions at Antioch College, Ohio; Sonoma State University

⁶Program, Third Concert, December 3, 1963, p. 21.

and San Francisco Conservatory of Music in California and conductorships with college, community and professional groups.

The chorus went through complete auditioning when Liebling assumed his new role, and the more select group of about ninety voices continued performing three or four major works each season with the orchestra in addition to special concerts of its own. Notable were superior performances of Handel's "Israel in Egypt" with the Oakland Symphony Youth Orchestra in June 1972 and a Christmas Season Concert of the Bach "B" Minor Mass".

The Chamber Chorus, drawn from the larger group, performs regularly for the Marin County Renaissance Fair, prepares special literature for concerts throughout the Bay Area, and has produced a recording of Renaissance Music.⁷

Each season, the chorus performs at least three major works with the Symphony and continues to be an integral part of the Oakland Symphony organization.

⁷Personal interview, Joseph Liebling, San Leandro, November 25, 1972.

CHAPTER VII

OAKLAND SYMPHONY YOUTH ORCHESTRA

In the fall of 1958 one hundred qualified teen-age instrumentalists were selected from Northern California to serve as a clinic orchestra at the University of California in Berkeley. After one month's preparation, George Kyme of the music faculty at the University of California and E. Rollin Silfies, supervisor of instrumental music for Oakland Public Schools, had trained the orchestra for the clinic. They worked together for one full day under the direction of Stanley Chapple, from the University of Washington, and performed a concert in the evening. After the concert, it was decided to keep the group together to perform for the Music Educators National Conference Western Division Convention to be held in Salt Lake City, Utah in April 1959. The students were presented to the convention as the Northern California Honor Orchestra.

Many events were planned to raise transportation funds, and one of the most interesting was described as follows :

To help finance the Salt Lake trip, the orchestra gave a trial run kind of performance of Howard Brubeck's "Dialogues for Jazz Combo and

Orchestra." Howard's brother, Dave and his quartet appeared as the Jazz Combo in this semi-improvised work.¹

Among the selections played in Salt Lake City were, "Walk to the Paradise Garden" by Delius, and Symphony No. 5" by Mendelssohn. Both Kyme and Silfies conducted the group in Salt Lake City.

The following season, Sidney Griller, then on the University of California music faculty while his quartet was in residence, served as guest conductor of the young group.

George Kyme was born in McCurtain, Oklahoma in 1914. He studied violin and brass instruments, later attending Julliard to study with Louis Persinger. He earned his BA Degree from Oklahoma State University at Stillwater, his MA from Columbia and his Ph.D. from the University of California where he is on the faculty.

E. Rollin Silfies was born in Martinton, Illinois in 1914. He studied all the orchestral instruments, receiving his BA and MA Degrees from the University of Michigan. He taught in Michigan schools for ten years and has been with Oakland Public Schools for the past 26 years, currently serving as Music Consultant for Region III.

In the fall of 1960, the year after his appointment as conductor of the Oakland Symphony, Gerhard Samuel assumed

¹Dr. George Kyme, telephone interview, Berkeley, October 23, 1972.

the responsibility of the Northern California Honor Orchestra and it became an affiliate of the Oakland Symphony Orchestra. He conducted the group during the period 1960 to 1962 after which George Kyme again assumed the conductorship with E. Rollin Silfies acting as business manager until the spring of 1964.

Robert Hughes, third director of the Youth Orchestra, was born in Buffalo, New York, where he studied music. He attended and taught at the University of Buffalo later studying composition privately with Luigi Dalla Piccola. He came to California in 1961 to study with Lou Harrison, at which time his association with the Oakland Symphony Orchestra as Assistant Conductor began. Presently, he is Contra Bassoonist and Lecturer with the Symphony.²

When Hughes accepted its leadership in 1964, it became a chamber group of fifty-five members in contrast to the larger Young People's Symphony of Berkeley and California Youth Symphony of Palo Alto. As a chamber orchestra, it explored literature covering a much wider range of orchestral music including works from very early composers and achieved a higher performance level because of its exclusive nature.³

²Robert Hughes, telephone interview, Berkeley, California, May 10, 1973.

³Program, Second Concert, November 9, 1965, p. 20.

Annual tours began within the state, but soon expanded to include the Western United States and Canada. The Orchestra played for the Music Educators National Conference Biennial Convention in Seattle, Washington in March 1968 as part of a Canadian-Northwest United States tour. One of its works, a novel composition commissioned for the Orchestra by Robert Moran, was a multi-media piece which combined dramatic physical movement and aleatoric playing. The concert master was carried into the hall swathed mummy-fashion in sheeting, and movies of the students running through the streets of Oakland appeared on a large screen suspended above the players. The title, "Jewel Encrusted Butterfly Wing Explosions" was highly imaginative as were all the events connected with it. Many of the Music Educators listening became almost as involved in their concentration as were the performers and consequently were hardly prepared for the chorus of cat calls coming from their colleagues when the performance concluded. Ethel London, manager of the Oakland Symphony Youth Orchestra since 1964, told of the flood of letters from all over the United States and other parts of the world in response to this controversial work.

We received many letters condemning "Jewel Encrusted Butterfly Wing Explosions", but equally as many were full of praise. In fact, one letter

from Australia expressed the feeling that with such music there was really new hope for music.⁴

Other commissioned works included Ned Rorem's "Water Music", Henry Brant's antiphonal work, "Kingdom Come" for two orchestras, premiered by the Oakland Symphony Orchestra with the Youth Chamber Orchestra in the regular concert series, and Lou Harrison's "Pacifica Rondo". The latter work is in seven movements, each reflecting some part of the Great Pacific Basin. All the above compositions have been recorded by the Desto Recording Company and have been distributed nationally and internationally.

Many of the Orchestra's concerts were taped for delayed broadcast over Bay Area Radio Stations, KKHI and KPFA, while Voice of America broadcast them overseas. The Robert Moran work was filmed by National Education Television and viewed for several years in forty-four major cities in the United States and Canada. It was telecast with the screen divided into four sections, showing the many events which the audience had viewed simultaneously in the concert hall while listening to the sounds.

On December 6, 1968 the Youth Chamber Orchestra presented the premier performance of Gerhard Samuel's "No More Singing". In 1969, the Orchestra traveled into Arizona playing for numerous groups, including an Indian School. All tours were planned so that in addition to performances,

⁴Ethel London, telephone interview, November 7, 1972.

the young people visited sites of particular interest indigenous to the areas and became acquainted with the local people. In 1970, they prepared a concert of works by all black composers, traveling through the Southwest States, including Texas and Louisiana where they visited predominantly black colleges.

The Oakland Symphony Youth Orchestra purpose and method remain virtually the same today as described in a 1966 statement, except for the recent addition of its own Board of Directors.

The Youth Chamber Orchestra is a youth project of the Oakland Symphony Orchestra in cooperation with the high schools of the greater East Bay. Its purpose is to acquaint the gifted high school age musician with the vast repertoire of chamber orchestra literature and other appropriate works by means of performance of high artistic excellence. . . . Outside of the Association's financial help, the only other sources of revenue are ticket sales and concert program advertising.⁵

Retiring from this group in the Spring of 1970 to spend more time composing, Robert Hughes relinquished his baton to Denis deCoteau of the music faculty of California State University, Hayward. DeCoteau, present conductor of the Oakland Symphony Youth Orchestra, was born in New York City in 1930, receiving his Bachelor and Master of Arts from New York University. Stanford University awarded him the Doctor of Musical Arts Degree in 1964. Before joining

⁵Richard Ellington, Fact Sheet of the Oakland Youth Chamber Orchestra, October 7, 1966.

the staff at California State University, Hayward, deCoteau was associate professor of music at Grinnell College, Iowa. Some of his conducting experience included guest conducting the American Symphony and Symphony of the New World in Philharmonic Hall, New York. In 1969 he received the Pierre Monteux Conducting Award for a series of concerts with the San Francisco Chamber Orchestra. February 1, 1973 Mayor John H. Reading and the Oakland City Council presented him with a special commendation for excellent leadership and significant accomplishments contributing to cultural advancement in the community.⁶ He is presently co-conductor of the San Francisco Ballet. DeCoteau has earned the respect and admiration of his young charges and continues the tradition of innovative activities with the renamed Oakland Symphony Youth Orchestra, now numbering sixty-eight.

The Orchestra continued its tours through Northern and Southern California in 1970-71, playing on college campuses. It recently completed the most ambitious tour of all in September, 1972 participating in the Herbert von Karajan International Festival of Youth Orchestras in Berlin, Germany, placing fourth among the ten competing groups. While in Germany, the orchestra was invited to Mainz as guest of the Rhineland Pfalz Government which

⁶Denis deCoteau, telephone interview, Hayward, May 22, 1973.

sponsored the trip. The young students played a completely different program from that of the Karajan Festival, and were further honored by the townspeople and government officials at a formal banquet and reception after the concert.

Financial support for the Youth Orchestra comes from the sponsoring Oakland Symphony Orchestra Association which remunerates the Conductor and General Manager, and furnishes office space and equipment. In addition to this basic aid, the Parents' Auxiliary, formed in October 1965, sells tickets and program advertising. It also provides publicity and organizes out-of-town concerts. Parents pay a registration fee of \$105, while other funds are solicited through private donations, clothing sales and grants from sources such as the National Endowment for the Arts. A few scholarships are available for students who have ability but can't afford to pay the registration fee.

The Youth Orchestra holds auditions in September and students who play in their own high school orchestras are eligible. The season runs concurrently with the school year presenting thirty to thirty-five concerts. The Orchestra rehearses three to four hours each week at Oakland Technical High School.

Ten members of the Youth Orchestra have gone on to play in the Oakland or other symphony orchestras. A few

play with famous jazz groups such as Stan Kenton and Lionel Hampton.⁷

A major goal of director deCoteau is to broaden the scope of his programming to include regularly the music of non-white composers. Among such composers have been the following: Chou Wen-Chung, Clarence Cameron White, Silvestre Revueitas, and Stephen Chambers.⁸

⁷Ethel London, telephone interview, Oakland, California, October 18, 1972.

⁸Denis deCoteau, personal interview, Hayward, California, October 23, 1972.

CHAPTER VIII

THE OAKLAND SYMPHONY GUILD

In the fall of 1955, Mrs. Orley See encouraged the formation of the Women's Auxiliary of Symphony Association to assist the Orchestra. One of the group's efforts was to solicit advertising for the programs. Eight women were listed in the programs as officers and committee chairmen from November 1955 until November 19, 1957 after which time the group was disbanded.¹

Throughout the Silver Jubilee Season, 1958-'59, the Lakeview Junior Women's Club made a project of supporting the Oakland Symphony, voluntarily assisting the Orchestra and newly formed Chorus with clerical jobs, aiding promotional activities, and sponsoring its own fund-raising events. One unusual event in February, 1959, was a "Night in Italy," a dinner, entertainment and dancing featuring a special Italian sauce concocted for the occasion by Conductor Bellugi.²

When Gerhard Samuel was engaged as conductor in 1959, he requested that the Board of Directors organize a

¹Dr. John Mitchell, Interview, July 20, 1972.

²Program, Second Concert, December 16, 1958, p. 15.

Women's Guild which would aid the Orchestra in all its activities and fund-raising endeavors. Acting manager, Lisa Ancona made this her first objective. The organizational meeting was held on August 3, 1959, followed by a tea at the home of Mrs. George Havas, August 21, to enlist the aid of the leaders of the most important women's organizations in the East Bay. The initial fund-raising event was a benefit luncheon-fashion show given by Saks Fifth Avenue on October 2, 1959 in the new Straw Monkey Room of the Claremont Hotel in Berkeley. A complete collection of fashions and furs was modeled by East Bay club women with the assistance of Guild members. An original Dior gown, a case of champagne, and perfume were awards of the afternoon. The following Sunday, a wine tasting party was held in the Cascade Room of the Lake Merritt Hotel. A black tie dinner was also held in the Cascade Room before the first concert of the 1959-'60 season.³

Beginning with only nineteen enthusiastic women, the Guild soon began to grow. Meetings were held every Monday at 10 a.m. in the Blue Room of the Lake Merritt Hotel and plans were made for a variety of Guild-sponsored fund-raising events. Most significant of these was the Premier Allegro Ball at the Hotel Claremont in Berkeley, Friday, May 13, 1960. It was jointly sponsored by the Symphony Guild and

³Program, First Concert, October 14, 1959, p. 7.

the Junior Chamber of Commerce. Included in the evening's entertainment were a Continental Buffet, a Latin American Band, a Jazz Combo, and Ballroom Dancing, all taking place simultaneously in various locations throughout the hotel. Guests could move freely from room to room during the evening.⁴ The Allegro Ball became an annual affair and remains one of the major fund-raising social events of the Concert Season.

Guild activities were reported each season in the programs, revealing originality and unceasing efforts by its members. It would be impractical to enumerate all the events, but typical functions included:

1. Subscription Campaigns to sell season tickets.
2. Annual Fashion Shows.
3. Membership Teas.
4. Bridge Luncheons.
5. Rummage Sales.
6. Post-Concert Champagne Receptions.
7. Co-Sponsorship with the Oakland Symphony Orchestra Association of the Young Artist Award Competitions.
8. Refreshments for the Orchestra at the Dress Rehearsals.

⁴Program, Seventh Concert, April 12, 1960, Middle of program.

9. Establishment of the Tribute Fund with acceptance of Memorial Gifts therefor.

10. Pre-Concert Dinners.

11. Articulation in the Ford Foundation Endowment Fund Drive.

12. Special Christmas Card Sales.

13. Sale of a Cookbook of favorite dishes of famous Musicians.

14. A party for the musicians at the end of each season, now including an entertainment for the Youth Symphony as well.

Particularly noteworthy are the following events:

1963-'64, "Pops Parisienne", featuring Lucille Ball and Ruth Slenczynska, held in the Auditorium Arena with refreshments, a midnight Buffet Supper and dancing after the concert.⁵

1969-'70, A Follies, "Way Off Broadway" in which members and talented local people shared honors.⁶ "Meet the Designers", June 20, 1970, in which eight internationally famous designers presented their latest fashion designs.⁷

⁵Program, Seventh Concert, April 14, 1964, p. 15.

⁶Program, Fifth Concert, February 1970, p. 21.

⁷Program, Eighth Concert, May 1970, p. 13.

1970-'71, "Crescendoes", parties where each guest must in turn have another party with one less guest.⁸

Gold Baton Ball to meet Harold Farberman, February 20, 1971.⁹

1971-'72, "The Sale", attributed to Irene Sargent, member of the Guild and Oakland Symphony Association Board of Directors. She donated new clothing from her couturier shop which had been unsold at the end of the season. She also enlisted similar contributions from her colleagues so the Guild had a large collection of beautiful new dresses to sell at a fraction of the retail cost. Eighteen thousand dollars was realized in this highly successful venture, and the Guild expects to double this figure in the "Sale" planned for the Spring of 1973, to be held in the Symphony's new home, the Paramount Theater Lobby.¹⁰

1972-'73, "Auction and Sale", similar to the previous year's event. Twenty-two thousand dollars was cleared on this fund raiser.

Young Artist Award Competition, in its fourteenth year is organized and executed by the Guild, aided

⁸Program, Fifth Concert, February 1971, Inside back cover.

⁹Ibid., p. 4.

¹⁰Mrs. J. D. Howard, Guild President for 1972-'73, Telephone Interview, November 24, 1972.

financially by the co-sponsoring Symphony Association and granting \$1,000 to the winner. Even more coveted than the money is the contract to play with the Orchestra in a set of three concerts the following season. This year's winner was Hans Boepple, pianist. The competition alternates between piano and strings.

The Guild's history is a tribute to the energies of hundred of women donating their time and means freely to stimulate interest in and encourage support of the Oakland Symphony Orchestra. The membership now totals four hundred women, and luncheon meetings are held each Monday before the regular Subscription Concerts.

CHAPTER IX

FUNDING THE OAKLAND SYMPHONY

All Oakland Symphony Association funds are administered by a representative Board of Directors selected from the community, numbering seventy, having particular administrative or technical abilities and capable of making or obtaining large contributions. Of major concern to the Board is the problem of financing the Orchestra's operation.

In 1935, the first season, when all players except ten union members performed without remuneration, there were expenses to be met such as honoraria to the conductor, union pay to the ten professionals, printing of programs, and rental fee for the Oakland Auditorium Theater.

Public support for the Orchestra was enlisted in the form of sponsorships. By March, 1935, three hundred sponsors had guaranteed the continuance of the Orchestra for three years.¹ Sponsors were listed in one program each season for the first twenty-five years.

During the first season, subscriptions were sold for ten dollars granting four tickets to each of four concerts. Also, during the first season, Edwin W. Ehmann

¹News Item, Oakland Tribune, March 22, 1935, p. 11, Vol. 122.

and Axel Warenskjold each established a trust fund from which only the dividends were available for use as income. The Ehmann and Warenskjold Trusts, consisting of a portfolio of investments, are administered by a seven member Board of Trustees elected each year at the Annual Meeting of the Symphony Association Board of Directors in June.

Operating on a comparatively small budget for the first twenty-five years, the Oakland Symphony was classified as a Community Orchestra. Soloists who performed with the Symphony received nominal remuneration of \$300 to \$500 which was paid by Ehmann.

There are at least two documented instances when a concert could not go on until there were sufficient funds to pay the players. Individual Board Members drew from their personal savings. One member who prefers to remain anonymous withdrew \$800 in May, 1953 and \$500 in March, 1954.² During the 1960-61 season, Mrs. George Havas entered one Board Meeting a little late only to learn that there were insufficient funds to pay the players for the following concert. Saying, "Musicians must be payed," she took out her checkbook, making a large contribution, after which other Board members did the same.³

²Quoted by John A. Mitchell in personal interview, Oakland, May 31, 1973.

³Robert Kelligar, Oakland Symphony Symphony Manager 1960-71, quoted in a personal interview with Richard Ellington, Oakland, May 30, 1973.

It was noted by John Mitchell that various fund-raising efforts enabled the Board to pay off the deficit each year and remain solvent. However, at one crucial point in 1957 when the Association was in serious financial trouble, it was suggested that the San Francisco Symphony should come to Oakland and present a concert series in place of the Oakland Symphony. Fortunately, enough Board members had faith in their own organization so that sufficient money was raised in one meeting to keep the Oakland Symphony Orchestra functioning.⁴

Until the 1958-59 season, contributors were classified as sponsors or patrons with no apparent difference in terminology, but during that season, definite categories were established as follows:

Regular Membership - \$20 for 2 tickets

Sponsor's Membership - \$50 for 4 preferred tickets

Patron's Membership - \$100 for 4 preferred tickets

Contributor's Membership - \$500 for 4 preferred tickets (included the right to attend rehearsals and reception for guest artist and conductor).

Benefactor's Membership - \$1,000 for a choice of up to 25 seats and the above privileges.

Sustaining Membership - \$2,500 and up for a choice of up to 25 seats and the above privileges.

⁴John Mitchell, personal interview, Oakland, July 13, 1972.

All contributors were listed in every program and during the Silver Jubilee Season (1958-59), the number increased 30% in addition to substantial support from the business community for the first time.

In 1959 when Samuel became music director, there were still orchestra members who gave their time without compensation and others who received a fee covering only a small amount of the time they actually spent in rehearsal and performance. One of his first goals was to make the Orchestra fully professional by paying all Orchestra members. Another was to organize a Guild to build audiences through selling season subscriptions in advance and to establish other income producing events. Associate Memberships were offered for \$10 during the 1959-60 season with a free Columbia LP record as added inducement.⁵

A review of the programs after 1959 revealed an aggressive appeal for enlarged individual and community support. Excerpts from a letter to the public in November 1960 by E. L. Buttner, President of the Oakland Chamber of Commerce describe this effort:

...However, the continued existence and growth of the Oakland Symphony can only be achieved through the active support of the business community. As with every orchestra in the United States, the Oakland Symphony can cover only a

⁵Program, Fourth Concert, January 12, 1960, p. 20.

small part of its expenses through ticket sales. The present budget of \$100,000 provides for only \$25,000 as the highest possible income from ticket sales. In recognition of its artistic achievements and importance to the community, the Oakland City Council has voted a \$10,000 grant to the Orchestra...Civic pride, cultural betterment, and the creation of a favorable environment that attracts new business to the community are the intangibles justifying such support.⁶

Membership categories for the Association were altered in the 1960-61 season as follows:

Active Member - \$20 to \$49

Supporting Member - \$50 to \$99

Sustaining Member - \$100 to \$249

Musical Chair Endowment - \$250 to \$499
Sponsor

Donor - \$500 to \$999

Patron - \$1,000 and over

Another change was made in the 1963-64 Season with fewer categories for Symphony Association membership:

Patrons - \$1,000 and over

Benefactors - \$500 to \$999

Sustaining Members - \$100 to \$499

From 1958-59, every program in successive seasons listed the Patrons, Sponsors and Subscribers to the Oakland Symphony Association, expanding to include other particular contributions such as to the Maintenance Fund beginning in

⁶Program, Second Concert, November 16, 1960, p. 14.

1965, the Tribute Fund and the Ford Foundation Matching Fund in 1966.

In 1965 an important new development effected the financing of symphony orchestras throughout the country. The Ford Foundation announced a sizeable grant for symphony orchestra support with the following objectives:

To advance quality by enabling more musicians to devote their major energies to orchestral performances.

To strengthen symphonic organizations and enlarge the audience for orchestral music by permitting the orchestras to increase their seasons. This increase may include more tours and more school, neighborhood, and suburban concerts.

To attract more talented young people to professional careers by raising the income and prestige of orchestra members.

The Foundation hopes that general improvement of the conditions of the symphony player will serve as an inducement to the many fine musicians now in training to go into this field, rather than to turn to music teaching (as most are doing today) or to leave music altogether. With orchestral job opportunities increasing in number and in attractiveness, one can look forward with confidence to the continued improvement of American orchestras at all levels.⁷

The Foundation made agreements with many orchestras in the United States to grant funds on condition that within five years each orchestra would match them in various ways. Conditions of the grant as it applied to the Oakland

⁷Publicity release, Ford Foundation, October 22, 1965.

Symphony were explained by Richard Ellington, member of the office staff from 1964-1972.

The Ford Grant was in three parts. a) From June 30, 1966 to June 30, 1971, Oakland Symphony Orchestra Association must raise one million dollars to match the one million granted them by Ford Foundation. During this time, the interest on the one million was to be available for the Orchestra to use. After June 30, 1976, the total two million reverts to the Oakland Symphony to be used free and clear, b) A free grant of \$250,000 at the rate of \$50,000 a year was made for Orchestra use, c) \$100,000 in Developmental Funds were made available to be used for innovative ideas. The Orchestra had to submit ideas and budgets for approval. Kurt Salomon was appointed to direct Developmental activities. Two ways in which these funds were used were for broadcasts on non-commercial radio, KPFA for three years and to provide for an orchestral performance in connection with the Oakland Symphony Orchestra Association's Young Artist Award Competition Finals for three years.⁸

In 1965 the Board of Trustees changed its investment policies, maintaining a relatively conservative portfolio, but diversifying its interests in order to increase the return from the Trust Fund. The wisdom of this policy reflected a substantial increase within the next few years.

Inasmuch as the Oakland Symphony Orchestra Foundation capital funds are not available to the Association, they are not reflected in any of the financial statements or audits. However, accrued dividends appear as income. Income from

⁸Richard Ellington, Personal Interview, Oakland, June 20, 1972.

the Trust Fund was as follows:

Year ending June 30, 1967	- \$13,196
1968	- \$13,239
1969	- \$13,537
1970	- \$14,211
1971	- \$20,118
1972	- \$19,000

No audit was made before 1966-67 for the Board of Directors had always selected a Certified Public Accountant as Treasurer and never felt an audit to be necessary. However, outside audits began that season because terms of the Ford Foundation Grant required them.

A public statement was issued by the Association September 22, 1971 stating that \$250,000 was needed for operational expenses for the coming season. The 70 Board members pledged \$60,000 of their own funds, leaving \$190,000 to be contributed in the following manner: \$90,000 from individual donors, \$75,000 from business and industry, and \$25,000 from special events.⁹

In 1972, from the National Endowment for the Arts to present concerts using local artists as soloists and to commission new works for the Orchestra, the Oakland Symphony

⁹ Fact Sheet, Symphony Office, Oakland, September 22, 1971.

received \$15,000, and enough money remained to include a ninth set of three concerts.

The following tables contain figures pertaining to and clarifying the funding of Oakland Symphony Orchestra.

Table 1
The Budget (Selected Figures)

	1967-68	1969-70	1970-71	1971-72	1972-73 (to Apr. 30)
GROSS EXPENDITURES	\$431,277	\$559,290	\$528,998	\$565,900	\$540,400
Earned Income (Total)	140,294	164,450	136,725	134,700	- - - -
Season Ticket Sales	93,027	90,632	69,575	92,800	97,900
Single Ticket Sales	15,866	13,841	16,722	17,700	11,500
Program Advertising	8,627	8,904	2,000	- - - -	- - - -
Out-of-Town Concerts	6,300	18,839	16,493	10,400	2,000
Youth Concerts	16,474	21,393	16,736	11,500	- - - -
Pops, Summer Concerts	- - - -	- - - -	15,199	- - - -	16,800
OPERATIONAL DEFICIT:	\$290,983	\$394,840	\$229,403	\$239,300	\$230,400
Funding the Deficit:					
City of Oakland Grant	\$ 15,000	\$ 25,000	\$ 40,000	\$ 25,000	\$ 40,000
Alameda County Grant	2,500	2,500	2,500	2,500	- - - -
Endowment Income	18,928	14,211	20,118	23,600	14,000
Maintenance Fund	143,147	187,594	193,888	218,700	224,900
Other Income	9,224	52,056	25,903	65,000	1,000
Ford Expendable	50,000	50,000	50,000	50,000	- - - -
Ford Endowment	47,180	47,354	44,467	55,400	51,600
Guild Fundraising	- - - -	22,627	20,028	34,000	34,400
Percentage of Earned Income to Total Expense	33%	29.4%	26.2%	23.8%	28.65%

Figures are on a fiscal basis. The 1972-73 season fund figures were not yet available as of June 8 when this was compiled.

Table 2
Concert Attendance

	1967-68	1969-70	1970-71	1971-72	1972-73
Total Number of Concerts	40	41	37	33	42
Total Attendance, All Concerts *	61,000	58,800	57,650	46,080	40,509
Number, Season Tickets Sold **	3,848	3,587	3,236	4,200	3,644

* Attendance figures include Youth Concerts.

** Season Tickets sold figures do not include Youth Concerts.

Table 3

Orchestra Personnel Salaries
(Minimum Union Scale)

	1967-68	1969-70	1970-71	1971-72	1972-73
No. of Rehearsals + No. of Concerts *	5 + 3	5 + 4	5 + 3	5 + 3	5 + 3
Pay per Set (Plus 5% Pension)	\$165	\$225	\$214	\$225	\$236
No. of Sets per Season	8	8	8	9	9

* One set consists of the number of rehearsals plus the number of concerts.

CHAPTER X

CONCLUDING STATEMENTS

From its inception as a Community Orchestra in 1935, the Oakland Symphony has known a steady growth, relying mostly on private philanthropy to support its operation. The thesis has examined this growth in some detail through the 1972-73 Season. Important developments nationally have strong implications for the Oakland Symphony and other American orchestras.

In 1965 the United States Government established a National Endowment for the Arts indicating its support of the Fine Arts in American culture. Appropriations more than doubled each year after the initial \$2.5 million, reaching \$38 million in fiscal 1973. As more funds became available, orchestras, opera and ballet companies, and theaters were able to expand their performances to include larger segments of the American public. Growing financial support and concert attendance were revealed in annual American Symphony Orchestra League reports. Radio and television symphony performances also increased locally and nationally. The J. F. Kennedy Center for the Performing Arts, dedicated in Washington, D. C. September 8, 1971, set a national standard for other cities to emulate while providing a home for

National Festivals of the Arts. This important break-through has encouraged other communities to offer more cultural events to their citizens, and performing arts centers are being created.

With a new performing arts center of its own in which to rehearse and perform, Oakland Symphony Orchestra will no longer rehearse in the schools or perform in a rented hall. Association President Harry Lange says the Orchestra will concentrate on improving the quality of performance, presenting more famous soloists and seeking to widen the area it now serves to include the whole East Bay. The 1973-74 Season will be devoted to establishing the Paramount Theater as a true center for the performing arts.

It is possible that in future seasons when these goals have been achieved, the Orchestra may seek other means of expression such as an exchange with the San Francisco Symphony or tours of the United States and other countries.

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San Francisco Examiner, January 20, 1935.

E. INTERVIEWS: PERSONAL AND TELEPHONE

Begier, Henry. Hayward, California, October 11, 1972.
Trumpeter with YMCA Symphony, 1933-35, with Oakland Symphony, 1935.

Commanday, Robert. Berkeley, California, October 22, 1972.
Director, Oakland Symphony Chorus, 1962-1966.

De Coteau, Denis. Hayward, California, October 23, 1972.
Conductor, Oakland Youth Symphony since 1970.

Ellington, Richard. Oakland California, June 20, 1972.
Office Staff, Oakland Symphony Orchestra Association for eight years until resignation, July, 1972.

Hillegas, Miriam. Oakland, California, July 26, 1972.
Wife of Ralph Hillegas, Orchestra Manager for 17 years

Howard, Mrs. J. D. Piedmont, California, November 24, 1972.
President, Oakland Symphony Guild, 1972-73.

Hughes, Robert. Berkeley, California, October 22, 1972.
Assistant Oakland Symphony Conductor to Gerhard Samuel, Conductor of Oakland Youth Chamber Orchestra 1964-1970.

- Kolvig, Richard. Oakland, California, June 20, 1972.
Music Librarian, Oakland Public Library.
- Kyme, George. Berkeley, California, October 22, 1972.
Conductor of Northern California Honor Orchestra,
- Lange, Harry R. Telephone Interview, Oakland, June 5, 1973.
- Liebling, Joseph. San Leandro, California, November 25,
1972. Conductor of Oakland Symphony Chorus since 1966.
- London, Ethel. Oakland, California, November 7, 1972.
Manager of Oakland Youth Symphony Orchestra.
- Mitchell, John G. Oakland, California, July 13 and 20,
1972. President of Oakland Symphony Association 1949-
1958, continuing as a member of Board of Directors.
- Shervey, George. San Jose, California, October 16, 1972.
Tympanist with YMCA Orchestra and Oakland Symphony.
- Smith, Gary. Oakland, California, July 14, 1972 and May 11,
1973. Bass Clarinet player with Oakland Symphony
since 1960.
- Wagner, Ralph O. Oakland, California, October 9, 1972.
French Horn player with the YMCA and Oakland Symphony
Orchestras. Member of Executive Committee with the
first Board of Directors until May, 1953.
- Youngberg, Harold C. Oakland, California, July 13, October
20, 1972 and May 5, 1933. Music Coordinator, Oakland
Public Schools, 1951 until retirement June, 1972, of
the Oakland Symphony Orchestra Association Board of
Directors, 1951 to the present.

APPENDIX A

Oakland Symphony Orchestra Personnel
January 28, 1935

VIOLINS :

Terrell, Jack, Concertmaster
Ennerson, Montana Mahan,
Princ. 2nd Violin
Amneus, Thomas
Bonsack, Daniel
Bozonier, Adolph
De Voe, Irwin A.
Kelley, Evangelina A.
Kline, H. D.
MacBeth, Roy
Maddern, Patricia
Marvevich, Michael G.
Minear, Leon
Reihl, Merian
Relich, Victor
Schreiber, Oskar
Schwartz, A. C.
Sherwood, Warner H.
Steinberg, David
Tait, Philip C.
Umbraco, Raymond
Watson, Laure Lee
West, Philip
Wilcox, Harry
Winn, Nancy
Yockey, Paul
Zahlout, Alfred

BASS :

Chilton, Roy
Gilbert, Norman
Holt, L. S.
Jabes, Edward
Johnson, Reuben
Razanno, Elso
Schmidt, Robert E.

VIOLAS :

Alves, George
Colby, Eugene
Dascall, Gertrude
Hopkins, Elizabeth
Mears, Sascha Naranka
Pulvino, Joseph
Tallman, H. L.
Tobin, Marjorie
Van Kirk, Margaret
Vdovin, Alexander

CELLOS :

Boehme, Mary
Cadwell, Mary
Cugley, Sylvia
Dimm, Dorothy Dukes
Hudd, Laura
Melville, Leon Henderson
Menefee, Grace
Schmidt, Nelda
Sherwood, Mary
Vilalpanda, W.
Wills, Elizabeth

PIANO :

Alexander, Alice
Eastwood, Howard

APPENDIX A (Continued)

FLUTES:

Asher, John R.
 Ginn, J. R.
 Hertzog, Boulton
 Leach, F. Campbell
 Philips, Paul
 Weitzel, Ruth

OBOES:

Beardsley, W. E.
 Benkiser, Henry
 Ogden, Forrest

CLARINETS:

Dobbins, B. J.
 Maryatt, Bradley
 Popcock, William

BASSOONS:

Blain, Claude
 Dearborn, Elmer
 Maryatt, Rachael
 Perez, M. T.

HORNS:

Brunberg, Walter
 Carrai, Alvaro
 Stewart, Lynn
 Wagner, Dr. Ralph O.

TRUMPETS:

Begier, Henry
 Hansen, Carl
 Lawrence, Ronald
 Snyder, Christine

TROMBONES:

Alexander, James
 Borello, Carlo
 Stevens, Wes

TUBA:

Swanberg, Harry A.

TYMPANI:

Shervey, George C.

PERCUSSION:

Pickenhahn, Thomas
 Hartt, Albert O.

LIBRARIAN:

Ogden, Forrest
 Tabb, Frank G.

APPENDIX B

Oakland Symphony Orchestra Association
Officers and Board

1935 Season:

E. W. Ehmann, President

Vice Presidents

Mrs. F. L. Burckhalter
Harvey B. Lyon
Wm. O. Morgan

J. Frederic Ching, Secretary

Ralph T. Fisher, Treasurer

Finance Committee

E. W. Ehmann
Russell Lowry
Louis Scheeline

Executive Committee

Jos. N. Borroughs
Miss Annie Florence Brown
Dr. Daniel Crosby
J. W. Garthwaite
R. A. Leet
Mrs. Harry East Miller
Mrs. Stanley Moore
Dr. Ralph O. Wagner

Public Relations Committee

J. Frederic Ching
Mrs. Homer B. Maris
Orley Sec

Directors:

Mrs. Wallace Alexander
Mr. Chas. A. Beardsley
Miss Annie F. Brown
Judge Everett J. Brown
Mr. J. N. Borroughs
Dr. Daniel Crosby
Dr. C. A. Dukes
Mrs. E. W. Ehmann
Mrs. Ralph T. Fisher
Mr. Raymond C. Force
Mr. J. W. Garthwaite
Mr. R. A. Lett
Mrs. Harry E. Miller
Mrs. Stanley Moore
Mr. A. J. Mount
Mr. A. Leslie Oliver
Major W. S. Overton
Dr. George G. Reinle
Mrs. Bert C. Scott
Mr. E. J. Sweetland
Mr. Lionel Wachs
Dr. Ralph O. Wagner
Mr. F. W. Wentworth
Mrs. Dwayne Young

APPENDIX C

Presidents, Oakland Symphony
Orchestra Association

1935-1949	Edwin W. Ehmann
1949-1957	John A. Mitchell
1958-1961	Harry R. Lange
1961-1962	Thomas M. Price
1962-1964	Philip D. Bush
1964-1968	J. Allen Bray
1968-1970	Albert P. Heiner
1970-1971	Herbert M. Sandler
1971-1973	Harry R. Lange

Chairman of the Board, Edgar F. Kaiser,
serving since 1963.

APPENDIX D

Oakland Symphony Youth Orchestra Conductors

1959-1961	George Kyme (N. Calif. Honor Orchestra)
1961-1963	Gerhard Samuel (N. Calif. Honor Orchestra)
1963-1964	George Kyme (N. Calif. Honor Orchestra)
1964-1970	Robert Hughes (Oakland Youth Chamber Orchestra)
1970-1973	Denis deCoteau (Oakland Symphony Youth Orchestra)

APPENDIX E

Oakland Symphony Chorus Directors

1958-1961	Byron Graber
1961-1966	Robert P. Commanday
1966-1973	Joseph Liebling

APPENDIX F

Officers of Women's Auxiliary

1955-1957	Rudolphine Radil
1957-1958	Mrs. James Arthur Bishop
1958-1959	Mrs. Ronald B. Madison (President of Lakeview Junior Women's Club)

APPENDIX G

Presidents of Oakland Symphony Guild

1959-1960	Mrs. Anthony Bilotti
1960-1961	Mrs. Thomas K. Kendall
1961-1962	Mr. R. E. Slingluff
1962-1964	Mrs. George Havas (Recipient of the 1965 Steinway Award, for the individual doing the most for music in the community.)
1964-1966	Mrs. Stuart Squair
1966-1968	Mrs. Meyer Diamond
1968-1970	Mrs. Raynor E. Gimbal, Jr.
1970-1972	Mrs. James Y. Smith
1972-1973	Mrs. J. D. Howard

APPENDIX H

A Survey of the Literature Performed by
the Oakland Symphony from 1935 to 1973

Composer Categories	Orley See (1935-58) 25 years	Piero Bellugi (1958-59) 1 year	Gerhard Samuel (1959-71) 11 years	Harold Farberman (1971-73) 2 years
Total Compositions Played	579	22	243	56
Baroque	5 (1%)	- - -	14 (6%)	1 (2%)
Classical (1750-1827)	51 (9%)	6 (27%)	74 (30%)	7 (12%)
19th Century	353 (61%)	6 (27%)	60 (25%)	20 (36%)
20th Century American	80 (14%)	4 (18%)	15 (6%)	10 (18%)
20th Century Non-American	33 (5%)	6 (27%)	63 (26%)	11 (20%)
20th Century California	57 (10%)	- - -	17 (7%)	7 (12%)

The Table includes compositions performed as well as repetitions of the same works, revealing the preferences of each conductor. It also possibly reflects to some extent the musical tastes of the audiences over the years.

APPENDIX I

Oakland Symphony Orchestra Guest Artists (Includes the Youth Artists and Guest Conductors)

1935 Series:

Roberta Ingram, Soprano
Mary Robin Steiner, Pianist
Jack Terrell, Violinist
Analee Camp, Violin cellist

1936 Series:

Mildred Baldwin, Soprano
Wanda Krasoff, Pianist
Carol Mills, Violinist
Daniel Bonsack, Violinist

1936-37 Series: (Spec. biography on See)

Philip Nelson, Pianist
Esther Anderson, Dramatic Soprano
Flora Boyd, Pianist
Harold James, Baritone

1937-38 Series:

Virginia Morgan, Harpist
Dr. Henri Sheffoff, Baritone
Harold Logan, Pianist
Charles Wakefield Cadman, Composer-Pianist
Alma Michelini, Soprano

1938-39, Fifth Season:

Marsden Argall, Baritone
Olga Steeb, Pianist
Julian Oliver, Tenor
Verna Osborne, Coloratura Soprano

1939-40 Sixth Season:

Marie Mikova, Pianist
 Catherine Rue, Contralto
 Frederick Kruse, Violinist
 Reah Sadowski, Pianist

1940-41 Seventh Season:

Allan Roders Lindquist, Tenor
 Wanda Krasoff, Pianist
 Elwin Calberg, Pianist
 -----No Artist, first YPC
 Peggy Turnley, Soprano

1941-42 Eighth Season:

Maria Stoesser, Pianist
 Douglas Beattie, Basso
 Leonore Joffe, Violinist (YPC)
 Rudolph Ganz, Pianist
 Frederic Kruse, Violinist
 Neure Jorjorian, Dramatic Soprano (First Popular Concert)

1942-43 Ninth Season:

Jean Gray Hargrove, Pianist
 Neure Jorjorian, Dramatic Soprano
 Rudolph Ganz, Pianist
 John Mortarotti, Violinist (CYP)
 Peter Jarrett, Pianist
 -----First two summer Symphonies, no guest artists.
 3rd S. S. Beatrice Miller, Coloratura Soprano
 4th S. S. Francean Campbell, Guest Composer and Pianist

1943-44 Tenth Season:

Kato Mendelssohn, Pianist
 Virginia Morgan, Harpist
 -----No soloist (CYP)
 Virginia Blair, Lyric Soprano
 Marsden Argall, Baritone (S. S.)
 Virginia Blair, Operatic Soprano &
 Rose Kovats, Violinist (S. S. #2)
 Flori Monroe, Lyric Soprano &
 Elwin Calberg, Pianist (S. S. #3)

1944-45 Eleventh Season:

Kato Mendelssohn, Pianost
 Edward Wellman, Baritone
 Rudolph Ganz, Pianist
 Nathan Rubin, Violinist (CYP)
 Barbara June Harris, Pianist, student Frick (CYP)
 Eva Garcia, Pianist
 Claramae Turner, Contralto &
 Eva Garcia, Pianist (S. S. #1)
 Virginia Schwartz, Pianist
 Elizabeth Case, Operatic Soprano &
 Elwin Calberg (Eve. Woodminster)

1945-46 Twelfth Season:

Margaret Howard & Wanda Krasoff, Pianists
 Philip Nelson, Pianist
 Douglas Miller, Baritone &
 Heloise MacCurdy, Pianist (CYP)
 Dorothy Warenskjold, Lyric Soprano
 James Bartle, Violinist, Bertrude DeLuz, Soprano, &
 Gloria Marie Salgueiro, Pianist (CYP) Pub. School
 students
 Edward Ulric, Baritone
 Tanya Ury, Pianist &
 Edgar Jones, Baritone (S. S. #1)
 Rose Kovats, Violinist &
 Philip Nelson, Pianist (S. S. #2)
 Dorothy Warenskjold, Soprano &
 Bernard Abramowitsch, Pianist (Eve. Woodminster)

1946-47 Thirteenth Season:

Robert Brereton, Pianist
 Wanda Krasoff, Pianist
 Student soloists: (CYP)
 Robert R. Johnston, Pianist (Tech)
 JoAnn O'Connell, Soprano (Berkeley)
 Ernestine Riedel, Violinist (San Leandro)
 Anne Ashley, Coloratura Soprano
 Donald Hansen, Clarinetist (Fremont)
 Barbara June Harris, Pianist (Fremont)
 Sherwin MacKenzie, Cellist (Oakland High)
 Vernez Cook, Violinist

1947-48 Fourteenth Season:

Arpine Inayetian McKenna, Pianist
 Barbara Greenlee, Pianist
 Lillian Moeller, Soprano
 Students:
 Betty Rae Stanley, Violinist (Albany High)
 Richard Lusiani, Clarinetist, (Tech High) (CYP)
 John Vastari, Violinist (Fremont High)
 Desire Ligeti, Bass-Baritone &
 Raymond Duste, Oboe Soloist

1948-49 Fifteenth Season:

Joaquin Nin-Culmell, Composer-Pianist
 Robert Brerton, Pianist
 --Missing
 --Missing

1949-50 Sixteenth Season:

Greer Holesch, Pianist
 Desire Ligeti, Bass Baritone
 Mary Barbis, Pianist
 Nathan Rubin, Violinist
 Wanda Krasoff, Pianist (Eve. Woodminster)

1950-51 Seventeenth Season:

Bernhard Abramowitsch, Pianist
 Alma Bonner, Dramatic Soprano
 Virginia Morgan, Harpist
 Austin Coggin, Pianist
 Desire Ligeti, Bass Baritone (Eve. Woodminster)

1951-52 Eighteenth Season:

John Creighton Murray
 Florence Stage, Pianist
 Carl Palangi, Basso Cantante
 Ruth Meinke, Soprano & Yaada Weber, Flute
 Aldo De Fenzi, Tenor &
 Delbert Schneider, Cello (Eve. Woodminster)
 Young Artists:
 Shirley Price, Marimba;
 Castle McCall, Color. Soprano;
 Michael Lietweizen, Piano;
 Vera Djomin, Mezzo Soprano (Eve. Woodminster)

1952-53 Nineteenth Season:

Ruth Finley Person, Pianist
 Ernst Gloe, Accordion &
 Edgar Jones, Baritone
 Wanda Krasoff, Pianist
 Antone Soljanich, Opera Tenor

1953-54 Twentieth Season:

Castle McCall, Color. Soprano &
 James Sheldon, Composer-Pianist
 Xenia Boodberg-Lee, Pianist
 Barbara Fritz, Soprano
 Unruh Philharmonic Chorus
 Evelean Hebrard, Soprano
 Dorothy Renzi, Soprano
 Leonard Wecks, Tenor

1954-55 Twenty-first Season:

Carole Larsen, Soprano &
 Michael Lietweizen, Pianist
 --Missing
 Charles Adams, Pianist
 Wanda Krasoff, Pianist

1955-56 Twenty-second Season:

John Creighton Murray, Violinist
 Betty Holman Young, Pianist
 Leonard Wecks, Tenor
 Amiram Rigai, Pianist
 Jack McDermott, Marimba (Eve. Woodminster)

1956-57 Twenty-third Season:

Castle McCall, Coloratura Soprano
 Alice Schoenfeld, Violinist &
 Elenore Schoenfeld, Cellist
 Edgar Jones, Baritone
 Wanda Krasoff, Pianist

1957-58 Twenty-fourth Season:

Louis Kaufman, Violinist
 Robert Schulz, Pianist; Piero Bellugi, Guest Conductor
 Carol Peters, Contralto; Piero Bellugi, Guest Conductor
 Ferenc Molnar, Violinist; Fritz Berens, Guest Conductor

1958-59 Twenty fifth, Silver Jubilee Season:

With Oakland Symphony Orchestra Concert Chorus
 (Byron Graber, Director) (All Beethoven)

Monna Ry Anderson, Soprano; Donna Petersen, Contralto;
 Leonard Wecks, Tenor; Edgar Jones, Baritone;
 Lilli Bohnke, Pianist; Howard Brubeck (conducting his
 own work) & the Dave Brubeck Quartet:
 Dave Brubeck, Piano
 Joe Morello, Drums
 Paul Desmond, Alto Sax
 Norman Bates, Bass
 Donna Petersen, Mezzo Soprano; Haig Yaghjian,
 Guest Conductor
 Grace Bumbry, Mezzo Soprano &
 Jacqueline Victorino, Soprano with Oakland Symphony
 Concert Chorus, Byron Graber, Director
 Peggy and Milton Salkind, Duo-Pianists &
 Donald Reinber, Trumpeter with Chorus,
 Gerhard Samuel, Guest Conductor

1959-60 Season:

Eva Knardahl, Pianist
 Eva Heinitz, Cello
 Franco Ferrari, Violinist
 Oakland Symphony Chorus and Soloists
 Clorinda Di Lonardo, Soprano
 June Wilkins, Contralto
 David Lloyd, Tenor
 Daniel Callaghan, Bass-Baritone

1960-61 Season:

Paul Badura-Skoda, Pianist
 Leona Gordon, June Wilkins, Robert Klang, Edgar Jones
 Claudio Arrau, Pianist
 Janos Starker, Cellist
 Isaac Stern, Violinist
 Concert "Marriage of Figaro"
 Demy Travor, Carole Bogard, David Giosso,
 Dorothy Cole, Margot Blum, Edgar Jones,
 Orva Hoskinson, Nadine Salonites
 "Judas Maccabaeus"
 Robert McGrath, David Giosso, Eleanor Cohen,
 Dorothy Cole, Patrick Daugherty
 Robert Kelligar, Harpsichord
 Delbert Schneider, Violincello
 Joseph Eisler, Double Bass
 Gita Karasik, Pianist (Youth Artist Award Winner)

1961-62 Season:

Leon Fleisher, Pianist
 Milton and Peggy Salkind, Pianists
 Thomas Parcells, Flutist
 Christian Ferras, Violinist
 Glenn Gould, Pianist
 Byron Janis, Pianist
 Adele Addison, Soprano
 Alice Ehlers, Harpsichordist
 "Carmina Burana" Marni Nixon, Edgar Jones

1962-63 Season:

Seymour Lipkin, Pianist
 Ruggiero Ricci, Violinist
 Jennie Tourel, Mezzo Soprano (Margot Power,
 June Wilkins, James Schwabacher, Jr., Donald MacDonald)
 Gary Graffman, Pianist
 Gary Gray, Flutist (Young Artist)
 Barbara Rowan, Pianist
 Jazz Performers: Art Woodbury, Saxophone
 Stan Lunetta, Percussion
 John Mosier, Bass
 Alma Trio (Adolph Baller, Gabor Rejto
 Maurice Wilks)
 Charles Bressler (Nance Smith, Dorothy Cole,
 Edtar Jones, Robert Dunlap)
 Dorothy Cole, Contralto; Walter Carringer, Tenor

1963-64 Season :

Dorothy Kirsten, Soprano
 Lev Oborin, Pianist
 Maria Stader, Meg Broughton, Sopranos
 Walter Carringer, Tenor
 Claudio Arrau, Pianist
 Juilliard String Quartet
 Henryk Szeryng, Violinist
 Zara Nelsova, Cellist
 Gita Karasik, Pianist; Sarah Fleming, Soprano;
 Donna Petersen, Contralto; Nathaniel Lopez, Tenor;
 Demy Trevor, Bass Baritone

1964-65 Season:

Jan Peerce, Tenor
 Jack Benny, Violinist
 Leonid Kogan, Violinist
 **YCO Concert, Robert Hughes, Conductor
 William Warfield, Bass-Baritone
 Yvette Mimieux, Narrator; Thomas Hageman, Tenor;
 Hiro Imamura, Pianist
 Isaac Stern, Violinist
 **YCO Concert
 John Browning, Pianist
 Phyllis Curtin, Soprano; Richard Lewis, Tenor;
 Dorothy Cole, Contralto; Yi-Kwei Sze, Bass
 Ludwig Olshansky, Pianist
 Oakland Chamber Orchestra, Samuel
 David Abel, Violinist
 Laszlo Varga, Cellist
 Istvan Nadas, Pianist
 Teresa Berganza, Mezzo Coloratura
 Tanya Ury, Pianist
 Betty Allen, Mezzo-Soprano

1965-66 Season :

Betty Allen, Mezzo-Soprano
 Victor Borge Benefit Concert
 Laszlo Varga, Cellist
 John Korman, Violinist
 Igor Oistrakh, Violinist
 Stanley Plummer, Violinist
 Paul Schenley, Pianist
 Van Cliburn, Pianist
 Bernhard Abramowitsch, Pianist

1965-66 Season (Continued)

David Abel, Violinist
 Gina Bachauer, Pianist
 **Four Rockefeller Concerts (Hertz Hall, Berkeley;
 Freeborn Hall, Davis; Memorial Hall, Stanford)
 Ella Lee, Soprano; Charles Bressler, Tenor;
 Edgar Jones, Baritone

1966-67 Season:

Daniel Kunin, Pianist
 Isidor Lateiner, Violinist
 Eugene Istomin, Pianist
 George Shirley, Tenor; Betty Allen, Mezzo-Soprano;
 Carole Bogard, Soprano; Ara Berberian, Bass-Baritone;
 Leon Lishner, Bass; James Broughton, Narrator
 Cladio Arrau, Pianist
 Leonard Rose, Cellist
 Blaise Calame, Violinist
 Isaac Stern, Violinist
 Joanna de Keyser, Cellist (Winner 1966 Young Artist
 Award)
 George London, Bass-Baritone

1967-68 Season:

Ivry Gitlis, Violinist
 Szymon Goldberg, Violinist; Zara Nelsova, Cellist
 Philippe Entremont, Pianist
 Igor Stravinsky & Robert Craft, Guest Conductors
 Paul Schoenfield, Pianist (Winner, 1967 YAA)
 Nathan Milstein, Violinist
 Phyllis Curtin, Soprano; Lili Chookasian, Contralto;
 Nicholas di Virgilio, Tenor; Ara Berberian, Bass
 (Verdi, Requiem Mass)

1968-69 Season:

Betty Allen, Mezzo-Soprano
 Rudolf Firkusny, Pianist
 Igor Oistrakh, Violinist
 Jack Benny, Guest Violinist
 Carlos Chavez, Guest Conductor
 Claudio Arrau, Pianist
 "St. Mathew's Passion"
 Charles Bressler, Tenor; Richard Cross, Bass;
 Ella Lee, Soprano; Maureen Forrester, Contralto;
 Fernando Illanes, Tenor; Harold Enns, Bass

1968-69 Season: (Continued)

Teiko Maehashi, Violinist (Winner, 1968 YAA)
 "Mahler Symphony No. 3"
 Donna Petersen, Mezzo-Soprano; SF Boys' Chorus,
 Madi Bacon, Director

1969-70 Season:

William Masselos, Pianist
 Ivry Gitlis, Violinist
 "Damnation of Faust"
 Beverly Wolff, Mezzo-Soprano; Charles Bressler, Tenor;
 Simon Estes, Bass-Baritone; George Baker, Bass
 The Swingle Singers: Nicole Darde, Christiane Legrand,
 Claudine Meunier, Helene Devos, Ward Swingle,
 Joseph Noves, Jose Germain, Jean Cussac
 Alegria Arce, Pianist (1969 YAA Award Winner)
 Marian Anderson, Speaker
 Peter Serkin, Pianist
 Soloists: Marian Marsh, Soprano; Howard Fried, Tenor;
 Marvin Klebe, Bass-Baritone; Nathan Rubin, Electric
 Violin, Robert Strizich, Electric Guitar

1970-71 Season:

Eileen Farrell, Soprano
 Laurence Lesser, Cellist
 James Levine, Guest Conductor
 Patricia Brooks, Coloratura Soprano; Bonita Glenn,
 Soprano; Donna Petersen, Soprano; Seth McCoy,
 Tenor; Ara Berberian, Basso; C. Allen Barker,
 Bass-Baritone; Timothy Nolen, Baritone
 Eileen Farrell, Soprano; Harold Farberman, Guest Cond.
 Vladimir Ashkenazy, Pianist
 Roy Bogas, Pianist
 Daniel Domb, Cellist (1970 YAA Winner); Robert Shaw
 Guest Conductor;
 Gina Bachauer, Pianist; Hans Werner Henze, Guest Cond.
 Krystyna Jamroz, Soprano; Jennie Tournal, Mezzo-Soprano

1971-72 Season: (Farberman, Premier year, Cond.)

Van Cliburn, Pianist
 Susan Belling, Soprano; Ryan Edwards, Baritone;
 Steve Covington, Tenor
 James Fields, Pianist (Winner 1971, YAA competition)
 Seth McCoy, Tenor; Ara Berberian, Bass
 S. I. Hayakawa, Narrator
 Corrine Curry, Mezzo-Soprano; Virginia Johnson, Soprano
 Miriam Abramowitsch, Mezzo-Soprano

1972-73 Season:

Mary Costa, Actress; Maria Gray, Soprano; Stephanie
Friedman, Mezzo-Soprano; Stephen Janzen, Tenor;
Joyce Johnson, Trumpet
Malcolm Frager, Pianist; Leland Lincoln, Oboist
Marilyn Horne, Soprano
Mayumi Fujikawa, Violinist
Alicia de Larrocha, Pianist; Dan Livesay, Trombonist
Oakland Symphony French Horn Quartet
Jazz Quartet
Oakland Symphony Orchestra Woodwind Quintet,
Brass Quintet
Hans Boepple (1972 Young Artist Winner)
Richard Fields, Pianist
Sally Kell, Cellist
Mahler Sym. #8: Marion Marsh, Soprano; LaVerne
Williams, Soprano; Viola A. Gilliam, Soprano;
Mildred Owen, Mezzo-Soprano; JoAnne Bell, Mezzo-
Soprano; Steve Covington, Tenor; John Duykers,
Baritone; James Tippey, Bass; OSO Chorus;
S. F. Boys Chorus

APPENDIX J

"What they Are Saying About Us" (Section in Programs 1959-60)

SYMPHONY THRIVES IN SAMUEL'S HANDS :

The Oakland Symphony continues to grow in quality of performance...Maestro Samuel's direction is definitely good for the orchestra. It begins to show in closer precision, heightened sense or ensemble within the orchestral "choirs", and the overall spirit and response of the musicians...Orchestral performance, both in the Brahms Piano Concerto and in Schubert's "Great" C Major Symphony, was clean and well shaped under Samuel's leadership.

Clifford Gessler of the Oakland Tribune, 3rd Prog., December 8, 1959, p. 2.

...There is not the slightest remaining doubt that this ensemble, and its superb conductor, Gerhard Samuel, are making one of the most important contributing musical contributions to the musical life of the Bay Area...there is an ensemble of talented young musicians, welded by exciting and spirited leadership into a real ensemble...edgy perhaps, but constantly able and willing to give the best that is in it. Therefore, I find these concerts infinitely more exciting; what comes through at the Oakland Symphony performances is just that quality that can never be captured on recording, that indefinable sense of communication that is only the province of live music.

Alan Rich on KPFA (no date available) quoted in 3rd Program, December 8, 1959, p. 2 (Berkeley, FM Radio)

Schumann's First Symphony is not one of my favorite orchestral works, but the contrasts and the expressiveness which Samuel pulled from the orchestra made it one of the best performances of this piece I have ever heard. In fact, it is in

APPENDIX J (Continued)

his fine differentiation and focus of musical ideas that Samuel shows his great skill as a conductor... One has the feeling that any inadequacies in this orchestra such as an occasional lack of precision in ensemble playing or an insubstantial string tone are things which can be overcome. And when they are the Oakland Symphony Orchestra and Gerhard Samuel will find that their significance is no longer a local one.

Glenn Glasow on KPFA Report on Music,
December 14, 1959 (Berkeley, FM Radio)
Quoted in 4th Program, January 12, 1960, p. 2.

Samuel's conception of Beethoven's 8th Symphony bore out something I have said before on these programs... that the finest performances of Beethoven's symphonies these days take place in Oakland. This was the conception that really met the work on its own terms-- not as a late echo of the classic style, not as a cornerstone of the romantic, but as Beethoven's 8th, a piece with a special personality, a lively ingratiating kind of greatness. Samuel's performance had life, humor and complete sympathy and I cannot remember when I have liked the music so much.

It is becoming something of a cliché to say that the orchestra sounds better each time but indeed it does. The winds and brass play with firm security and ensemble and the strings have now acquired that kind of sheen that comes only after much playing together. The sounds throughout the concert were completely professional. The way the orchestra acquitted itself in the Gutche work proves that they are now ready to tackle much more demanding contemporary repertoire; they need not be pampered.

From Alan Rich's Broadcast on KPFA, quoted in 6th Program, March 8, 1960, p. 2.