

70-71 71-72 72-73	Dave Ahola	clarinet	Acalanes High School	
68-69 69-70 70-71 71-72	Diana Bowman	french horn	Del Valle High School	
70-71	Chris Braun	timpani	San Rafael High School	
69-70 70-71	Christina Bury	violin	Berkeley High School	
70-71	Jackie Chew	viola	Oakland High School	SFConservatory
69-70 70-71	Joel Cohen	cello	Oakland High School	Univ. of Western Ontario
69-70 70-71	Niki Corcos	cello	Acalanes High School	
69-70 70-71	Alison Dunn	viola	Pleasant Hill High School	
70-71 71-72 75-76	Melanie Feld	oboe	San Leandro High School	Mannes College of Music
70-71 71-72	Wendy Foster	violin	San Leandro High School	
69-70 70-71 71-72	Stephen Gancher	oboe	Oakland High School	
68-69 69-70 70-71	Robert Gay	bass	El Cerrito High School	
70-71 71-72 72-73	Tyra Gilb	flute	Berkeley High School	Juilliard School
70-71	Kim Gimbal	percussion	Piedmont High School	Sf State Chico
70-71 71-72 72-73	Lori Goren	violin	Ygnacio Valley High School	
69-70 70-71	Ralph Hassman	oboe	El Cerrito High School	
70-71 71-72 72-73	Ann Hochschild	violin	College Preparatory School	
69-70 70-71 71-72	Lorraine (Lorrie) Hunt Lieberson	viola		Berkeley High School
70-71 71-72 72-73	Wayne Ibarolle	trombone	Alameda High School	
68-69 69-70 70-71 71-72	Curt Ingraham	french horn	Berkeley High School	
69-70 70-71 71-72	Heidi Jacob	cello	Campolindo High School	Curtis Institute of Music
69-70 70-71 71-72 72-73	Peter Jaffe	violin	College Preparatory School	Oberlin
70-71	Kent James	bassoon	Ygnacio Valley High School	
69-70 70-71	Jamie Jan	violin	Canyon High School	Holy Names College
69-70 70-71 71-72	Jerilyn Jorgensen	violin	San Leandro High School	Eastman School Of Music
70-71	Dana Kemp	trumpet	El Cerrito High School	
70-71	Lawrence Kohl	clarinet	Castro Valley High School	
70-71	Archie Lachner	bass	Oakland High School	
70-71 71-72	Karla Lemon	bass	Piedmont High School	
70-71	Kari Linsted	cello	Oakland High School	
68-69 69-70 70-71 71-72	Betsy London	viola	San Leandro High School	
69-70 70-71	Anne Lyness	violin	Berkeley High School	
70-71 71-72 72-73 69-70 73-74	Brian McCarty	french horn	Del Mar HS/Redwood HS	CSU Hayward
70-71 71-72	William McElhenny	trombone	Berkeley High School	
70-71	Cheryl Mengle	violin	Kennedy High School	Indiana University
70-71	Peter Metcalf	cello		
70-71	Oliver Miller	clarinet	Berkeley High School	
69-70 70-71 71-72	Lynn Morrow	viola	Berkeley High School	
67-68 68-69 69-70 70-71	Eleanor Nishi	viola	Berkeley High School	
70-71	Barnard Norris	bassoon	Berkeley High School	
70-71	Debbie O'Connell	trombone	Pleasant Hill High School	
68-69 69-70 70-71	Kazi Pitelka	viola tuba	Berkeley High School	
70-71	Tom Pogue	trumpet	Clayton Valley High School	
69-70 70-71 71-72	Amy Radner	cello	Berkeley High School	
70-71 71-72	Daniel Shapiro	violin	Berkeley High School	
70-71	Amy Shulman	harp	Palo Alto High School	
70-71 71-72	Benjamin Simon	violin	Berkeley High School	Yale
70-71	Wendy Simon	flute	Berkeley High School	
70-71	Debbie Steiner Spangler	violin	Skyline High School	UC Berkeley/NE Conserv
70-71 72-73 73-74 74-75	Josh Tenenberg	trumpet	Oakland High School	SFSU
70-71 71-72 72-73	Tuula Tossavainen	violin	Berkeley High School	
69-70 70-71	Marianne Votto	violin	Skyline High School	
69-70 70-71 71-72	Vicki Walters	violin	Skyline High School	
69-70 70-71 71-72	Diane Wang	flute	Oakland High School	
68-69 69-70 70-71 71-72	Kenneth Weisner	french horn	Skyline High School	
70-71	Joanne Wingert	violin	Oakland High School	

Oakland Symphony Youth Orchestra 1970-1971

YOUTH CHAMBER ORCHESTRA of the
Oakland Symphony Orchestra Association
601 Latham Square Building
Oakland, California 94612

October, 1970

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Business Manager:

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1408 Regent Dr.
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Dave Ahola -- bass clarinet
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Mr. and Mrs. Arne Ahola
1765 Reliez Valley Rd.
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Oakland 94602 534-8762

Diana Bowman -- french horn
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Mr. and Mrs. H. R. Bowman
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Walnut Creek 94546 934-1236

Niki Corcos -- cello
Acalanes High School
Mrs. G. M. Corcos
16 Brookdale Ct.
Lafayette 94549 283-0593

Chris Braun -- percussion
San Rafael High School
Mrs. Helen Bacon (guardian)
83 Chula Vista Dr.
San Rafael 94901 454-1817
Mr. and Mrs. Ernest Braun (parents)
Box 627
San Anselmo 94960 454-2791

Allison Dunn -- viola
Pleasant Hill High School
Mr. and Mrs. R. E. Dunn
731 Charlton Dr.
Pleasant Hill 94523 934-8350

Christina Bury -- violin
Berkeley High School
Mrs. Martha R. Bury
3058 Benvenue
Berkeley 94705 849-2675

Melanie Feld -- oboe
San Leandro High School
Mr. and Mrs. Leo Feld
1338 Lillian
San Leandro 94578 357-3051

Jacqueline Chew -- viola
Oakland High School
Mr. and Mrs. John Chew
49 Crestmont Dr.
Oakland 94619 531-8961

Wendy Foster -- violin
San Leandro High School
Mr. and Mrs. Everett Foster
3633 Monterey Blvd.
San Leandro 94578 351-5253

Stephen Gancher -- oboe, english
Oakland High School horn
Dr. and Mrs. Ralph Gancher
1000 Hollywood Ave.
Oakland 94602 534-5492

Robert Gay -- string bass
El Cerrito High School
Dr. and Mrs. George M. Gay
715 Midcrest Way
El Cerrito 94530 527-2536

Tyra Gilb -- flute
Berkeley High School
Mr. and Mrs. Tyrell Gilb
111 El Camino Real
Berkeley 94705 652-1026

Kim Gimbal -- percussion
Piedmont High School
Mr. and Mrs. Raynor Gimbal, Jr.
28 Sharon Ave.
Piedmont 94611 655-0690

Laurie Goren -- violin
Ygnacio Valley High School
Dr. and Mrs. Alvin Goren
206 Santa Fe Dr.
Walnut Creek 94598 932-3369

Ralph Hassman -- oboe
El Cerrito High School
Cmdr. and Mrs. Andrew Hassman
7330 Schmidt Lane
El Cerrito 94530 524-2189

Ann Hochschild -- violin
College Preparatory School
Mr. and Mrs. Gerhard Hochschild
1040 Contra Costa Dr.
El Cerrito 94530 525-8398

Lorrie Hunt -- viola
Campolindo High School
Dr. and Mrs. Randolph B. Hunt
90 Tara Rd.
Orinda 94563 254-3648

Wayne Ibarolle -- trombone
Alameda High School
Mr. and Mrs. Robert Ibarolle
425 Camden Rd.
Alameda 94501 522-7628

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

Heidi Jacob -- cello
Campolindo High School
Dr. and Mrs. Peyton Jacob
2 Vianne Ct.
Orinda 94563 254-5886

Peter Jaffe -- violin
Berkeley High School, West Campus
Mr. and Mrs. Joseph Jaffe
1443 Scenic Ave.
Berkeley 94708 848-5149

Kent James -- bassoon
Ygnacio Valley High School
Mr. and Mrs. Henry S. James
636 Filbert Ct.
Walnut Creek 94598 933-2713

Jamie Jan -- violin
Canyon High School
Mr. and Mrs. Arthur Jan
5334 Camino Alta Mira
Castro Valley 94546 537-8203

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San Leandro 94577 568-4471

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1142 McKinley Ave.
Oakland 94610 444-3261

Karla Lemon -- string bass
Piedmont High School
Mr. and Mrs. Marion Lemon
34 Manor Dr.
Piedmont 94611 652-2150

Kari Lindstedt -- cello
Oakland High School
Cantor and Mrs. Simon G. Cohen
907 Glendome Circle
Oakland 94602 534-8762

Betsy London -- viola
San Leandro High School
Mr. and Mrs. Allison London
1408 Regent Dr.
San Leandro 94577 351-4284

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

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

Bill McElheney -- trombone
Berkeley High School
Mr. and Mrs. John McElheney
3076 Buena Vista Way
Berkeley 94708 848-0943

Cheryl Mengle -- violin
Kennedy High School
Mr. and Mrs. Donald C. Mengle
500 Key Blvd.
Richmond 94805 232-2676

Oliver Miller -- clarinet
Berkeley High School
Mr. and Mrs. Emerson Miller
2611 Dana
Berkeley 94704 841-4663

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

Carol Morrow -- cello
King Jr. High School
Mr. and Mrs. Leonard Morrow
564 Spruce St.
Berkeley 94707 527-0821

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

Barnard Norris -- bassoon
Berkeley High School
Mr. and Mrs. Barnard Norris
2318 Webster
Berkeley 94705 845-5439

Debbie O'Donnell -- trombone
Pleasant Hill High School
Mr. and Mrs. Albert O'Donnell
3124 Del Oceano Dr.
Lafayette 94549 935-1773

Kazi Pitelka -- viola
Berkeley High School
Dr. and Mrs. Frank A. Pitelka
1345 Queens Rd.
Berkeley 94709 848-4578

Tom Pogue -- trumpet
Clayton Valley High School
Mr. and Mrs. Charles R. Pogue
1247 S. Rosal
Concord 94521 682-0470

Amy Radner -- cello
Berkeley High School
Dr. and Mrs. Roy Radner
2275 Eunice
Berkeley 94709 524-1520

Daniel Shapiro -- violin
Berkeley High School
Mr. and Mrs. Justin Shapiro
39 Domingo
Berkeley 94705 848-7911

Amy Shulman -- harp
Palo Alto High School
Mr. and Mrs. Jack Shulman
789 Garland Dr.
Palo Alto 94303 327-8919

Benjamin Simon -- violin
Berkeley High School
Dr. and Mrs. Justin Simon
2908 Piedmont Ave.
Berkeley 94705 848-6112

Wendy Simon -- flute
Laney College
Mr. and Mrs. Lawrence Simon
863 Paramount Rd.
Oakland 94610 836-4145

Debbie Steiner -- violin
Skyline High School
Mr. and Mrs. Harry Steiner
5926 Johnston Dr.
Oakland 94611 339-1765

Josh Tenenberg -- trumpet
McChesney Jr. High School
Dr. and Mrs. Morton Tenenberg
1884 Clemens Rd.
Oakland 94602 531-6753

Tuula Tossavainen -- violin
Berkeley High School
Mrs. Aini Tossavainen
2427 McGee
Berkeley 94703 841-0526

Marianne Votto -- violin
Skyline High School
Mr. and Mrs. Edward Votto
7907 Hillmont Dr.
Oakland 94605 632-5379

Vickie Walters -- violin
Skyline High School
Mr. and Mrs. M. A. Walters
4066 Fairway Ave.
Oakland 94605 632-5111

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

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

Joanne Wingert -- violin
Oakland High School
Mrs. Kiyoko Wingert
4065 Lyon Ave.
Oakland 94601 261-5213

July 16, 1970

Maestro Denis de Coteau
26 Argonaut Avenue
San Francisco, California 94134

Dear Denis:

This is to confirm our arrangement between the Oakland Symphony Orchestra Association and you to assume the position of Musical Director and Conductor of the Youth Chamber Orchestra. We have agreed that you will assume this post for the 1970/71 season (July 1, 1970 through June 30, 1971) for a fee of \$6,000 (SIX THOUSAND DOLLARS), and will also consider the possibility of continuing on for the 1971/72 season (July 1, 1971 through June 30, 1972), if both parties agree to continue the arrangement for the second year, such agreement to be reached by January 31, 1971. We have agreed that your basic function is to prepare at least two different programs, one for the fall period and one for the spring period, and to assume the responsibility for taking the orchestra on tour for a period which could be anywhere from three days to eight days. In addition, you are being asked to take on repeat concerts of programs already prepared, providing that the Youth Chamber Orchestra itself receives a booking fee of at least \$500 per engagement, this fee to exclude any additional compensation for you. Should you desire additional compensation for the run-out performances, your fee will have to be added on to the booking fee in each isolated case.

You are expected to recruit an orchestra of exceptionally gifted young instrumentalists from the Bay Area to form the Youth Chamber Orchestra, and to program music which will best fulfill the educational purposes for which this orchestra was set up in the first place. You will have at your disposal the services of a YCO manager, and such help as you may require from time to time from the Oakland Symphony Orchestra staff. You are asked to submit your programs for clearance to the Musical Director of the Oakland Symphony Orchestra, and to gain approval for all significant expenditures from the Oakland Symphony's General Manager. In addition, we ask you to work as closely as possible with the supporting organizations of the

Oakland Symphony, such as the Association's Board of Directors, the Oakland Symphony Guild, the Youth Chamber Orchestra Auxiliary, the teachers in the various public school systems of the greater Bay Area, and such business and community leaders as can be found to help support the orchestra's activities.

The general thrust of the YCO is educational in nature, and all of your activities as Musical Director and Conductor should point in this direction as far as policy goes. In addition to working closely with the Oakland Symphony's Musical Director and the Oakland Symphony's General Manager, you will always have access to the Chairman of the Oakland Symphony's Music Committee, Harold Youngberg, and you should feel free to draw on any of these sources for any advice which you feel might be necessary for the pursuit of your goals in carrying out your job.

You will receive reimbursement for any reasonable out of pocket expenses which you may incur in the course of your duties, and we ask that you retain any receipts of any expenditures which you may feel are committed on behalf of the Youth Chamber Orchestra.

Please be so kind as to countersign a copy of this letter to signify your general agreement with these terms and conditions and return it to me at the Oakland Symphony office.

Sincerely yours,

Robert Kelligar
General Manager

RK:ct

cc: Maestro Gerhard Samuel, Musical Director
Gene Englund, Vice President/Treasurer
Harold Youngberg, Chairman, Music Committee

OAKLAND SYMPHONY ORCHESTRA ASSOCIATION

GERHARD SAMUEL, MUSICAL DIRECTOR and CONDUCTOR

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

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DR. ROBERT J. WERT
B. GARDNER WILCOX
DONALD J. WILL
HAROLD YOUNGBERG

September 2, 1970

To the Members of the Youth Chamber Orchestra Board
of Directors

Dear Friends:

For a period of several months, the Executive Committee of the Oakland Symphony Orchestra Association has been examining all of the activities which it supports. During the course of this period of self-examination, a great deal of attention has been given to the Youth Chamber Orchestra and to its place in the over-all picture of what the Association is trying to accomplish in the East Bay community. After much careful thought, the Executive Committee has decided that it would be wise to secure a significantly greater degree of parental participation in the management of the orchestra.

With this in mind, the Executive Committee has decided to use the advisory council or advisory board approach to the Youth Chamber Orchestra, and I have been instructed to ask a member of our Symphony Board to form such a council involving a sizeable number of parents and East Bay teachers. The advisory council will report directly to the Association's Executive Committee, and this approach will make the continued functioning of the YCO Board of Directors unnecessary.

On behalf of the members of the Executive Committee, I wish to express to all of you our deepest gratitude for the countless hours of volunteer service which you have given to the orchestra over the last two or three years in helping to bring it to its current stage of high artistic development, and I encourage you to give me your thoughts as to what you feel would be the best direction for the YCO to follow in the future as far as the involvement of young people in our activities is concerned.

Cordially yours,

Albert P. Heiner
President

1970-71 Season

Auditions

for

Youth Chamber Orchestra

of the Oakland Symphony

Dates: September 10, 11, 12

If you are interested in auditioning, please mail the following form or telephone the Oakland Symphony Office (444-3531). You will be given an audition time and other pertinent information.

Mail To: **The Youth Chamber Orchestra**
c/o Oakland Symphony Orchestra
601 Latham Square Building
Oakland, CA 94612

Dear Sir:

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

Name _____ Instrument _____

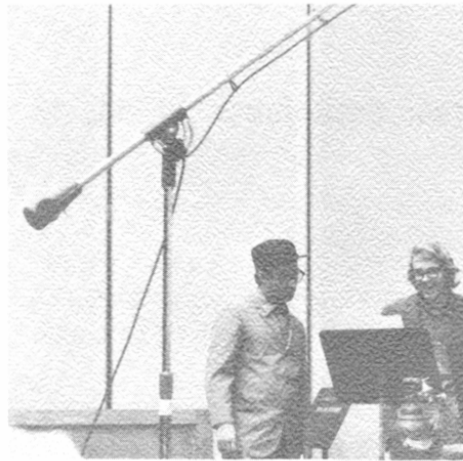
Address _____ City _____

Telephone _____ Grade _____

Warming up for concert time



Taking the message of music to people



Recording with composer Henry Brant

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of the Oakland Symphony

601 Latham Square Building
Oakland, California 94612

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*A musical way of life
is for you*

IF

you are interested - talented - accomplished - hard
working - adventuresome - imaginative -
willing to travel - able to accept applause
gracefully - excited about all kinds of music -
can stand fame - can stand the conductor -
willing to try new things in music - the public
performance type - willing to rehearse on a
professional level.





The Youth Chamber Orchestra has gained national recognition as an outstanding musical organization. During the 1969-70 season the orchestra presented twenty-one concerts including a tour of the South performing the music of significant black composers. It also recorded and performed a commissioned work with the Oakland Symphony.

The 1970-71 season promises to be an interesting year. In addition to concertizing and touring, the orchestra will continue its recording activities. Y.C.O. will begin its year by performing in the Monterey Jazz Festival. Other special appearances are being planned. Some of the composers represented in this year's repertoire include Varese, Smith, Nelson, Chou Wen-Chung, Haydn, Mozart, Liszt, Stravinsky, Beethoven, and Revueltas.



Symphony Week Begins Tomorrow

Oakland Symphony Week, planned to call attention to the upcoming 1970-71 season for the orchestra, begins tomorrow.

The 50-piece Youth Chamber Orchestra, composed of talented high school students from the Bay Area, will play at 1:30 p.m. tomorrow at the Monterey Jazz Festival.

Oakland Symphony Orchestra Association President Herbert Sandler said the Oakland Symphony is one of the few in the country which supports a youth orchestra.

Edgar F. Kaiser, chairman of the association board will be the keynote speaker at a fund raising luncheon at noon Tuesday in the Permanente Room in Kaiser Center.

Oakland jeweler Louis J. Milenbach will head a committee to raise \$233,000 to support the orchestra's regular series and the youth program.

Sandler said the funds raised will meet the differ-

ence between the cost of the orchestra and youth program and the money raised from ticket sales.

MONTEREY

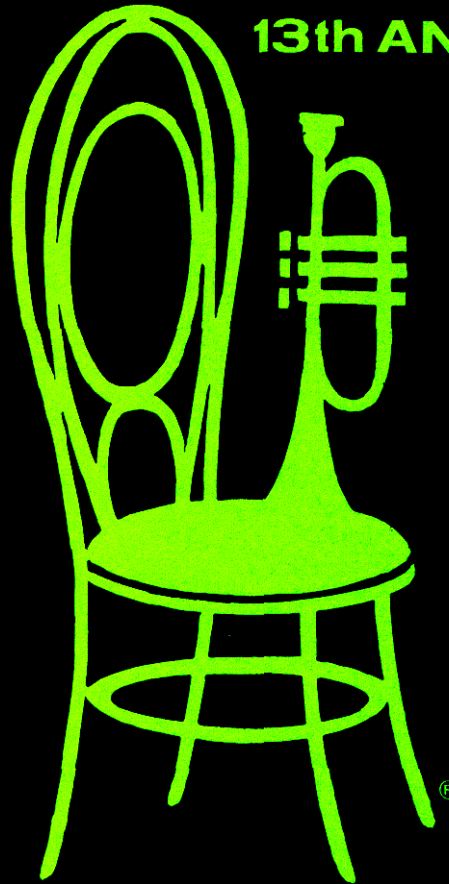
JAZZ

FESTIVAL

SEPTEMBER 18-19-20, 1970

MONTEREY COUNTY FAIRGROUNDS, MONTEREY, CALIF.
93940

13th ANNUAL



Oakland Symphony Youth Orchestra 1970-1971

OAKLAND GROUP IN NEW FIELD

By **RUSS WILSON**
Tribune Jazz Writer

The Youth Chamber Orchestra of the Oakland Symphony, already nationally known for its musical accomplishments and sophistication, will explore a new field this afternoon at the Monterey Jazz Festival.

There the 53-member orchestra will be joined with some of the world's leading jazz artists in a challenging program of special works, some to be conducted by their composers.

David Axelrod will lead the orchestra and the Cannonball Adderley Quintet in his composition, "Tensity."

William Fischer will conduct the same ensemble in his "Experience in E" and the adventuresome "Checks," and Hungarian guitarist Gabor Szabo and the orchestra in the premiere of Fischer's "Circle Suite."

With the orchestra's new conductor and musical director, Denis deCoteau, on the stand, the orchestra will join the Modern Jazz Quartet in "Vendome," by John Lewis; "Concertino," by Yugoslav composer Miljenko Prohaska, and the Adagio from "Concierto de Aranjuez" by Spanish Composer Joaquin Rodrigo.

Pianist Bill Evans' trio, augmented by the orchestra, will present "Granados" and Evans' "Time Remembered."

Though the Monterey pieces by Fischer are new to the orchestra, the composer is no stranger. Last April the teen-age musicians toured a half-dozen predominantly black colleges in Texas and Louisiana playing an innovative program of orchestral music by living black American composers, among whom Fischer was one of the representatives of the younger generation.

This was the latest, and most extensive, of the annual Easter vacation excursions begun by the orchestra shortly after its establishment in 1964 by the Oakland Symphony in cooperation with the high schools of the greater East-bay. Its members, chosen in annual auditions, are superior high school players.

Directed by Robert Hughes, assistant conductor of the Oakland Symphony, the youth orchestra by 1966 had attained a level of programming and performance that drew high praise from Tribune classical critic Paul Hertelendy and his subordinate, John Rockwell.

This was underscored two years later when the Youth Chamber Orchestra — beating out all other youth orchestras in the nation — was invited to play before 3,000 teachers at the Music Educators National Conference in Seattle.

Hughes resigned his post this summer and deCoteau, former member of the Oakland Symphony viola section and currently on the music faculty of California State College at Hayward, was chosen to replace him. He took over Sept. 1.

Today's matinee at Monterey also will include a performance by Prince Lasha's Firebirds, a contemporary jazz quintet that features Sonny Simmons on alto saxophone and English horn. Lasha, who grew up with Ornette Coleman in Ft. Worth,



BILL EVANS PLAYS WITH YOUTH SYMPHONY
Oakland orchestra makes Monterey debut today



LEON THOMAS
A new singer for jazz festival

Tex. and performed with Ornette for several years, plays alto sax, flute, and also clarinet. Other members of the group are vibist Bobby Hutcherson, bassist Buster Williams, and drummer Charles Moffett.

Tonight's closing program at Monterey, beginning at 7:15 p.m., will be by the Gabor Szabo Sextet, singer Leon Thomas and his quintet, pianist Hampton Hawes' trio, alone and backing saxophonists Sonny Stitt and Gene Ammons, and the Buddy Rich big band.

★ ★ ★
Tenor saxophonist Booker Ervin, 39, died recently in New York City of a kidney ailment for which he had earlier undergone surgery.

Ervin, who had appeared several times in the Bay Area and also was at the 1966 Monterey Jazz Festival, played with Charles Mingus and Randy Weston before forming his own groups, and had performed in Europe, Africa, and Greenland. Among his associates were pianist Jaki Byard, bassists Richard Davis and Red Mitchell, and drummers Lennie McBrowne and Alan Dawson. He made a series of impressive albums for Pres-



CANNONBALL ADDERLEY
In special festival concert

tige and, later, recorded for Pacific Jazz and Blue Note.

He is survived by his wife and two children.

★ ★ ★

The Bobby "Blue" Bland revue will be at the Showcase here Tuesday night. Mongo Santamaria is booked for an October appearance at the Telegraph Ave. club.

In San Francisco tenorist Gene Ammons starts a 10-night run at the Both-An tomorrow.

David Axelrod will lead the orchestra and the Cannonball Adderley Quintet in his composition, "Tensity."

William Fischer will conduct the same ensemble in his "Experience in E" and the adventuresome "Checks," and Hungarian guitarist Gabor Szabo and the orchestra in the premiere of Fischer's "Circle Suite."

With the orchestra's new conductor and musical director, Denis deCoteau, on the stand, the orchestra will join the Modern Jazz Quartet in "Vendome," by John Lewis; "Concertino," by Yugoslav composer Miljenko Prohaska, and the Adagio from "Concierto de Aranjuez" by Spanish Composer Joaquin Rodrigo.

Pianist Bill Evans' trio, augmented by the orchestra, will present "Granados" and Evans' "Time Remembered."

Sunday Afternoon Concert

Sunday Afternoon/September 20/1:30 p. m.

The Oakland Youth Chamber Orchestra
Under direction of Denis deCoteau

The Modern Jazz Quartet augmented by the Oakland Youth Chamber Orchestra in three presentations — “Vendome” by John Lewis; “Concertino” by Miljenko Prohaska; Adagio from “Concierto de Aranjuez” by Joaguin Rodrigo.

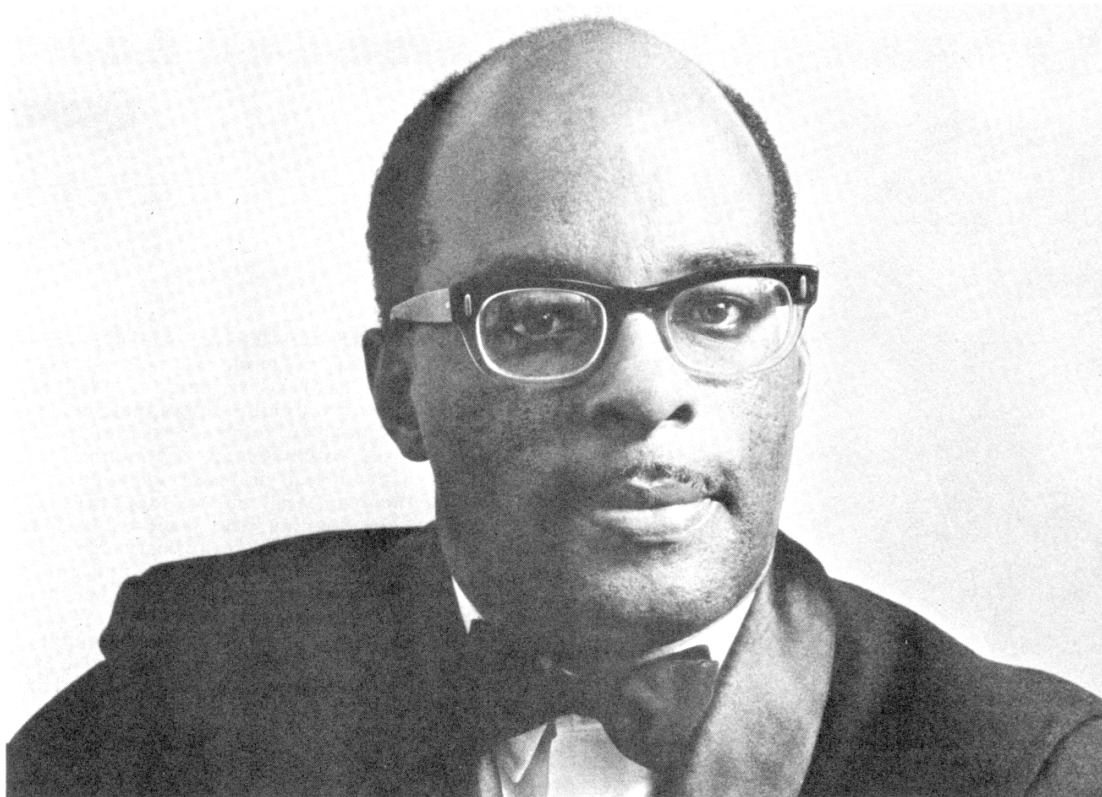
The Bill Evans Trio
Bill Evans, piano; Marty Morrell, drums; Eddie Gomez, bass.
The Bill Evans Trio augmented by the Oakland Youth Chamber Orchestra in three numbers by Mr. Evans: “Time Remembered” by Bill Evans; “Granados”; “Elegia” by Claus Ogerman.

Prince Lasha's Firebirds
Prince Lasha and Sonny Simmons, saxophones; Buster Williams, bass; Charles Moffett, drums; Bobby Hutcherson, vibraphone.

The Cannonball Adderley Quintet augmented by the Oakland Youth Chamber Orchestra in two presentations: “Tensity” by David Axelrod, conducted by Axelrod; “Experience In E” by William Fischer, Josef Zawinul, conducted by Mr. Fischer.

Gabor Szabo augmented by the Oakland Youth Chamber Orchestra in the World Premiere of “Circle Suite” by William Fischer. Mr. Fischer conducting.

→ The Oakland Youth Chamber Orchestra
Peter Maunu, Kati Kyme, Kristin Keddington, Jerilyn Jorgenson, Jamie Jan, Marianne Votto, Vickie Walters, Ann Lyness, Peter Jaffee, Christine Bury, Jo Anne Wingert, Laurie Goren, Wendy Foster, Lynn McCarty, violins; Betsy London, Kazi Pitelka, Lynne Morrow, Alison Dunn, Lorrie Hunt, Jackie Chew, violas; Garfield Moore, Amy Radnor, Joel Cohen, Heidi Jacob, Kari Lindstedt, Dan Greenspan, cellos; Charles Couchot, Robert Gay, Carla Lemon, basses; Diane Wang, Angela Koregelos, flutes and piccolo; Ralph Hassman, Stephen Gancher, oboe and English horn; Alex Foster, Oliver Miller, clarinets; Mark Forry, Bernard Norris, Kent James, bassoons; Kurt Ingram, Diana Bowman, Ken Weisner, Brian McCarty, French horns; Jeff Micheli, Bert Truax, Eric Nelson, trumpets; Mike Basta, Allen Sanders, Phil Herring, trombones; Kazi Pitelka, tuba; Lydia Moshkin, Chris Braun, Kim Venaas, percussion.



Oakland Youth Chamber Orchestra with Denis deCoteau conducting.

Oakland Youth Chamber Orchestra

THE YOUTH CHAMBER ORCHESTRA is sponsored by the Oakland Symphony Orchestra Association. It is comprised of sixty of the most talented musicians of high school age (and younger) in the Bay Area. Sponsorship of the orchestra and complete support of its programs is part of the Oakland Symphony Association's commitment to young musicians in the communities it serves.

Young people from many racial, national and religious backgrounds assemble weekly for three or four hours in an effort to unify their talents in the preparation and performance of some of the greatest masterpieces in music. The unending dedication of these young people has resulted in outstanding critical acclaim in many parts of the country and from major musical authorities.

The Youth Chamber Orchestra has made music a source of cultural, educational and social enrichment for many segments of the community. During the 1969-70 season the orchestra launched a major project of research, preparation and performance of music by Black American composers. As part of the project the orchestra toured several major predominantly Negro colleges in the South. The resounding success of this activity is symbolized by the establishment of a four year music scholarship for a YCO member by Dillard University in New Orleans.

Another project of historical significance undertaken by the orchestra in 1967-68 was music of the Gold Rush Era. This met with major success. Still another project

in 1968-69 involved performances of Oriental Classical Music.

The work of the orchestra has included successful tours of the South, Southwest, Northwest and Northern California. In addition, the YCO has given world premieres of several compositions. It has received national recognition for its several major recordings.

Born in New York City, Dr. Denis deCoteau received the B.A. and M.A. degrees in music from New York University. He was awarded the Doctor of Musical Arts degree at Stanford University. A violinist, he studied with Marc Tarlow, William Neikrug and Wesley Sontag. His mentors in conducting included Wilhelm Persin, Richard Lert, Richard Burgin and Sandor Salgo.

Dr. deCoteau is associate professor of music and conductor of the orchestra at California State College at Hayward. He also conducts the College of San Mateo Community Orchestra. He recently resigned as conductor of the El Camino Youth Symphony Orchestra.

Prior to his present duties, he served as associate professor of music at Grinnell College (Iowa), conductor of San Francisco Youth Baroque Ensemble, the San Francisco All-City High School Orchestra, and co-conductor of the San Francisco Conservatory Orchestra. In 1969, he was awarded the Pierre Monteux Conducting Prize.

He played viola in the Oakland Symphony from 1959-63 when he resigned to complete graduate studies.

Monterey Festival A Happy Memory

By **RUSS WILSON**
Tribune Jazz Writer

MONTEREY — The thirteenth annual Monterey Jazz Festival was a memory today, and it is a happy one.

The attendance and weather were good as were, with rare exceptions, the music, the sound, and the programming — which cannot be said of all the latest festival's predecessors.

Figures from the festival office show a total attendance of 33,973 and receipts of \$153,970 for the five 1970 concerts compared with 34,839 and \$152,650 last year.

Yesterday's double-barrelled program featured the Buddy Rich big band and the first Monterey appearance of pianist Hampton Hawes' trio, saxophonists Sonny Stitt and Gene Ammons and singer Leon Thomas, in the night show. It also included guitarist Gabor Szabo's new sextet, Duke Ellington as emcee and "intermission pianist," and a surprise appearance by trumpeter Dizzy Gillespie.

A wide-ranging program of contemporary music in which the highly praised Oakland Youth Chamber Orchestra had a major role, and the Monterey debut of Prince Lasha's Firebirds, a "new thing" combo, comprised the matinee. We'll have more on these tomorrow.

The festival got down to the nitty-gritty Saturday with the traditional blues matinee and a night show highlighted by the appearance of blues singer Jimmy Witherspoon with Woody Herman's rousing big band, another in the series of producer Jimmy Lyons' pleasant surprises.

As was the case several years ago, Witherspoon broke it up. At the conclusion of his several numbers the audience's applause and shouts for "more" were so intense the stage curtains were reopened so the onetime Vallejo youngster might give an encore. Adding to the effectiveness of

his segment was a fine accompaniment in which Tony Klatka's soulful trumpet was noteworthy.

The Herman band's set, which dipped into the blues as well as contemporary tunes by Chicago, The Beatles and Jim Webb and such old standards as "Four Brothers," "Caldonia," and "Blues in the Night," was high voltage all the way.

On the latter number, with Herman singing in four-four, the band played in three, an intriguing juxtaposition provided by its pianist, New Zealander Alan Broadbent. Among the orchestra's stand-out soloists, besides Klatka, were trumpeter Tom Harell, tenorists Frank Tiberi and Steve Lederer, electric bassist Tom Azzerdo, Broadbent, and the leader on soprano sax.

Earlier in the evening the band backed another fine singer, Joe Williams, in a set that included several pop standards as well as some of the blues which brought Williams fame. It never did catch fire, however. Incidentally, Bay altoist John Handy played with the band on this segment.

The night opened with a set that brought a big charge of nostalgia as well as humor with the reunion of guitarist Slim Gaillard and bassist Slam Stewart in a program of their nonsense songs. Veteran organist Milt Buckner and drummer Jo Jones were memorable accompanists.

Altoist Cannonball Adderley's quintet did a set highlighting the songs and guitar playing of Nat Adderley Jr., the cornetist's 15-year-old son.

Singer Little Esther Phillips

stole the matinee, a high-powered blues parade lined up by Johnny Otis that included such notables as Jimmy Rushing, Big Joe Turner, Ivory Hoe Hunter, Pee Wee Crayton, Margie Evans, Roy Milton and Roy Brown. Veteran jazz writer Leonard Feather was called from the audience to provide piano assistance for Rushing's set, which thereafter caught fire. There were some other strong instrumentalists, and the toe-tapping music by Otis' band set members of the capacity crowd to dancing in the aisles under a warm sun.

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Monterey Festival Back to Jazz

By PAUL SCANLON
Tribune Arts Writer

After a four-year flirtation with rock music, the Monterey Jazz Festival returned this year to an "all jazz" policy and a mixed triumph.

Somewhere along the way festival Director Jimmy Lyons misplaced the magical planning recipe that has goaded musicians to outstanding performances year after year. The 13th Monterey Jazz Festival which closed Sunday was generally very good but hardly as satisfying as in past seasons.

In the end, it was the veteran heavyweights like Duke El-

lington, Woody Herman and the Modern Jazz Quartet who stood out with their polished musicianship and professionalism.

Ellington, who looks maybe 50 of his 70 years, drove his band through a lively set that finally got the Friday evening concert off the ground after a lackluster start.

The band's virtuosos were all in great form. Trumpeter Cootie Williams growled his way through "Take the 'A' Train," saxophonists Norris Turney, Russell Procope and Harry Carney offered some powerful blues solos, and trumpeter Cat Anderson reached for the stratosphere on his patented register showpiece, "El Gato."

Harold Ashby is now filling the late Johnny Hodges' alto sax chair, and while Ashby played well, he couldn't come close to matching Hodges' great, loping blues lines, which were, and will be sorely missed.

The "World Premiere" of a new Ellington work, "The Afro-Eurasian Eclipse," turned out to be something of a disappointment.

It seems that nobody had bothered to tell the band they would be premiering the piece, and a lack of rehearsal was clearly evident.

The Duke has weathered the years by building his band around a nucleus of virtuosos. Woody Herman has managed to do the same by continually

staffing his band with younger and younger musicians.

The umpteenth Herman Herd looks like a junior college workshop orchestra but sounds like a freight train. The band performed rousing renditions of such modern tunes as "Aquarius," "MacArthur Park" and "Light My Fire," as well as chestnuts like "Woodchoppers' Ball" and "Caledonia." Blues singer Jimmy Witherspoon joined the band late in the Saturday night set and completely broke things up with some stirring renditions.

The Modern Jazz Quartet sparkled both on Friday night, when they played a straight set, and Sunday afternoon, when they performed with the

Oakland Youth Chamber Orchestra.

The Youth Orchestra, under the direction of Denis de Coteau, played brilliantly with the quartet, laying down rich textures and harmonic shadings behind Milt Jackson's ever-soulful vibraharp and John Lewis' spare piano work. The two groups blended beautifully on "Concertino" by Miljenko Prohaska and the adagio movement from Joaquin Rodrigo's "Concerto de Aranjuez."

Other festival highlights included:

—The reunion of oldtimers Slim Gaillard and Slam Stewart, who performed their irrefutable classics, "Flat-Top

Floogie" and "Cement Mixer, Putty-Putty."

—An all too-brief set by the Bill Evans Trio, which flew in from Miami a few minutes before the Sunday afternoon concert, and

—Singer Joe Williams' brilliant evocation of Miles Davis' "All Blues."

A total paid attendance of 33,973 for the five concerts and gross gate receipts of \$153,970 were reported. Festival officials said the attendance compared with 27,839 in 1969 with gross receipts of \$152,690. Five of the concerts were sold out. The biggest crowd was Saturday night with the 7,000 seat arena sold out along with a 900-seat side auditorium seating 900 who watched and listened by closed circuit television.

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Nonjazz Stars at Jazz Fest

BY LEONARD FEATHER
Times Staff Writer

MONTEREY—The artists who deserve to take most pride in their performance at this year's jazz festival, which ended here Sunday night, are not jazz performers at all. Technically, they are not even professional musicians.

At Sunday's matinee, devoted to jazz and classical fusions, a performance of almost incredible excellence was given by Oakland's Youth Chamber Orchestra. Assembled in the San Francisco area, this group of 50 musicians, whose ages ranged from 13 to 17, was given the opportunity to play with some of the jazz world's leading soloists. Their response to the challenge was not fright but a determination to do the best job possible.

The leader of this prodigious ensemble is Dr. Dennis de Cotau, a state college professor of music. Under his direction, the Modern Jazz Quartet joined with the orchestra's 29-piece string section (predominantly female, by the way) to play an old John Lewis composition, "Vendoe," and two other works.

The process of Third Stream cross-fertilization too often leads to pretentiousness in the writing and stiffness in the performance. Fortunately, Lewis is a man committed to melodic beauty, which eliminated the first problem, and the youngsters took care of the second by displaying an eagerness and dedication that would put to shame many of our more celebrated but jaded pros.

No less extraordinary was a similar alliance with the trio of pianist Bill Evans. Arriving too late for rehearsal, Evans, who said it had been two years since he had looked at the three pieces

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Los Angeles Times
9/22/70

JAZZ FESTIVAL

Continued from First Page
scheduled, expressed astonishment at the sensitivity with which the teenagers read his music.

The selections—"Granos," "Elegia," and Evans' own haunting theme, "Time Remembered"—were tender, pointillistic reminders of certain value to which jazz still clings by a slender thread in these times of droning monotony and amplified ear pollution.

Two Works

Using the entire young orchestra, the Cannonball Adderly Quintet performed two works and guitarist Gabor Szabo a third, with composer William Fischer conducting. The writing tended to empty bombast and had the effect of swallowing up the soloists rather than enhancing them with an appropriate setting.

When Szabo returned to open the Sunday evening show with his sextet, this was pointed up by the compactness of the group and its much clearer sense of direction.

Other groups heard Sunday were Prince Lasha's Firebirds, an avant-garde quintet; Leon Thomas, the yodeling, gargling jazz singer; and saxophonist Sonny Stitt and

Gene Ammons, whose reunion brought back a lot of 1950 bebop memories, though Stitt's use of the amplified saxophone somehow seemed to weaken rather than strengthen his individual timbre.

The scheduled program at Monterey often takes second place to the spontaneous, unannounced extras. Typical was the arrival Sunday of Dizzy Gillespie. Wearing a Tyrolean-looking hat which he said came from Lapland, Monterey's favorite adopted son sauntered on stage, announced that he and pianist Hampton Hawes had not rehearsed, then proceeded to play four numbers that wiped out of my mind everything that had gone before. Hawes, whose trio had played a set of its own, also came surging through, larger than life under Dizzy's prodding, in a deep-dish funk filled blues.

Duke Emcees

Duke Ellington, who was the evening's master of ceremonies, decided to recite his old monolog, "Pretty and the Wolf," punctuated by exclamation points from the Gillespie horn. To round out a stage wait while the Buddy Rich band was setting

up, Dizzy and Duke played a duo version of "Take the A Train."

Patrons who began to filter out during the closing set by Rich's tightly meshed aggregation missed out on still another bonus: Gillespie sat in on a couple of up-tempo romps with the band. It is moments like these that have given Monterey its deserved reputation over the past 12 years.

Final Figures

The final figures showed 34,000 paid admissions at five concerts (the same total as last year), including 1,500 who had to watch via closed circuit television during the three shows that were sold out.

Having visited 10 consecutive Monterey Festivals, I can recall none that offered a happier ambience, a more carefully controlled sound system, a wiser selection of talent or a greater proportion of musically rewarding moments. A similar observation was made from the stage Sunday night by Newport's George Wein. When the producer of American's oldest jazz festival insists on paying public tribute to the second oldest, you know that Monterey's Jimmy Lyons must have been doing something very right indeed.

At Sunday's matinee, devoted to jazz and classical fusions, a performance of almost incredible excellence was given by Oakland's Youth Chamber Orchestra. Assembled in the San Francisco area, this group of 50 musicians, whose ages ranged from 13 to 17, was given the opportunity to play with some of the jazz world's leading soloists. Their response to the challenge was not fright but a determination to do the best job possible.

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Oakland Tribune Sept. 22, 1970

Old, New Joined In Jazz Festival

By RUSS WILSON

MONTEREY — The old and the new were allied here Sunday and the compound that resulted brought the 1970 Monterey Jazz Festival some of its most fervent and interesting moments.

A potent part of this confederation was the Oakland Youth Chamber Orchestra — 54 instrumentalists whose ages range from 13 to 17 and whose excellent playing led one veteran critic to remark, "Those kids are just incredible."

The youngsters' regular conductor, Denis deCoteau, of Cal State Hayward, was on the podium while the orchestra's strings played with the Modern Jazz Quartet and the Bill Evans Trio in the most musically meaningful portions of the matinee.

The MJQ, which has existed for more than 15 years, played "Vendome," a baroque composition by its musical director, pianist John Lewis; "Concertino," by Yugoslav composer Miljenko Prohaska, in which the strings displayed their superb intonation, mastery of tempos, and ability to convey a lush, warm, romantic feeling; and the Adagio from Spanish composer Joaquin Rodrigo's "Concierto de Aranjuez."

Needless to say, the jazz quartet's playing was superb.

Pianist Evans' trio, which had flown in from a Florida engagement and had had no sleep before playing here, showed no whit of this. By itself it played three numbers, which displayed the leader's inventiveness and sensitivity, bassist Eddie Gomez' remarkable command of his instrument, and drummer Marty Morrell's tasteful, complementary playing.

On the following numbers it was joined by the orchestra. "Time Remembered," by Evans; "Granados," and "Elegia" by Claus Ogerman—all arranged by Ogerman—made telling use of the combination. Flute, oboe and clarinet solos, a segment showcasing the four French horns, and telling use of dissonances, minor keys, and swing were in evidence here.

Providing a decided change was a set by the Firebirds, a quintet with leader Prince Lasha on alto sax and flute; Sonny Simmons, alto and English horn; Bobby Hutcherson, vibes; Buster Williams, bass, and Charles Moffett, drums. The saxophones stressed the "new thing"—wild, often ineffective use of harmonics. The group's best moments were the flute and English horn segments, with Williams' fine bowed bass.

The orchestra returned to join Cannonball Adderley's quintet in a rockish number composed and conducted by David Lord and another, "Expectation" by William Fischer, quintet pianist

Josef Zawinul, which Fischer conducted. This piece, besides offering good solos by Zawinul and the Adderleys — Cannon and cornetist Nat — made use of some screaming orchestral sounds and a synthesizer and ring modulator, hooked up to the electric piano and manipulated by Fischer. If his intention was to blow the minds of his listeners he succeeded; there was a standing ovation.

A similar jungle of sound as well as a stress on a latin rock beat marked "Circle Suite," which featured guitarist Gabor Szabo with the orchestra. Composer Fischer again was on the podium and once again the audience response was explosive.

The Szabo sextet opened the festival's final concert, Sunday night, which had the distinguished Duke Ellington as emcee. The guitarist's 20-minute set was less than memorable.

Leon Thomas, the most original vocalist to come on the scene in many a year, provided a festival highlight with a set in which he employed his voice as an instrument as well as for straightforward lyrics.

For some reason he added San Francisco tenorist Martin Fierro to his accompanying quintet. Fierro's gaudy Indian headdress was more impressive than his uncontrolled harmonic flurries.

Pianist Hampton Hawes, whose excellent playing seldom has received its just due, did an intriguing 20 minutes with walking bass giant Leroy Vinnegar and drummer Donald Bailey before supplying marvelous backing to two saxophone greats, also making Monterey debuts Sonny Stitt and Gene Ammons. They played individually and together. Ammons on tenor and Stitt shifting between alto and tenor, both with a variable electronic pickup. All their tunes displayed their strongly individual styles and the closer recreated the impassioned tenor "duels" they waged two years ago.

Surprise guest Dizzy Gillespie followed the reeds, opening with the old pop tune "On the Alamo" and following with a blues, the romantic "Round Midnight," and a great improvisation built on "What Is This Thing Called Love." Hawes and his men gave telling support.

Then, in one of the festival's highlights, Ellington played piano with Gillespie's trumpet on "Take the A Train," a salute to the late Billy Strayhorn. As they finished, the curtains parted on the Buddy Rich big band, blowing the tune with the famed duo.

The Rich set was highlighted by his fantastic drumming and some Gillespie solos plus others by several bandsmen. It was an exciting, pleasing, set and a fine way to end what was a fine festival.

"Those kids are just incredible."

Heavy Axe Inc.

6671 Sunset Blvd.

Room 104

Suite 1515

Los Angeles, California 90028

Telephone: 466-3209



September 22, 1970

Mr. Dennis De Coteau
c/o Robert Kelligat
Youth Chamber Orchestra
601 Latham Square
Oakland, California

Dear Dennis,

I can't tell you what a fantastic experience it was working with you and your brilliant orchestra.

You will be receiving within the next few days a license from Colgems Music Inc. (the publishers of "Tensity"), giving you permission for the use of the music to be performed live at no cost; and believe me, it isn't even enough in payment for the way your orchestra performed.

I was not so excited that I didn't remember about telling you that I would write a composition for the orchestra, that is if you'd still like it. Cannonball thought it would be a great idea especially when I told him what I had in mind at a dinner last Sunday evening.

Anyway, stay well, thank you again, and please stay in touch with me.

All my best regards,

A handwritten signature in cursive script that reads "David Axelrod". The signature is written in black ink and is positioned above the printed name.

David Axelrod

p.s. Don't forget the score is in concert!

DA/th

LIVELY ARTS

A Dream Come True for Lyons

By John L. Wasserman

THE APPEARANCE of the Oakland Youth Chamber Orchestra — 52 instrumentalists between 14 and 17 under the direction of Dennis deCoteau — at the Sunday afternoon Monterey Jazz Festival concert was an event of many facets.

As an opportunity for young musicians to play with major jazz groups and expand their perspective, it was obviously superb. As an innovation, a new experience for most of the jazz audience, it was valuable.

As an experiment in the matter of fusing diverse musical styles, it was partly successful. As an ambition fulfilled for Festival Director Jimmy Lyons, it was "A dream come true." As a musical program, it was erratic — more important in potential than execution. By and large, the audience loved it. Lyons' on-stage (and off) enthusiasm was communicable. As a revelation, it left much to be desired.

★ ★ ★

There were high-points — most notably with the Modern Jazz Quartet adaptation of Joaquin Rodrigo's "Concierto de Aranjuez" and the Bill Evans Trio version of Evans' "Time Remembered" — but more often it seemed like a large group of string and wind instruments simply playing behind various jazz groups.

Other compositions were simply a bore and the Youth Symphony musicians — who played very well, incidentally — were often virtually inaudible. To bring something like this off, admittedly an enormous project, will require a great deal more time in rehearsal, in sound balancing and in score perusal if it is to be the artistic success it might well be.

Forgetting all the paternal and sentimental factors, it was — like the afternoon's only solo act, Prince Lasha's Firebirds — more heat than light.

★ ★ ★

In retrospect, three items dominated this year's Festival. One was the surprise appearances, a tradition dear to Jimmy Lyons' heart.

Friday night saw Joe Williams sing with Duke Ellington's orchestra and Woody Herman join Ellington for a tribute to the late Johnny Hodges — Herman's alto saxophone sounding eerily like Hodges on "I Got It Bad and That Ain't Good."

Saturday's blues afternoon went according to schedule, save for the absence of Eddie "Sugarcane" Harris; but Saturday night saw John Handy, the brilliant alto saxophonist, sit in with Herman's band (third chair) and play charts just like a working stiff. Spoon's appearance later on was a surprise even to him, for after moping around like a love-sick puppy he was finally summoned to the stage not by name but with the opening of an E-flat blues. "An E-flat blues, an E-flat blues!" Spoon shouted, and nearly went through the door while it was still closed.

Sunday afternoon also snuck by without incident, but Sunday night saw Dizzy Gillespie appear and wind up playing a trumpet-piano duet of "Take the A-Train" with Duke Ellington while Buddy Rich's band was setting up.

★ ★ ★

The Saturday afternoon blues program — supplanting the rock shows of recent years — was significant for both the experience itself and the extraordinary look at the music which gave us not only jazz, but rock and roll, the Beatles and everything which has sprung in their wake.

Lastly, the Festival was very much a festival and not merely a series of five concerts. From the round-the-clock conga drum sessions just outside the gates to the arts and crafts concessions to the noisy informality and horizontal mobility of the crowd . . . the Festival has become as much a private party open to the public as a formalized affair of the Newport Jazz Festival mold. Yet a discipline is present among the audience; an understanding that the music is not the least of the attractions. This cannot be said, unhappily, for some music jazz has spawned — Woodstock to the contrary (if, in fact, it was to the contrary) notwithstanding.

MEMORIES OF MONTEREY

By **RUSS WILSON**
Tribune Jazz Writer

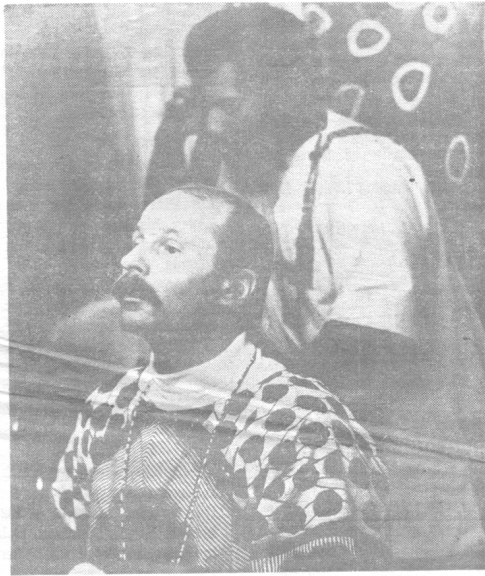
A festival "first" when Friday night's opening concert started at 9 p.m. on the button, as scheduled... The striking stage decor; backdrop in swirling, vibrant colors and wide, tie-dyed streamers soaring from it to the top of the proscenium... The relaxed, unharried appearance and performance of emcee Jimmy Lyons, doubling from his taxing job as festival general manager... The clean, clear sound and the quickness with which occasional imbalances were corrected... Flutist Tim Weisberg's three-part canon (on his group's "Trinity Suite") accomplished by feeding his instrument into an echo machine and accompanying and over-dubbing his own delayed - action sounds.

The world premiere of Duke Ellington's "Afro - Eurasian Eclipse," its reed voicings recalling some of the composer's earliest glory days... The pungent, humorous "conversation" between the plunger muted trombones of Booty Wood and Malcolm Taylor... The appearance of guest stars Woody Herman and Joe Williams with the Ellington orchestra, first of several surprises promised (and fulfilled) by Lyons... Organist Wild Bill Davis' solo on "April in Paris," the tune he fashioned into a monumental hit for Count Basie.

Sixteen - year - old Shuggie Otis' guitar solos with father Johnny Otis' rhythm and blues show Saturday afternoon - deeply felt and marvellously expressed and a hit with listeners comparable to that the youngsters scored at Newport in July... Trombonist Gene "Might Flea" Conners' tonguing and range on a racing "Preacher's Blues"... The fast blues duet organist Milt Buckner and drummer Jo Jones that opened Saturday night's show. Jones' subsequent solo on "Caravan," a stunning display of the variety and range of sounds a master drummer can obtain from skins, cymbals, and sticks.

Siam Stewart's bowed bass solos... Guest John Handy's lead alto playing with Woody Herman's band as it backed Joe Williams... Williams' vocal on an extended piece that began with 12 bars of Miles Davis' "All Blues," moved into "Every Day I Have the Blues." Sung by Williams in four while the band continued "All Blues" in three, finally segued into "Cee Cee Rider."

The talent 15-year-old Nat Adderley Jr., displayed as he accompanied himself on piano singing his own "protest" song, "The Price You Have to Pay to be Free" and, later, his guitar accompaniment to his father's vocal on the son's "Down in Black Bottom," both done with uncle Cannonball's quintet... Cannonball's politically-tinged speech on black suppression, inappropriate in the festival setting (some suggested he might be seeking the title of "male Nina Simone")... Walter Booker's remarkable plucked bass solo on "Rumpelstilkin"... Pianist Joe Zawinul's moving "Country Preacher"... The movie cameraman who sat on stage



PIANIST-COMPOSER JOSEF ZAWINUL
At Jazz Workshop with Cannonball Adderley group

in front of the Adderley group shooting closeups, an intrusion that bugged musicians and audience alike.

Presence of three Bay Area trumpeters in Woody Herman's crackling band: Forrest Buchtel, of Orinda; lead Rigby Powell, of San Francisco, and Tom Harrell, who played several strong solos, of Los Altos... The Herman band's program, reminiscent of his first venture into leadership with "the Band that Plays the Blues,"... Blues singer Jimmy Witherspoon's great set with the band... The professional aplomb and playing of the Oakland Youth Chamber Orchestra in Sunday afternoon's program.

The appearance on stage, Sunday night, of Newport's George Wein, producer of America's oldest jazz festival, and his praise of Monterey '70. (Wein and Charles McWhorter, of New York, a member of the Newport board, were at Monterey from beginning to end)... Singer Leon Thomas' lyric to the song "One" - "If we could only stand together all the world could be as one... just take time to love one another, black man, white man, yellow man, red man standing together, dancing together, no more fighting..."

Gene Ammons' gold sequin jacket... Sonny Stitt's impeccable garb... Dizzy Gillespie's Tyrolean-styled hat (which he later said came from Lapland) with its big, pink feather plume... Buddy Rich's red turtle-neck shirt, revealed when he removed his jacket near the end of his band's stimulating, festival-closing set... Guest star Gillespie's two-note trumpeted "good night," that ended one of the best of all Monterey's 13 annual outings.

★ ★ ★
The Don Piestrup big band will play next Sunday from 5 to 8 p.m. at The Casino on Jack I Plank, Area j

his debut with the band and Ron Smith will be back in the trumpet section, with Alan Hoeschen fronting the band.

Ray McIntosh, former vocalist and trumpet player with Dick Jurgens' band, will be rejoining Jurgens in Chicago for several months. McIntosh is currently with the Sid Hoff band at the Ali Baba Ballroom here and formerly was with Larry Cappelli's group at the Lake Merritt Hotel for several years.

Drummer Charles Moffett, onetime associate of Ornette Coleman, is opening Club No. 7, which he calls "a workshop and clinic of the arts," at 212 E. 14th St. It's present schedule is 11:30 to 1:30 p.m. and 3:30 to 5:50 p.m. daily. Moffett and the Emanon Quartet will be in residence.

Pianist Chick Corea and bassist Dave Holland, formerly with Miles Davis, and drummer Barry Altschuler, had moved from New York to San Francisco.

The Miles Davis group and the Fourth Way will be in concert at 8:30 p.m. Wednesday, Oct. 14, in Zellerbach Auditorium on the U.C. Berkeley campus. The concert is being produced by the Student Union Program Entertainment Recreation Board.

Thirteenth annual Berkeley Folk Festival will be Oct. 8-11 on the U.C. Campus, producer Barry Olivier has announced. Pete Seeger will headline the performers and Sam Hinton will be back again as host and participant.

Bobby Blue Bland's revue closes tonight at the Showcase here.

The professional aplomb and playing of the Oakland Youth Chamber Orchestra in Sunday afternoon's program.

SYMPHONY, YOUTH ORCHESTRA IN NEW RECORDINGS

Oakland ~~11~~ Tribune Sun., Nov. 8, 1970

By PAUL HERTELENDY
Tribune Music Critic

Just in time for the opening of the Oakland Symphony this week, the first recording in the orchestra's history has appeared, and we are happy to report that it is a beautiful piece of work.

Nevertheless the orchestra has been upstaged — by the distance of a few microgrooves, at any rate — by its junior auxiliary, the Youth Chamber Orchestra, which has come out with its own annual recording, this time featuring music by America's black composers. Oddly enough both recordings feature "lame duck" conductors.

The Oakland Symphony's record on the Desto label presents the Cello Concerto of Bulgarian-born Henri Lazarof, an associate professor of UCLA.

Lazarof and Oakland Symphony Conductor Gerhard Samuel have enjoyed several successful collaborations, first in his "Mutazione," which the orchestra performed in Berkeley in 1968, and then in this concerto, for which Samuel conducted the world premiere with the Oslo (Norway) Philharmonic in September, 1969.

The soloist for the cello concerto at both the premiere and the recording session was Laurence Lesser, another Los Angelan who also happens to be appearing, live and in color, at this week's opening Oakland subscription concerts (in another work).

Lazarof's music is hardly the music of the masses, but it does hew closer to traditional forms than the great majority of today's compositions. It is written in an adapted chamber music style, summoning different parts of the orchestra at different times. Its structure, all bunched up in one 27-minute-long movement, consists of a long opening solo cadenza followed by three "inventions," plus five variations based on these inventions.

Clearly, classical forms predominate in Lazarof's thinking, although the role of the soloist in relation to the orchestra is more Mosiac than Mozartian.

The sound textures of the concerto are French in style, utilizing diaphonous string sonorites and a circulation of ideas around the orchestra. The solo writing is linear and intense, putting its great demands not on the ears of the listener, but rather on the hands of the young soloist



HENRI LAZAROF
Bulgarian-born composer

Lesser, who performs simply brilliantly.

The orchestra plays flawlessly, as far as one can judge without having the score in hand; conductor Samuel has clearly brought to bear both his sensitivity to modern idioms as well as his personal familiarity with Lazarof's music.

The credit for the whole recording project, in fact belongs to Samuel, who had worked for years toward this one goal (financed by a Ford Foundation grant), ironically coming to fruition after his resignation from the orchestra.

The back side of the record features 22 minutes of bonafide chamber music by Lazarof: "Cadence II" for viola and taped viola, and "Continuum" for string trio, with violinist Stanley Plummer, violist Milton Thomas and cellist Lesser as the featured Southern Californian chamber players.

Why is the Oakland Symphony recording a concerto it has never performed in public, in place of, say, the pieces by Applebaum, Sheinfeld, Austin or Brant heard last

season? Simply because this Ford Foundation project originates through the publishers, and in this case Lazarof's publisher, AMP, was willing to make a big enough publication commitment to qualify for the grant.

Brant's "Kingdom Come," heard here last season, was also recorded by Samuel and the Oakland Symphony, and it is expected out shortly. If the fidelity and playing quality are as high as on the Lazarof disc, it should be a gem.

★ ★ ★

The Eastbay's Youth Chamber Orchestra (YCO) has done it again in the recording field, although it has been sabotaged by the bargain-basement mastering process used by Desto Records (the high-quality Oakland Symphony record, also on Desto, fared far better).

The orchestra of local high school musicians has recorded the nucleus of last spring's tour program, "The Black Composer in America," featuring the all-but-ignored black composers of serious music in America.

Bob Hughes, now the ex-conductor of the orchestra, spent many months researching this project, sifting through many scores and contacting many black composers to come up with the final program. During his tenure as the YCO's maestro, Hughes, who is white, had consistently been active in integrating the group, and the YCO's musicians, both black and white, now had the chance to discover the serious music and composers of black America.

Through no fault of Hughes', a jinx seems to have struck the whole recording project this year. What was to have been a three-record set had to be cut to one record when the recording studio (the Oakland Auditorium Theater) was too heavily booked to allow the needed hours of play. When Desto

Records went back East with its YCO tapes to mix, edit, add reverberation and so forth, it did a rather slipshod job, all things considered.

What's more, the liner notes list the orchestra incorrectly as the "Oakland Youth Orchestra," and its textual layout is rather confusing besides.

Mezzo-soprano soloist Cynthia Bedford, formerly of Mills College and now at the Juillard School in New York, comes out sounding on the disc as if she had been recorded on an early Edison wax cylinder. She sings William Grant Still's "Songs of Separation" and William Dawson's "Out in the Fields," both in a very traditional idiom.

On the instrumental side, the music is much more contemporary in style: "A Quiet Movement" by 35-year-old William Fischer; "Shapes for Orchestra" by 30-year-old Stephen Chambers; "Passacaglia" by 43-year-old George Walker, a professor at Rutgers University; and "A Short Overture" by 53-year-old Olysses Kay, who seems to be America's best-known black composer.

For balance, there is a little jazz, too, in the ingratiating "Lullabye for a Jazz Baby," by Arthur Cunningham.

This 46-minute record is not definitive, but it represents a start toward recognition of another facet of black arts. Now how about the big league orchestras getting into the act, too?

Exciting New Voices in Jazz and Rock

NOVEMBER 12, 1970 50c

down beat

THE BIWEEKLY MUSIC MAGAZINE

**THE RISE OF
ROBERTA FLACK**

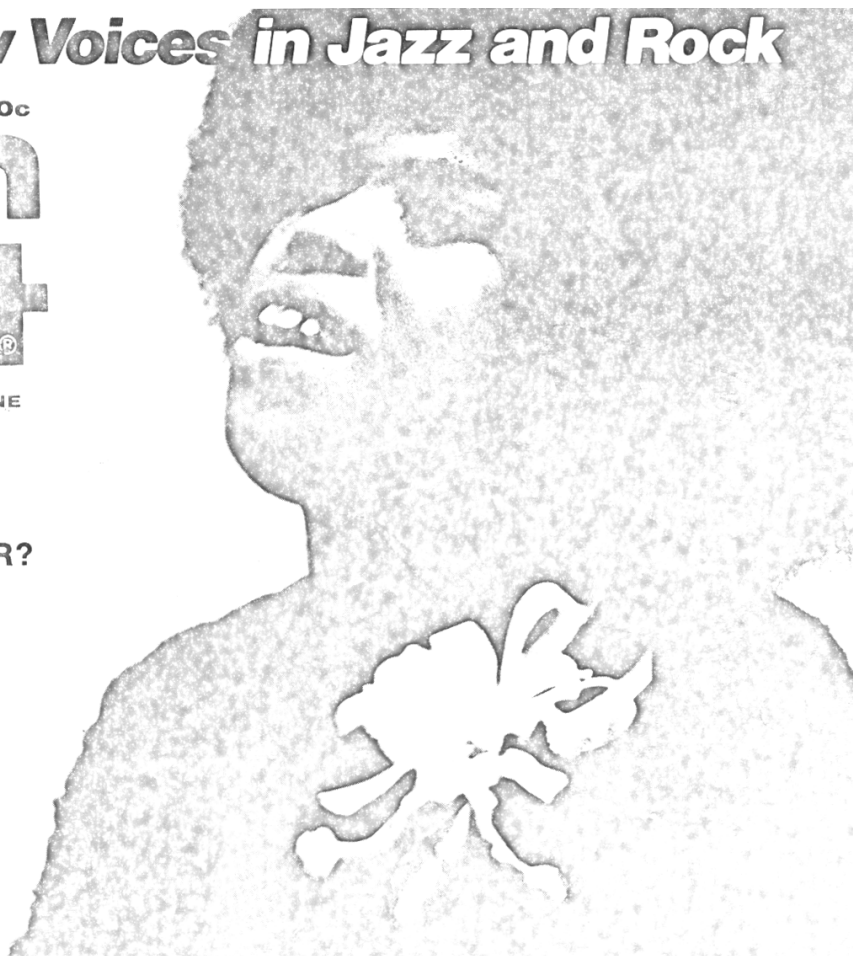
**WHAT IS A JAZZ SINGER?
11 VOCAL STARS ANSWER**

**DREAMS: A NEW
JAZZ-ROCK REALITY**

MONTEREY MAKES IT



BESSIE SMITH'S STYLE



Monterey Diary

by Harvey Siders

Emerging from all the groping was one fact—loud and clear: the afternoon was an unqualified success for the 52-member Oakland orchestra. Under its director, Denis deCoteau, the large contingent of strings (29) played flawlessly in tune; their collective sound was rich, resonant and thoroughly professional. The same can be said of all the rest. Their response to deCoteau or occasional podium guests made one forget the amateur status of the organization, as well as the high school-and-younger age breakdown.

The MJQ was the first to join forces with the orchestra and the resulting blend was ideal in terms of the *concerto grosso* concept. They performed *Vendome*, Miljenko Prohaska's *Concertino*, and the hauntingly beautiful *Adagio* from Rodrigo's *Concierto de Aranjuez*. None of the pieces was calculated to induce dancing in the aisles, yet despite the broiling sun, the cerebral session elicited much more than polite applause.

The next group to cross-pollinate was one that was making its Monterey debut: the Bill Evans Trio. And considering they'd waited 13 years for the occasion, it would have been more satisfying had Lyons put them on at night as a solo act that could stretch out. But under any circumstances, Evans, Eddie Gomez and Marty Morrell are a pleasure to dig. After playing *What Are You Doing The Rest Of Your Life* and a fast 3/4-4/4 version of *Someday My Prince Will Come*, the Evans trio joined the Oaklanders for three lush, full-bodied arrangements of *Granados*, *Elegia* and *Time Remembered*—the latter's meandering intro gave Evans the only real opportunity to hold any conversations with himself.

.....RECORDS.....

Henry Brant: "Kingdom Come." Oakland Symphony and Youth Chamber Orchestra, Gerhard Samuel and Robert Hughes Conducting: Also "Machinations." Henry Brant, soloist. Desto.

Henry Brant is one of the grand musical eccentrics, in the line of Satie, Varese, Cage and Antheil. The 56-year-old New Yorker created "Kingdom Come" last year for the Oakland Symphony, highlighting the juxtaposition of one "straight" orchestra on stage against a raucous rhythm group (Youth Chamber Orchestra) in the celestial regions of the balcony.

While the "straights" play homophonic, sustained string sonorities much the way that Shostakovich might have written them, the celestial nonconformists (on the other stereo track) do their cacophonous thing. Into this ideological conflict steps the savior, Henry Brant, at the solo organ, playing a long cadenza and striving to break out from the straights to the non conformists.

You might subtitle the work "The Mouse That Roared," for it depicts momentous conflict on a readily comprehensible level, not without its good-humored vulgarity.

The flip side, "Machinations," is an unaccompanied Brant improvisation on various instruments electronically superposed into a one-man orchestra, in a less-than-inspired fashion. — PH.

YOUTH CHAMBER ORCHESTRA
of the
OAKLAND SYMPHONY ORCHESTRA
601 Latham Square Building
Oakland, California 94612

Denis M. de Coteau, Conductor

Dear YCO Member,

Enclosed you will find your 1970-71 Registration Form. Please complete it and obtain the necessary signatures and return it with the registration fee to Mrs. London in the enclosed addressed envelope. Please do not delay on this as the form and fee are necessary steps in securing your place in this orchestra.

Below is a calendar of our season including rehearsal, concert and tour dates. Also on our schedule is a TV special on YCO proposed by KTVU. The date has not been set, but we will get ample notice. There is the possibility that we will record the premiere performance of a violin concerto by a Bay Area composer in addition to continuing our recording project with Desto Records. Our recent appearance in Monterey Jazz Festival has led to many inquiries about possible appearances. Some of these may develop into concert appearances. Again, you will be notified far in advance of any commitment.

If we are to realize a truly worthwhile musical and professional season it is imperative that we all recognize the necessity of hard work and punctual good attendance at all rehearsals! Over the years we have gained national reputation of high standing. To build on this requires the commitment of all members to excellence.

Sincerely,


Denis M. de Coteau

1970-71 YCO CALENDAR

- Regular YCO Concerts - December 4, 1970 (evening); May 23, 1971 (evening)
- Tour Dates - March 19 through 26, 1971
- YCO Youth Soloist Concert - Spring, 1971. Date and place to be set later.
- Rehearsals - Every Sunday from 2:00 p.m. to 5:00 p.m. beginning September 27 and ending May 23, 1971. Any extra rehearsals will necessitate beginning the Sunday rehearsal an hour or two earlier.

For the present rehearsals will continue to be held at Oakland Technical High School.

Dress rehearsals and regular concerts will be at Oakland Auditorium Theatre.

Oakland Symphony Youth Orchestra 1970-1971

YOUTH CHAMBER ORCHESTRA of the
OAKLAND SYMPHONY ORCHESTRA
601 Latham Square Building
Oakland, California 94612

Dear Parents of YCO Members,

Being a member of YCO is a marvelous opportunity for your child, however there are certain responsibilities and obligations that are necessary for the functioning of the orchestra at the high level of achievement it has maintained since its beginning. Please read all of the various letters enclosed in this packet carefully and contact me if you have any questions. Phone 444-3531 or 351-4284.

Attendance Obligations: Each member is required to attend every rehearsal, all concerts and the tour. The only acceptable excuse is illness and if your child is ill you should phone me ahead of time so that we will know that he is unavailable for the rehearsal. If there is a conflict of a school musical activity please notify me so that we can work out the situation with the teacher involved. Promptness is imperative so that rehearsals can start on time and be dismissed on time.

Financial Obligations: The financial status of YCO concerns all of us. YCO is a protege of the Oakland Symphony Association, which pays the salary of the conductor and business manager, and also gives us a helpful contribution toward our operating expenses. In addition we utilize the Symphony office staff for many services. The orchestra itself raises a good portion of the total budget from its concerts. We also endeavor to raise more funds through our fund raising projects, program advertising, and gifts from inside and outside the organization. However, in addition to all of these sources it is also necessary for us to charge the parents a basic fee to help pay for the costs of all of the orchestra activities. In the past we have broken down the financial obligations in this manner:

Registration fee	\$ 25.00
Tickets for Fall concert	25.00
Tickets for Spring concert	25.00
Tickets for Youth Soloist	10.00
Tour transportation fee	40.00
Total	\$ 125.00

These various amounts were collected throughout the year and made for much paper and book work requiring many calls and re-calls to the parents. This year we would like to try a new and more expeditious system. The total cost for you will be only \$120.00 for the year. Please note that unlike taxes we are going down and that this is \$5.00 less than last year. For this fee your child will receive three hours a week of intensive orchestra training under an outstanding conductor; \$25.00 worth of tickets to each of three concerts (since you will have already paid for these tickets in your basic fee, you can keep any money you obtain by selling them) and will have the opportunity to go on a week long tour.

This total amount of \$120.00 is due now and should be sent along with the signed forms in the enclosed envelope. We realize that this may be too large a sum for some of you to pay entirely at this time. If this is so, it is possible to pay in three installments---\$40.00 to be paid by Nov. 1, 1970, the second \$40.00 to be paid by Jan. 1, 1971 and the last \$40.00 to be paid by March 1, 1971. All required fees must be paid before the tour starts.

Since it has always been the policy of YCO that membership is based on the ability to play and not the ability to pay, we have in the past provided scholarships to those unable to meet all of the financial obligations. Due to a large deficit we have limited funds available for scholarships this year. However, if you feel it would be impossible to meet these financial obligations, please phone me so that we can work out a satisfactory arrangement.

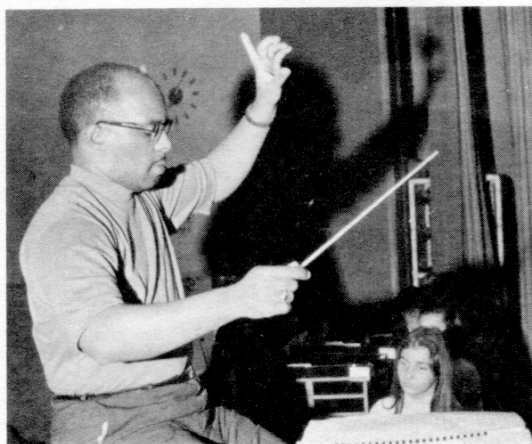
Sincerely,
Ethel London
Ethel London, Business Manager

THE OAKLAND SYMPHONY ORCHESTRA

presents

The Youth Chamber Orchestra

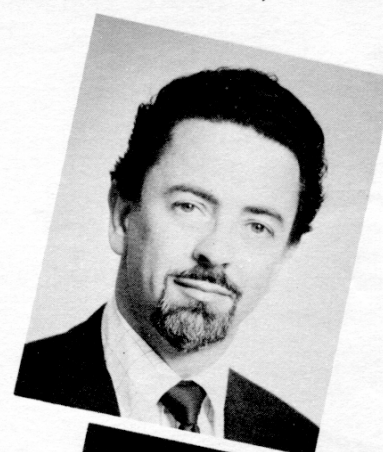
in its first concert of the 1970-71 season



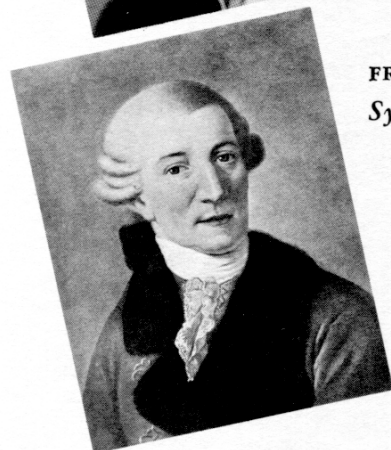
DENIS M. DE COTEAU, *conductor*



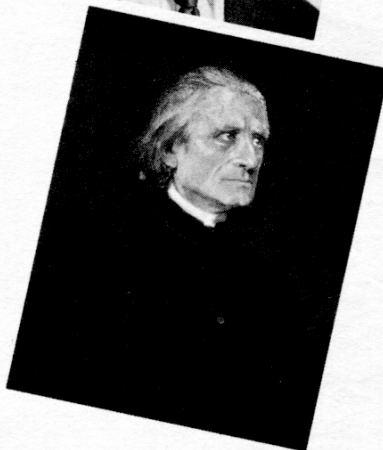
CHOU WEN-CHUNG
"And the Fallen Petals"



WAYNE PETERSON
"Free Variations"



FRANZ JOSEPH HAYDN
Symphony No. 82 (L'Ours)



FRANZ LISZT
"Les Preludes"

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

"A performance of almost incredible excellence"— LOS ANGELES TIMES

"Superb intonation, mastery of tempos, and an ability to convey a lush,
warm, romantic feeling"— OAKLAND TRIBUNE

FRIDAY, DECEMBER 4, 1970

OAKLAND AUDITORIUM THEATRE 8:00 P.M.

TICKETS—\$1.00 - Students; \$2.00 - Adults; Also, GROUP Discount Rates. Tickets can be purchased from Oakland Symphony Association (444-3531), any member of the YCO, or at the Box Office on the night of performance.



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50% DISCOUNT

Retail Price \$5.98

Our Price \$3.00

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Special Holiday Gift Record Sale

by the

Youth Chamber Orchestra of the Oakland Symphony

**The Black Composer
in America**

Never before recorded music by contemporary Black composers, and featuring Bay Area singer, Cynthia Bedford. The music of the seven composers represented on this recording show a cross section of various styles being used by Black composers in America today. These styles include everything from traditional romantic through the most recent avant garde, as well as the influence of jazz and spirituals. Recording made by the Youth Chamber Orchestra from the music played by them in their spring concert last year and on their tour to the South.

Kingdom Come
by Henry Brant

You heard the world premier of this piece last April when it was performed by the Oakland Symphony and the Youth Chamber Orchestra (Gerhard Samuel and Robert Hughes conducting) on the regular concert season. They have now recorded this marvelous humorous piece so that you and all of your friends may enjoy it again.

Henri Lazarof—
**Concerto for Violoncello
and Orchestra**

Recorded by the Oakland Symphony with Gerhard Samuel conducting and Laurence Lesser as cellist. A fine recording by your favorite orchestra and conductor.

To order by mail kindly tear off and send to:

Please make check payable to Youth Chamber Orchestra

Mrs. H. H. Wang
689 Carlston Ave.
Oakland, Calif. 94610

I would like to order:

___ **Black Composer** records at \$3.00 each Total \$ _____

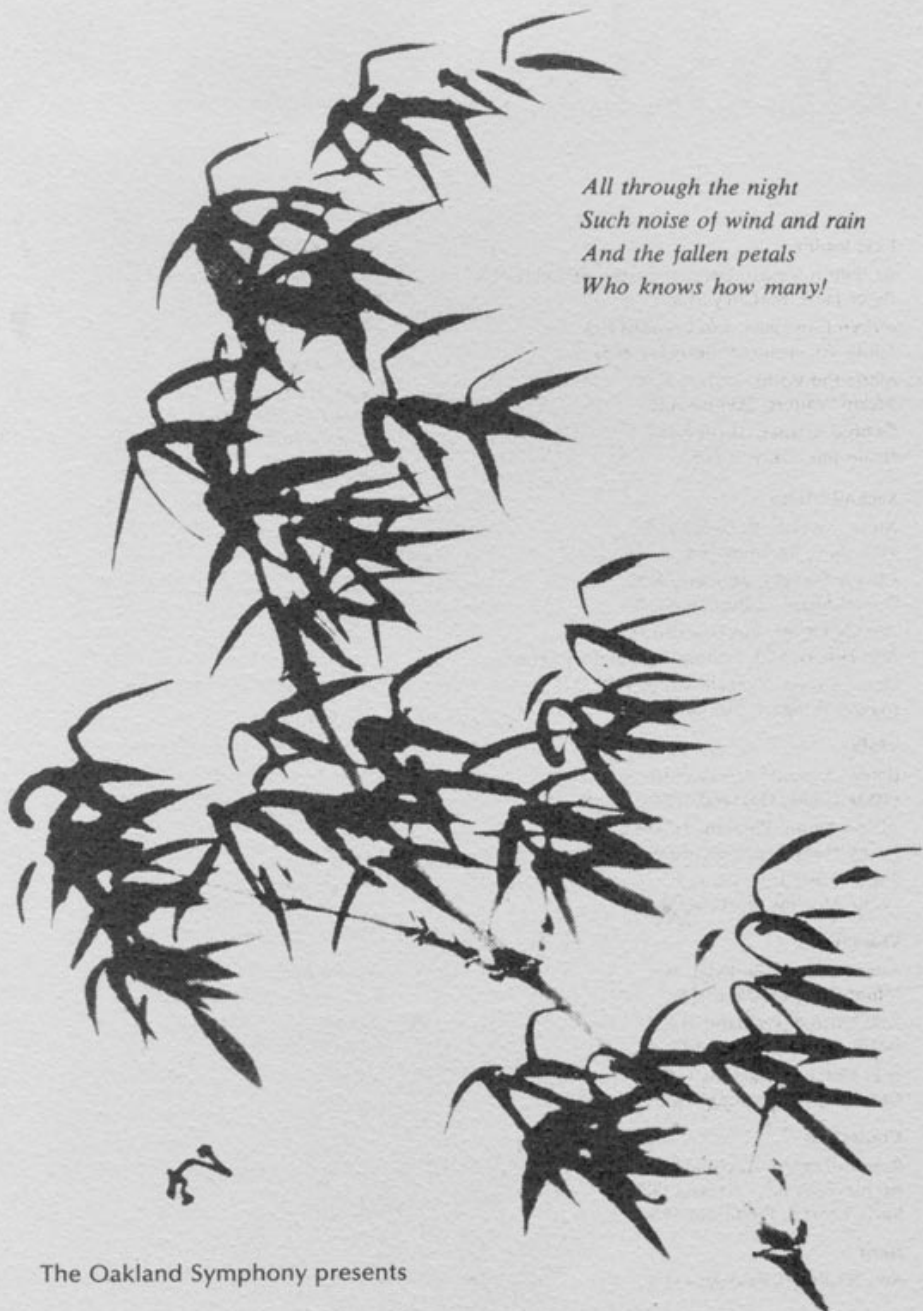
___ **Kingdom Come** by Henry Brant records at \$3.00 each Total \$ _____

___ **Lazarof Concerto** records at \$3.00 each Total \$ _____

Please add 35 cents mailing fee per record Total \$ _____

Name _____ Phone _____

Address _____ City _____ Zip _____



*All through the night
Such noise of wind and rain
And the fallen petals
Who knows how many!*

The Oakland Symphony presents

The
Youth
Chamber
Orchestra

DENIS M. DE COTEAU, Conductor

Friday, December 4, 1970 / 8:00 P.M. / Oakland Auditorium Theatre

program notes



FRANZ JOSEPH HAYDN
Symphony No. 82 (L'Ours)

In 1784, the entrepreneur, Le Gros, commissioned Haydn to compose a set of symphonies for the "Concerts de la Loge Olympique" in Paris. Haydn responded with six works which have since been popularly referred to as the "Paris Symphonies". Having enjoyed earlier works by Europe's most popular composer, the fashionable Parisian audiences enthusiastically received the latest examples of his genius.

Symphony No. 82 is the first of the set although it was actually composed after Nos. 83, 87, and possibly 85. Its subtitle "The Bear" is derived from final movement which opens with a drone bass supporting a dance-like melody in the violins. Some listeners heard this as resembling the bear dance of the Austrian fairs, the drone being the bear's growl. Others heard the drone and melody as being the bagpipe dance which was popular in Brittany. Since Haydn did not provide the title, you are free to decide for yourself. Better yet! Why not just enjoy the music with its aggressive and exciting opening movement, light-hearted second movement, stately menuet and joyous finale! Extramusical attachments often get in the way.



WAYNE PETERSON
"Free Variations"

Wayne Peterson is a member of the music faculty at San Francisco State College. A graduate of the University of Minnesota and a Fulbright Fellow in England, he has had his compositions performed by many of the major orchestras in America.

Free Variations received the composition prize awarded by the Committee on the Arts in Minnesota. After an extended presentation of the theme, there follow four variations each having its own form, character, and length. The title indicates that the composer is not rigidly bound to the structural and harmonic plan of the theme in initial presentation.

This work was composed during a period when Peterson was very interested in the music of Copland. It is young and spirited with colorful orchestral effects, strong rhythmic patterns, and jazz influences.



CHOU WEN-CHUNG
"And the Fallen Petals"

Chou Wen-Chung came to the United States from China to study at Yale University on an architectural scholarship. The desire to devote himself to musical composition was so intense that he withdrew from Yale and entered the New England Conservatory of Music. He also attended Columbia University and completed a graduate degree under Otto Leuning.

And the Fallen Petals was composed on a commission from Louisville Orchestra. The title of this triolet is taken from a poem by Meng Hoa-jan (689-740).

*All through the night
Such noise of wind and rain
And the fallen petals
Who knows how many!*

Chou describes the development of the music as follows:

"Prologue: A voice is heard out of the stillness of the wilderness.

Part I Against a quiet and mysterious landscape, budding blossoms dance the praise of life in the spring wind.

Part II A storm breaks and the furious wind drives the petals far and wide.

Part III Against a quiet and mysterious landscape the fallen petals are being swept away and fresh blossoms on the branches dance in the spring wind.

Epilogue: A voice is heard out of the stillness of the wilderness meditating the eternity of heaven and earth.

He states, "In this work I have tried to convey through sound the same emotional qualities of a Chinese landscape painting and to achieve this end with the same economy of means; the maximum expressiveness of a minimum calligraphical brushwork."



FRANZ LISZT
"Les Preludes"

Liszt originally composed Les Preludes as an overture to a choral work based on poems by Joseph Autran. After failing to either complete or publish the choral work, he released the overture as an independent work. In seeking a title and literary association for the music, he borrowed Lamartine's Meditations poetiques. Aware of the closeness and similarity of elements in his music and the poem, he provided a programmatic explanation of the sections of the music which correspond to Lamartine's ode. The rough translation below will substitute for the flowery program by Liszt.

"What is our life but a series of preludes to that unknown song whose first solemn note is tolled by Death? The enchanted dawn of every life is love. But where is the destiny on whose first joys some storm doesn't break? And what soul thus bruised, when the storm rolls away, seeks not to rest its memories in the calm of pastoral life? Yet man does not resign himself to the beneficent calm which first attracted him to Nature's bosom. For when the trumpet sounds, he hastens to danger's post, that in the struggle he will regain full knowledge of himself and possession of his strength."

This is the third of thirteen orchestral works which Liszt called "symphonic poems", a term which came to be applied to many of the Nineteenth Century compositions for orchestra which had literary or other extramusical references.

program

Symphony No. 82 in C Major (L'Ours) Joseph Haydn (1732-1809)

Vivace assai
Allegretto
Menuetto
Vivace

Free Variations for Orchestra Wayne Peterson (1927-)

INTERMISSION

And the Fallen Petals Chou Wen-Chung (1923-)

Les Preludes Franz Liszt (1811-1886)



DENIS M. DE COTEAU
Musical Director

Denis de Coteau is associate professor of music at California State College, Hayward. He received the BA and MA degrees from New York University and the Doctor of Musical Arts degree from Stanford University. A violist and former member of the Oakland Symphony, he studied with William Neikrug, Marc Tarlow, and Wesley Sontag. His conducting mentors include Wilhelm Persin, Richard Burgin, Richard Lert, and Sandor Salgo.

Dr. de Coteau was conductor of the San Francisco Youth Baroque Ensemble, El Camino Youth Symphony Orchestra, and the San Mateo Community Symphony. In addition to his teaching schedule and work with YCO, he appears as guest conductor with orchestras in and out of the state. His appearances this year include the Pasadena Symphony and outstanding youth orchestras in San Diego, Dallas, and Albuquerque.

First Violin

Benjamin Simon, Concertmaster, Berkeley H.S.
 Peter Jaffe, Berkeley H.S.
 Jerilyn Jorgensen, San Leandro H.S.
 Tuula Tossavainen, Berkeley H.S.
 Marianne Votto, Skyline H.S.
 Vickie Walters, Skyline H.S.
 Debbie Steiner, Skyline H.S.
 Jamie Jan, Canyon H.S.

Second Violin

Anne Lyness*, Berkeley H.S.
 Tina Bury, Berkeley H.S.
 Cheryl Mengle, Kennedy H.S.
 Daniel Shapiro, Berkeley H.S.
 Wendy Foster, San Leandro H.S.
 Ann Hochschild, College Preparatory School
 Laurie Goren, Ygnacio Valley H.S.
 Joanne Wingert, Oakland H.S.

Viola

Betsy London*, San Leandro, H.S.
 Jackie Chew, Oakland H.S.
 Alison Dunn, Pleasant Hill H.S.
 Lorrie Hunt, Campolindo H.S.
 Ellen Nishi, Berkeley H.S.
 Lynne Morrow, Berkeley H.S.

Violoncello

Amy Radner*, Berkeley H.S.
 Joel Cohen, Oakland H.S.
 Kari Linsted, Oakland H.S.
 Heidi Jacob, Campolindo H.S.
 Niki Corcos, Acalanes H.S.
 Carol Morrow, King Jr. H.S.

Contrabass

Robert Gay*, El Cerrito H.S.
 Archie Lachner, Oakland H.S.
 Karla Lemon, Piedmont H.S.

Harp

Amy Shulman, Palo Alto H.S.

Flute and Piccolo

Diane Wang*, Oakland H.S.
 Tyra Gilb, Berkeley H.S.
 Wendy Simon

Oboe and English Horn

Ralph Hassman*, El Cerrito H.S.
 Steve Gancher, Oakland H.S.
 Melanie Feld, San Leandro H.S.

Clarinet

Oliver Miller, Berkeley H.S.
 Larry Kohl, Castro Valley H.S.

Bass Clarinet

Dave Ahola, Acalanes H.S.

Bassoon

Kent James*, Ygnacio Valley H.S.
 Barnard Norris, Berkeley H.S.

French Horn

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

Trumpet

Tom Pogue*, Clayton Valley H.S.
 Dana Kemp, El Cerrito H.S.
 Josh Tenenberg, McChesney Jr. High

Trombone

Bill McElheney*, Berkeley H.S.
 Debbie O'Connell, Pleasant Hill H.S.
 Wayne Ibarolle, Alameda H.S.

Tuba

Kazi Pitelka, Berkeley H.S.

Timpani

Chris Braun, San Rafael H.S.

Percussion

Kim Gimbal, Piedmont H.S.

*Section Principal

Acknowledgements

The Youth Chamber Orchestra and its conductor wish to gratefully acknowledge the support and contributions of the following people:

Maestro Gerhard Samuel, Musical Director and Conductor —
 Oakland Symphony Orchestra
 Mr. Robert Kelligar, Manager — Oakland Symphony Orchestra
 Mrs. Ethel London, Manager — Youth Chamber Orchestra
 Oakland Symphony Guild
 YCO Advisory Board — Mr. Carl Orne, Chairman
 Advisory Board Coordinators — Mr. and Mrs. Alex Ingram
 Kappa Alpha Theta Sorority
 Berkeley Piano Club

Special appreciation is extended to Larry Blackshere, Alan Darnell, and Lee Roy Saba for assisting us with extra percussion parts. They are percussionists from California State College, Hayward.

A Good Deal!

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Special Holiday Gift Record Sale

by the

Youth Chamber Orchestra of the Oakland Symphony

The Black Composer in America

Never before recorded music by contemporary Black composers, and featuring Bay Area singer, Cynthia Bedford. The music of the seven composers represented on this recording show a cross section of various styles being used by Black composers in America today. These styles include everything from traditional romantic through the most recent avant garde, as well as the influence of jazz and spirituals. Recording made by the Youth Chamber Orchestra from the music played by them in their spring concert last year and on their tour to the South.

Kingdom Come *by Henry Brant*

You heard the world premier of this piece last April when it was performed by the Oakland Symphony and the Youth Chamber Orchestra (Gerhard Samuel and Robert Hughes conducting) on the regular concert season. They have now recorded this marvelous humorous piece so that you and all of your friends may enjoy it again.

Henri Lazarof— **Concerto for Violoncello and Orchestra**

Recorded by the Oakland Symphony with Gerhard Samuel conducting and Laurence Lesser as cellist. A fine recording by your favorite orchestra and conductor.



DENIS de COTEAU
Notable debut

Youthful Musicians Brilliant

One of the good youth orchestras is sounding very good indeed this season, thanks to a seasoned string player taking over as its new maestro. With veteran violist and conductor Denis de Coteau making his local debut as musical director of the Youth Chamber Orchestra, the weatherproof crowd at the Oakland Auditorium Theater Friday night had ample reason to go home gratified by the result.

De Coteau stands prominently among the ranks of emerging black conductors in the U.S. Already a past conductor of three Westbay orchestras, a recent guest conductor with the Oakland Symphony and a current associate professor of music at Cal State College in Hayward, the 37-year-old maestro brought his ample experience to bear on Oakland's ambitious youth symphony, which, until this year, had been led by Robert Hughes.

Ralph Hassman's oboe solos were excellent, and the cello section seemed bent on outplaying the Oakland Symphony itself.

Both conductors seemed to "reach" their young musicians, though on wildly diverging paths. Where Hughes was exuberant, De Coteau is restrained. Where Hughes consistently served tidbits from the avant garde, de Coteau seems far more partial to tonal music. Where Hughes played the friend, De Coteau plays more the father. And where Hughes's conducting style involved more body English than a bowling tournament, De Coteau evidently imparts the emotion in rehearsal, for his understated baton movement seems to do it all in performance.

The 56-member orchestra, made up mostly of Eastbay high school students, opened Friday's concert with an altogether classic, clean and spirited "Bear" Symphony (No. 82) of Haydn, notable for the good intonation in the string section. The "Free Variations for Orchestra" by 43-year-old San Franciscan Wayne Peterson put the musicians in quite another era, lying somewhere between the bailiwicks of William Walton and early Copland, early Thomson and early Britten. Ralph Hassman's oboe solos were excellent, and the cello section seemed bent on outplaying the Oakland Symphony itself. — P.H.

MUSIC JOURNAL....December, 1970

THE BLACK COMPOSER IN AMERICA
(Music by Ulysses Kay, George Walker, William Grant Still, William Dawson, William Fischer, Arthur Cunningham and Stephen Chambers.) Cynthia Bedford, mezzo. Oakland Youth Orchestra, Robert Hughes, cond. Desto DC 7107 (\$).

I gather that Desto is planning a series of recordings devoted to the music of black composers. If this is true, I wish the project much success for this record is highly enjoyable as well as educational. The music is of variable merit but it clearly shows that the black composer is well aware of this century's major compositional trends. My own particular favorites on this disc are the Copland-like *Short Overture* of Kay and Still's *Songs of Separation*. The Still piece haunts one and it is very well sung by mezzo Cynthia Bedford. This young lady has an attractive voice which could mark her as a successor to Betty Allen. The only actual dud among the pieces on the record is Fischer's *A. Quiet Movement*. It is an aimless mixture of Schoenberg and American blues. All of the music is well-performed by the Oakland Youth Orchestra. Although this orchestra consists of high school students, the calibre of its playing would put many professional orchestras to shame! Conductor Robert Hughes no doubt deserves the lion's share of credit for this. This is clearly a record to be filed under discs that educate as well as entertain.

—Michael Mark

such familiar excellences of past Collegium performances as Hans-Martin Linde playing the flute and recorder and the lively continuo work of Franz Lehnendorfer and Wolfgang Neinenger. One can well imagine from performances such as these how Handel's music must have sounded to eighteenth-century audiences. Superb sound at a budget price.

—Michael Mark



Chester Higgins

Composers George Walker, Stephen Chambers, Arthur Cunningham

"Imagine my shock," says Walker, "when I went to Atlanta and met eight other black composers! This was a major event!"

By HOWARD KLEIN

THE position of the black composer in American society is like that of the Harlem boy who was playing with a white Catholic friend in the Church School yard when a priest came over to ask him if he were a member of that parish. The boy, without thinking about it, shot back, "Are you kidding, man! It's bad enough being black."

Any composer of serious music today is not a very wanted member of the musical community. Symphony orchestras, opera companies and the like are too concerned with economic survival to care about those who would replenish the worn-down 19th-century repertoires the Establishment endlessly repeats. Most composers teach, and that includes black composers. If white composers have scant opportunities for commissions and performances, what must the problem be for the blacks?

At this point, you might be wondering, with some justification, what blacks? After all, William Grant Still and Ulysses Kay are fairly well known and they get played, don't they? Well, yes, and rightly so, for both are fine composers. Grove's Dictionary of Music and Musicians refers to Still, who is now 75, as "one of the most distinguished composers of his race." Kay, at 57, is listed as "American (Negro) composer." Can you name any live Negro or black composers after them? That's the whole point behind two new record albums on the Desto label, **The Black Composer in America** (DC7107) and **Natalie Hinderas Plays Music by Black Composers** (2-disks, DC7102/3).

These two albums are signs of the times. The spirit of the panther is moving among the serious black composers tired of being ignored by the musical Establishment. I doubt if there will be Watts riots in Philharmonic Hall, but voices of protest will be heard, and why not? The serious music world tends to think of itself as above most social issues. Leading figures decry any separation of the races, although orchestras are just now being integrated. The same invisible barriers that kept blacks out of TV and theater and the movies have been keeping blacks out of concert music. And the poor contemporary composers who have been black, too, have existed in limbo while society at large had its token black composers.

The Desto recordings present a mixed case for the blacks, unfortunately, but not because one must apologize for the music. Far from it, these works could stand beside the best music written over the past 20 years and stand well. The problem is, that in the case of "The Black Composer in America," the performances by the Oakland Youth Orchestra are wholly inadequate, being a kind of recorded equivalent to ghetto store-front cultural centers—well-meaning stopgaps whose pathetic circumstances kill artistic results. Natalie Hinderas, on the other hand, plays the piano very well, and gives more than adequate performances.

The disappointment in the orchestral album is doubly keen since only William Grant Still's "Songs of Separation" (1949) and Ulysses Kay's "Short Overture" (1957) are known quantities, although both are new to disks. The other pieces are George Walker's powerful Passacaglia, the last of his three-movement "Address for Orchestra" (1959), William Dawson's song, "Out in the Fields" (1929), William Fischer's "A Quiet Movement" (1966), Arthur Cunningham's jazzy put-on written for Andre Kostelanetz in 1969 called "Lullabye for a Jazz Baby" and Stephen Chambers's highly musical "Shapes for Orchestra" (1965). These works show individual minds with strong

ideas which deserve really first-class performances. Skill in orchestrating is apparent, as is the organizing of musical ideas.

What strikes one forcibly upon first hearing is that these are not the doctrinaire composers we have gotten used to. If they use serial techniques, they do so with originality. Their music has life, it pulsates with human energies and reminds us that music can communicate and still be "modern." By making these performances available, Desto has rendered at least a partial service and should be thanked. Robert Hughes is the conductor and Cynthia Bedford the mezzo-soprano in the Still (Continued on Page 8)

Music Mailbag

'Manson Has Not Been Convicted'

TO THE EDITOR:

BARBARA PELSON'S contention in the Music Mailbag recently that Charles Manson's music categorically ought not to be seriously appraised as music by The New York Times would certainly be an interesting and lively subject for debate if Manson were a convicted murderer (or criminal mastermind, as the case may be). For in that event, what about the wonderful music of G. Guaido, a self-admitted murderer?

But Charles Manson has not been convicted of anything, and is meanwhile deserving of the same presumption of innocence as any other accused person. God help our cherished democratic sense of justice if the jury in the case is as forgetful of that as Mrs. Pelson and the President of the United States.

JACK DIETHER

New York City

"NOT DIRE"

TO THE EDITOR:

In response to Claude D. Grant's recent lament in the Music Mailbag: Two works by black American composer William Grant Still are now available on Deste Records. His "Songs of Separation" (c. 1945) forms part of an anthology of symphonic music—"The Black Composer in America" (Deste DC7107)—performed by the Oakland Youth Orchestra under Robert Hughes's direction with Cynthia Bedford, mezzo-soprano. The collection also includes works by Ulysses Kay, George Walker, William Dawson, William Fischer, and Stephen Chambers, as well as Arthur Cunningham's delightful "Lullabye for a Jazz Baby." This amateur student group plays remarkably well, particularly in the more experimental works, which a Philadelphia Orchestra or a New York Philharmonic might bungle.

A two-record set, entitled "Nathalie Hinderas, Pianist, Plays Music by Black Composers" (Deste DC 7102-3), presents Still's "Three Visions" and other piano pieces by Nathaniel Dett, John Work, Thomas Kerr, Jr.,

Chambers, Hale Smith, and Oly Wilson. The real triumph of the collection is, to my taste, George Walker's neo-classical Sonata No. 1 (1953).

Deste plans to release Hale Smith's Music for Harp and Cello in the near future. For some time they have offered Howard Swanson's "Seven Songs" (Deste DC 7102). Swanson's "Night Music" used to be available on cutout Decca 8511. The old Vanguard recording of his "Short Symphony" has recently been reissued on Composers Recordings Inc. (CRI S-254). And finally, the obscure label, Silhouettes in Courage, which seems to specialize in disks of interest to the black community, has recorded Swanson's Concerto for Orchestra along with Charles "Big" Jones's Symphony No. 6, performed by, of all people, the Budapest Philharmonic (Sil. 5001/2).

By far the most widely recorded black composer is Ulysses Kay, with five works on four CRI disks, two works on the relatively unavailable Louisville Orchestra Editions, and one apiece on Folkways and Cambridge. Unfortunately, Kay's masterful Concerto for Orchestra, available in the early days of LP on the defunct Remington label (R-199-173), has fallen by the wayside. Perhaps Deste will see fit to reissue that fading.

Although Still's "Afro-American Symphony" suffers neglect, the same cannot be said for William Dawson's "Negro Folk Symphony." Stokowski has championed the latter and his recording with the American Symphony on Decca 710077 has been listed in the Schwann for years.

So you see, the recording situation for black composers is not as dire as Grant makes it sound—perhaps no worse than for native artists of other races. Of course, only now that the question is topical has the color of a composer's skin reflected upon the value of his music. Hale Smith has said:

"Place our music not on all-black programs. We can do that for ourselves, for the benefit of our own people.

with Beethoven, Mozart, Schoenberg, Copland and the current avant-gardists. We don't even have to be called back. When we stand for our bows, that fact will become clear when it should. After the work has made its own impact." **JON CALDWELL**, Classical Music Critic, Thursday's Drummer Philadelphia, Pa.

"AVAILABLE"

TO THE EDITOR:

Claude D. Grant deploras the absence of a recording of Sull's "Afro-American Symphony." A stereo recording of this work by Karl Krueger and the Royal Philharmonia Orchestra of London is available from the Society for the Preservation of the American Musical Heritage, Inc., P.O. Box 4244, Grand Central Station, New York, N. Y. 10017 (Cat. No. MHA-118).

Upon request, this organization will send information regarding membership and a list of its records of little-known works of American music that can be bought from them. **ALAN H. GREEN**, A. Myville, N. Y.

AND MORE

TO THE EDITOR:

A recording of William Grant Still's "Festive Overture" is in "Latin Conducts" (CRI SD 289), which contains five compositions by contemporary American composers.

ROBERT J. WALKER, New York City

DEBUT COS.

TO THE EDITOR:

In John Gruen's article, "To Be Young, Gifted and Broke" Susan Wadsworth says "a typical New York debut at Town Hall can cost as much as \$21,500." Even in spite of inflation, etc., wouldn't \$2,100 or \$2,500 be more in line?

ELAINE BORKOWSKY (LAMPERT)

Wantagh, N. Y.

Mrs. Lampert is right. The \$21,500 figure was a typographical error. It should have read \$2,500.—Editor.

"RELEVANT TO WHAT?"

TO THE EDITOR:

One cannot dispute the right of ignorance and partisanship to have their say, but

Buckley and Charles Reich on the subject of Beethoven demand a response. This shouldn't be interpreted as a defense of Beethoven, who needs none, but rather as a look at the mental set which prompts people to flaunt their lack of musical perception.

Buckley declares that "Beethoven is just a classic and not relevant today—all because you can't understand him." What this really means is that Buckley doesn't understand him; this is a confession of his own musical inadequacy rather than any kind of valid criticism of Beethoven's music. Furthermore, we may ask, "Relevant to what?" If the internal and external universes, and the possibilities of beauty within the human spirit when it comes into contact with these entities, are not a relevant part of Buckley's world, then he has my sincere compassion. Nevertheless, I don't think that this lack entitles him to make pompous pronouncements after listening cursorily to a few Beethoven works. My advice to him is to keep listening and do less talking.

As for Reich's case of incipient schizophrenia, I recommend analysis as a possible way of reconnecting his body and mind. His statement that the "older music was essentially intellectual; it was located in the feelings known to the mind" is another pronouncement from on high which shows the writer's lack of understanding of the musical process and adds nothing in the way of insight. Actually, one of the miracles of Beethoven is the way in which all aspects of ourselves (including the intellect) become totally involved in his music. The fact that Reich dislikes and distrusts his own mind is a problem with which he himself must wrestle, and Beethoven's name and music need have no part in the struggle. **DAVID BUSHLER**, Department of Music, The City College of CUNY, New York City

Youth Chamber Orchestra Has Poise and Balance

By Marilyn Tucker

Denis de Coteau has succeeded Robert Hughes as conductor of the Oakland Symphony's Youth Chamber Orchestra, and Friday night, the orchestra of 55 high school-age musicians presented its first concert under the new conductor's baton, at Oakland Auditorium Theater.

The YCO stands near the top of the unusually large number of fine youth orchestras in the Bay Area. Under Hughes, the programming was always adventuresome, occasionally flamboyant, and probably at its finest in the outstanding program of "The Black Composer in Ameri-

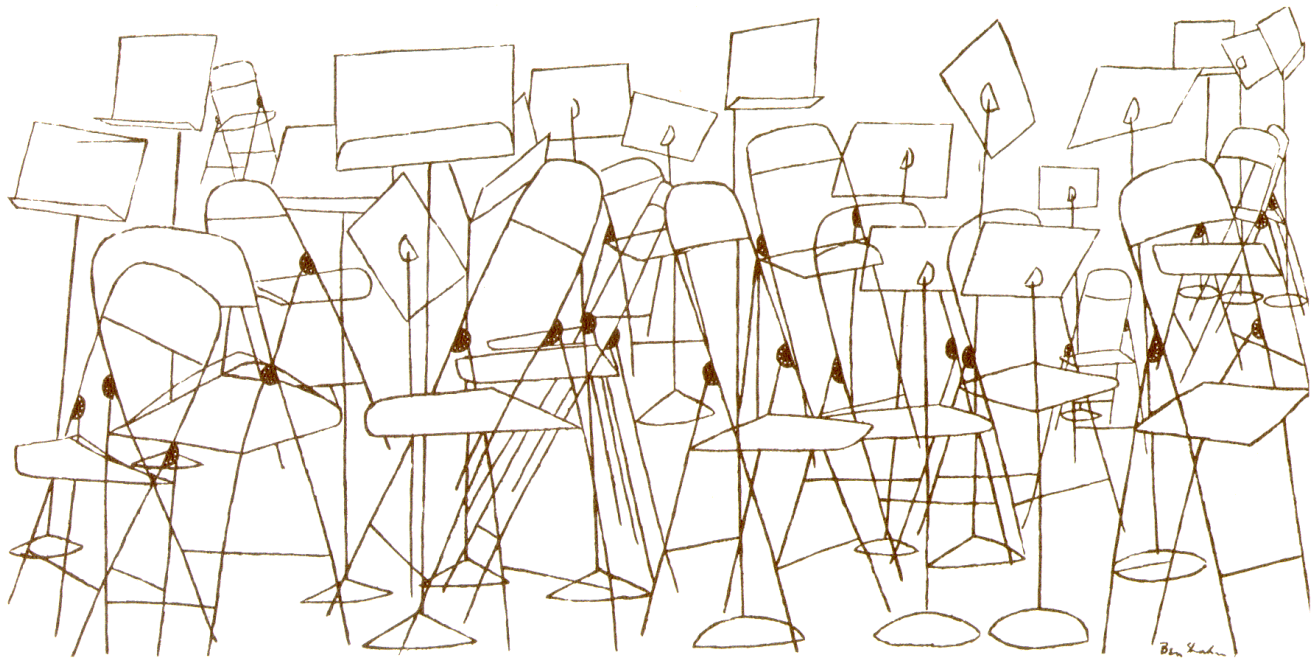
ca," which the orchestra toured to southern colleges last spring (now available on long-playing recording).

Under de Coteau, who is a professor at California State College, Hayward, the orchestra seems destined to maintain its enviable record. The ensemble work was precise, the sections were poised and balanced, and the woodwinds performed with particular clarity. Strings could do with a fuller tone, especially in the lower sections, but that will doubtlessly come. There was quick response to de Coteau's beat, which is as sensitive and musicianly as it is disciplined.

The program consisted of

Haydn's Symphony No. 82, Liszt's "Les Preludes," Wayne Peterson's Free Variations and Chou Wen-Chung's "And the Fallen Petals." The two last-mentioned pieces were by far the most impressive. The Chung piece is one of those Chinese landscape brush paintings, but with the French orchestra colors of Ravel and Debussy.

Peterson, professor at San Francisco State, has written in his Free Variations one of the most solid pieces of mainstream music to come along in some time. In rhythm and orchestral colors, the stress is similar to Copland producing American music at its best. The Free Variations should be heard on a regular basis.



The Oakland Symphony Youth Orchestra *on Tour*

Rey de la Torre, Classic Guitarist
Denis M. De Coteau, Conductor

April 16 - April 23, 1971



REY DE LA TORRE

"Mr. de la Torre is a musician of considerable sensitivity with a reluctance to assert himself — which gave much of his program an appealing introspective air. His elegance and good taste made a nice impression in Falla's elegiac "Homage to Debussy". Thus was Rey de la Torre reviewed by the New York Times for his 1969 Town Hall recital.

The celebrated and distinguished classical guitarist has been a master of his instrument since he was ten years of age. At 14, he left his native Havana to continue his education in Spain, where he studied guitar under the brilliant virtuoso, Miguel Llobet.

At 16, Segor de la Torre made his debut in Barcelona and scored a resounding success that immediately launched him on his concert career. In 1941, he made his Town Hall debut, and since that date has toured all over the globe.

Through the years, Rey de la Torre has kept abreast with modern Spanish and Latin American music. He premiered the Guitar Concerto of Joaquin Rodrigo with the Cleveland Orchestra (which he has since played with leading orchestras throughout the United States); he re-discovered guitar music by Heitor Villa-Lobos, and has had music written especially for him by such contemporary composers as Julian Orbon, Jose Ardevol and Joaquin Nin-Culmell.

Rey de la Torre has been a leader in promoting the popularity of the guitar to the eminence it enjoys today as the most popular instrument in the United States.



DENIS M. DE COTEAU

Denis de Coteau is associate professor of music and conductor of the symphony orchestra at California State College, Hayward. He is also conductor and musical director of the nationally acclaimed Oakland Symphony Youth Orchestra and Co-conductor of the San Francisco Chamber Orchestra.

Born in New York City, he earned the BA and MA degrees in music at New York University, and the Doctor of Musical Arts degree in orchestral conducting at Stanford University. A violist, he studied with Marc Tarlow, William Neikrug, and Wesley Sontag. His conducting teachers included Wilhelm Persin, Richard Burgin, Richard Lert, and Sandor Salgo.

Prior to the present duties, he taught at Grinnell College (Iowa) and Morgan State College (Maryland). He served as conductor of the San Francisco Youth Baroque Ensemble, the San Francisco Conservatory Orchestra, and the San Francisco All City High School Orchestra. His classroom experience includes nine years of instrumental teaching in public high schools in New York City and San Francisco.

In 1969 Dr. Coteau was awarded the Pierre Monteux conducting Prize for his work with the San Francisco Chamber Orchestra. Professionally, he has appeared as guest conductor with orchestras in New York, Massachusetts, New Mexico, Pennsylvania, and California. He has worked with studio orchestras in radio and television, and appeared with the Youth Chamber Orchestra at the 1970 Monterey Jazz Festival.

This printed program is sponsored through the courtesy of the Oakland Chamber of Commerce. Their support is gratefully acknowledged by The Oakland Symphony Youth Orchestra.

 Harrington-McInnis Co.

program notes

Symphony No. 82 (L'Ours) FRANZ JOSEPH HAYDN

In 1784, the entrepreneur, Le Gros, commissioned Haydn to compose a set of symphonies for the "Concerts de la Loge Olympique" in Paris. Haydn responded with six works which have since been popularly referred to as the "Paris Symphonies". Having enjoyed earlier works by Europe's most popular composer, the fashionable Parisian audiences enthusiastically received the latest examples of his genius.

Symphony No. 82 is the first of the set although it was actually composed after Nos. 83, 87, and possibly 85. Its subtitle "The Bear" is derived from final movement which opens with a drone bass supporting a dance-like melody in the violins. Some listeners hear this as resembling the bear dance of the Austrian fairs, the drone being the bear's growl. Others heard the drone and melody as being the bagpipe dance which was popular in Brittany. Since Haydn did not provide the title, you are free to decide for yourself. Better yet! Why not just enjoy the music with its aggressive and exciting opening movement, light-hearted second movement, stately menuet and joyous finale! Extramusical attachments often get in the way.

Coriolan Overture BEETHOVEN

Composed in 1807, this overture is based on the drama by Heinrich von Collin. The theme is the same as that of Shakespeare's tragedy, "Coriolanus". Beethoven sought not to follow the plot but to have the overture reflect the essential internal conflict. It is a masterpiece of dramatic compression. The music builds up an intense drama in the conflict between a fiery, turbulent theme and a tender, lyrical melody. A dramatic contrast is heard in the abrupt opening measures and its expanded, softened version at the end. Three quiet Pizzicato unisons bring the overture to an effective conclusion.

The story of the drama concerns Coriolanus, a fearless Roman General, who fails to receive an appointment to a high post. Fearing him as too arrogant and imperious, the people have him exiled. He joins the enemies of Rome and wins many victories. At the gates of Rome he heeds his mother's pleading and refuses to attack the city. He is then put to death by his allies.

Nobilissima Visione PAUL HINDEMITH

This orchestral suite is music extracted from the ballet based on the life of Santa Francis of Assisi. The music of the "Introduction" is taken from the music representing Saint Francis in mediation. Saint Francis' mystic marriage with Lady Poverty is reflected in the Rondo. Hindemith described the music as "the blessed peace and unworldly cheer with which the guests participate in the wedding feast — dry bread and water only."

The approach of soldiers and their assault on a burgher is heard in the march. As they cheerfully march off, slow and reflective music is heard. The movement closes with a lovely pastoral theme in the oboe.

In the Passacaglia, representing the "Canticle of the Sun", there are twenty variations on a ground bass. Hindemith described his intention as being one of mixing in the variations "all the symbolic personifications of heavenly and earthly existence."

The ballet was completed and performed in 1938 in London.

Concerto for Guitar and Orchestra JOAQUIN RODRIGO

The first performance of this work took place in Madrid on December 11, 1940. It was a significant event, great interest being aroused by the problem of writing for solo guitar with orchestra. The concerto was an instant success and has become a "standard" in the guitar and concerto repertoires.

Recognizing the light, small tone of the guitar Rodrigo skillfully handled the orchestral forces. The clear and coloristic orchestration features the guitar contrasted with the rich timbres of other solo instruments — the cello, clarinet, oboe and flute. Rodrigo has provided a light quality to the string section which serves as perfect background for the guitar. The soloist is required to display exceptional virtuosity.

A Spaniard by birth, Rodrigo has employed rhythmic idioms and melodies generally regarded as coming from music and dances of Spain. The first movement opens with guitar strumming "rasgueado" like chords followed by strings imitating the soloist. In the famous second movement the English horn introduces a melody of great poignancy. This movement has been arranged by various jazz performers. The concerto concludes with a dance-like movement in rondo form.

Four Etudes STRAVINSKY

The first three movements of this work originally were composed in 1914 for string quartet. Entitled "Three Pieces for String Quartet", they did not bear the present subtitles. The fourth movement was composed in 1917 and entitled "Etude pour Pianola", and indeed was published as a roll for the player piano by the London Aeolian Company. When Stravinsky orchestrated the string quartet work, he contrived titles for each movement. The first movement is dance-like with no particular reference to any specific dance. It is an essay in discordant patterns and rhythmic complexity. The second movement is somewhat eccentric with its fidgety nature and inconsistent "personality". James Lyons had described the "Cantique" as painful cacophony.

"Madrid" was Stravinsky's tribute to Spain upon his return from a visit to that country. Stravinsky explains, "the whimsicalities of the unexpected melodies of the mechanical pianos and rattletrap orchestrinas of the Madrid streets and the little night taverns served as theme for this piece . . ."

Acknowledgements

The Oakland Symphony Youth Orchestra and its conductor wish to gratefully acknowledge the support and contributions of the following people:

Mr. Wayne Borhnstedt, University of Redlands
Dr. Giora Bernstein, Pomona College
Dr. Charles Prices, San Bernardino State College
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Mr. Jack Schwarz, Biola College
Mr. John Krier, Sacramento State College
Miss Jerry Lidgard, Sacramento State College
Mr. Harold George, Nevada Union High School
Mr. Walter Dahlin, Chico State College
Mr. Donald Butler, Yuba College
Mr. Emil Miland, Tour Coordinator
Mrs. R. E. Dunn, Adult Supervisor
Mrs. Jacob Kemp, Adult Supervisor
Mrs. Raynor Gimbal Jr., Tour Housing Coordinator
Mr. and Mrs. Alex Ingram, O.S.Y.O. Coordinators
Mrs. Ethel London, Manager — Oakland Symphony Youth Orchestra
Miss Debbie Dare, Music Librarian
Mr. Robert Hughes, Assistant Conductor Oakland Symphony, and
past conductor of Oakland Symphony Youth Orchestra

Oakland Symphony Youth Orchestra 1970-1971

program

Coriolan Overture Ludwig van Beethoven (1770-1827)

Symphony No. 82 (The Bear) Joseph Haydn (1732-1809)

Vivace assai
Allegretto
Menuetto
Vivace assai

INTERMISSION

UNIVERSITY OF REDLANDS
Friday, April 16, 8:30 p.m.

POMONA COLLEGE
Saturday, April 17, 3 p.m.

BIOLA COLLEGE
Monday, April 19, 8:00 p.m.

NEVADA UNION HIGH SCHOOL
Wednesday, April 21, 8:30 p.m.

Four Etudes for Orchestra Igor Stravinsky (1882-1971)

Danse
Excentrique
Cantique
Madrid

Nobilissima Visione Paul Hindemith (1895-1963)

Introduction and Rondo
March and Pastorale
Passacaglia

program

Four Etudes for Orchestra Igor Stravinsky (1882-1971)

Danse
Excentrique
Cantique
Madrid

Symphony No. 82 (The Bear) Joseph Haydn (1732-1809)

Vivace assai
Allegretto
Menuetto
Vivace assai

INTERMISSION

SAN BERNARDINO STATE COLLEGE
Monday, April 19, Noon

SACRAMENTO STATE COLLEGE
Tuesday, April 20, 8:30 p.m.

CHICO STATE COLLEGE
Thursday, April 22, 8:30 p.m.

YUBA COLLEGE
Friday, April 25, 2 p.m. and 8 p.m.

Concerto for Guitar and Orchestra Joaquin Rodrigo (1902-)

Allegro con spirito
Adagio
Allegro gentile

REY DE LA TORRE, GUEST ARTIST

Nobilissima Visione Paul Hindemith (1895-1963)

Introduction and Rondo
March and Pastorale
Passacaglia

**Oakland
Symphony
Youth
Orchestra**

First Violin

Benjamin Simon, Concertmaster
Peter Jaffe
Jerilyn Jorgensen
Tuula Tossavainen
Marianne Votto
Vickie Walters
Debbie Steiner
Jamie Jan

Second Violin

Anne Lyness*
Cheryl Mingle
Daniel Shapiro
Wendy Foster
An Hochschild
Laurie Goren
Joanne Wingert

Viola

Betsy London*
Jackie Chew
Alison Dunn
Lorrie Hunt
Ellen Nishi
Lynne Morrow

Violoncello

Amy Radner*
Joel Cohen
Kari Linsted
Heidi Jacob
Niki Corcos
Peter Metcalf

Contrabass

Archie Lachner
Karla Lemon

Harp

Amy Shulman

Flue and Piccolo

Diane Wang*
Tina Bury
Tyra Gilb
Wendy Simon

Oboe and English Horn

Ralph Hassman*
Steve Gancher
Melanie Feld

Clarinet

Oliver Miller
Larry Kohl

Bass Clarinet

Dave Ahola

Bassoon

Kent James*
Barnard Norris

French Horn

Curt Ingram*
Diana Bowman
Kenneth Weisner
Brian McCarty

Trumpet

Tom Pogue*
Dana Kemp
Josh Tenenberg

Trombone

Bill McElheney*
Debbie O'Connell
Wayne Ibarolle

Tuba

Kazi Pitelka

Timpani

Chris Braun

Percussion

Kim Gimbal

*Section Principal

Spring Concert

of the

OAKLAND SYMPHONY YOUTH ORCHESTRA

Denis M. de Coteau — Conductor

with

Diane Wang, Pianist Cheryl Mengle, Violinist

as soloists

Four Etudes . . . Igor Stravinsky
Danse - Excentrique - Cantique - Madrid

Piano Concerto in G Major . . . Maurice Ravel
Allegramente - Adagio assai - Presto

Rhapsody No. 1 for Violin and Orchestra . . . Bela Bartok
Lassu - Friss

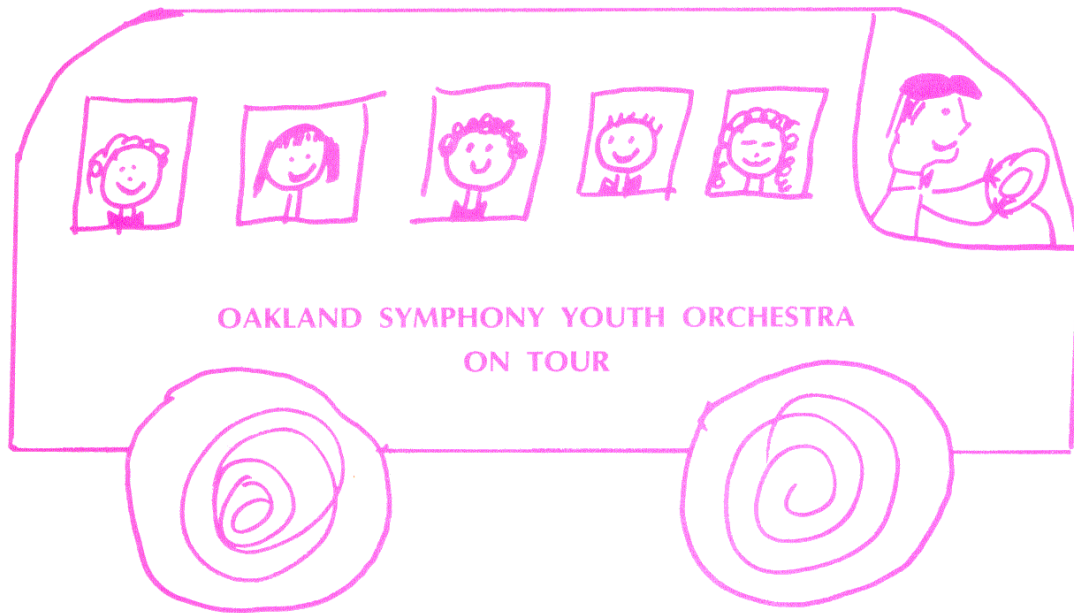
Nobilissima Visione . . . Paul Hindemith
Introduction and Rondo - March and Pastorale - Passacaglia



**At the Oakland Auditorium Theater
Sunday, May 23, 1971, 8:00 P.M.**

Tickets \$2.00 adults, \$1.00 students

On sale from all Youth Orchestra members,
Oakland Symphony Office, 444-3531, and
the box office on the evening of the concert



The Oakland Symphony Youth Orchestra recently returned from a triumphant eight day tour of college campuses throughout California, during which they performed nine concerts to very enthusiastic audiences.

You Too Can Hear Them Perform!

- | | |
|---------------------|---|
| May 16, 1971 | Mills College Concert Hall, 8:00 p.m.
Youth Soloist Concert
Tickets \$1.50 |
| May 23, 1971 | Oakland Auditorium Theater, 8:00 p.m.
Spring Concert
Tickets \$2.00 adults, \$1.00 students |
| June 6, 1971 | University of California at Berkeley, Greek Theater, 2:30 p.m. |

Tickets may be obtained from Youth Orchestra members or at the Oakland Symphony Office, phone 444-3531.



The Oakland Symphony presents

OAKLAND SYMPHONY YOUTH ORCHESTRA

DENIS M. DE COTEAU — CONDUCTOR

Youth Soloist Concert

Concerto in A minor for Two Violins	Vivaldi
Allegro	
Larghetto	
Allegro Moderato	Marianne Votto, Vickie Walters
Concerto No. 1 in G for Flute (K.313)	Mozart
Allegro Maestoso	Wendy Simon
Trio in C Major, op. 87	Beethoven
Adagio Cantabile	
Menuetto	
Presto	Melanie Feld, Ralph Hassman, Oboe; Steve Gancher, English Horn
Concerto in B \flat Major for Cello	Boccherini
Allegro Moderato	Kari Lindstedt
INTERMISSION	
Concerto No. 5 for Violin (K. 219)	Mozart
Allegro Aperto	Debbie Steiner
Trauermusik	Hindemith
Langsam	
Ruhig	
Lebhaft	
Choral: "Vor deinen Thron tret ich hiermit"	Kazi Pitelka
Quintet for Clarinet and String Quartet	Mozart
Allegro	
	Oliver Miller, Benjamin Simon, Anne Lyness, Lynn Morrow, Amy Radner
Symphony No. 21 in A Major	Haydn
Adagio	
Presto	
Menuetto	
Allegro Molto	

Sunday Evening May 16, 1971, 8:00 P.M.

Mills College Concert Hall

Tickets \$1.00

Oakland Symphony Youth Orchestra

DENIS M. DE COTEAU
Conductor and Musical Director

Diane Wang, Pianist
Cheryl Mengle, Violinist

Oakland Auditorium Theater
Sunday, May 23, 1971, 8:00 P.M.



program notes

Coriolan Overture Beethoven

Composed in 1807, this overture is based on the drama by Heinrich von Collin. The theme is the same as that of Shakespeare's tragedy, "Coriolanus". Beethoven sought not to follow the plot but to have the overture reflect the essential internal conflict. It is a masterpiece of dramatic compression. The music builds up an intense drama in the conflict between a fiery, turbulent theme and a tender, lyrical melody. A dramatic contract is heard in the abrupt opening measures and its expanded, softened version at the end. Three quiet Pizzicato unisons bring the overture to an effective conclusion.

The story of the drama concerns Coriolanus, a fearless Roman General, who fails to receive an appointment to a high post. Fearing him as too arrogant and imperious, the people have him exiled. He joins the enemies of Rome and wins many victories. At the gates of Rome he heeds his mother's pleading and refuses to attack the city. He is then put to death by his allies.

Piano Concerto in G Maurice Ravel

This brilliant, elegant and highly sophisticated concerto was premiered in Paris in 1932. That city was the mecca for artists and intellectuals from all over the world during the twenties and thirties. Parisians were attracted to the new and exotic in the arts and literature. African art was the rage among painters. Ravel, Milhaud, Stravinsky, and others fancied jazz and ragtime from America.

Ravel filled **Concerto in G** with un-European rhythms and syncopations. The mood is similar to Gershwin's piano concerto, composed five years earlier. Both compositions reflect the period—a little giddy, daring in a playful way, restless, impertinent, and sentimental. Ravel expressed the wish that his concerto would be gay and brilliant without any pretensions to emotional depth or highly charged dramatic effects. His intent was to please and amuse.

Four Etudes Stravinsky

The first three movements of this work originally were composed in 1914 for string quartet. Entitled "Three Pieces for String Quartet", they did not bear the present subtitles. The fourth movement was composed in 1917 and entitled "Etude pour Pianola", and indeed was published as a roll for the player piano by the London Aeolian Company. When Stravinsky orchestrated the string quartet work, he contrived titles for each movement. The first movement is dance-like with no particular reference to any specific dance. It is an essay in discordant patterns and rhythmic complexity. The second movement is somewhat eccentric with its fidgety nature and inconsistent "personality". James Lyons had described the "Cantique" as painless cacophony.

"Madrid" was Stravinsky's tribute to Spain upon his return from a visit to that country. Stravinsky explains, "the whimsicalities of the unexpected melodies of the mechanical pianos and rattletrap orchestrinas of the Madrid streets and the little night taverns served as theme for this piece . . ."

Rhapsody No. 1 for Violin and Orchestra Bartok

During his student days at the conservatory in Budapest, Bartok was caught up in the wave of nationalism that swept Hungary. His passion for the folk music of his country and other lands made him one of the most significant collectors and scholars in the world. Certainly it was an influential factor in his musical style.

The First Rhapsody was composed in 1928 and dedicated to the violinist Joseph Szigeti. Like its companion, it is a two-movement work, slow (Lassu) and fast (Friss). This is characteristic of many traditional Hungarian dances. The opening movement features a broad, strongly rhythmic modal theme. The "cantabile" qualities of the violin are emphasized. In the second movement there is much virtuoso display required of the violinist. In addition, there are many temporary interruptions of the forward motion of the music. The theme has been often compared to the Shaker tune employed by Aaron Copland several years later.

Nobilissima Visione Paul Hindemith

This orchestral suite is music extracted from the ballet based on the life of Santa Francis of Assisi. The music of the "Introduction" is taken from the music representing Saint Francis in meditation. Saint Francis' mystic marriage with Lady Poverty is reflected in the Rondo. Hindemith described the music as "the blessed peace and unworldly cheer with which the guests participate in the wedding feast—dry bread and water only."

The approach of soldiers and their assault on a burgher is heard in the march. As they cheerfully march off, slow and reflective music is heard. The movement closes with a lovely pastoral theme in the oboe.

In the Passacaglia, representing the "Canticle of the Sun", there are twenty variations on a ground bass. Hindemith described his intention as being one of mixing in the variations "all the symbolic personifications of heavenly and earthly existence."

The ballet was completed and performed in 1938 in London.



DENIS M. DE COTEAU

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program

Coriolan Overture Ludwig van Beethoven (1770-1827)

Piano Concerto in G Major Maurice Ravel (1875-1937)

Allegramente
Adagio assai
Presto

DIANE WANG

Four Etudes Igor Stravinsky (1882-1971)

Danse
Excentrique
Cantique
Madrid

INTERMISSION

Rhapsody No. 1 for Violin and Orchestra Bela Bartok (1881-1945)

Lassu
Friss

CHERYL MENGLE

Nobilissima Visione Paul Hindemith (1895-1963)

Introduction and Rondo
March and Pastorale
Passacaglia



MISS DIANE WANG is a 16 year old student at Oakland High School. She studies piano with Harold Logan and flute with Gary Gray.



MISS CHERYL MENGLE is a 16 year old student at Kennedy High School. She studies violin with Ann Crowden.

OAKLAND SYMPHONY YOUTH ORCHESTRA

First Violin

Benjamin Simon, Concertmaster, Berkeley H.S.
Peter Jaffe, Berkeley H.S.
Jerilyn Jorgensen, San Leandro H.S.
Tuula Tossavainen, Berkeley H.S.
Marianne Votto, Skyline H.S.
Vickie Walters, Skyline H.S.
Debbie Steiner, Skyline H.S.
Jamie Jan, Canyon H.S.

Second Violin

Anne Lyness*, Berkeley H.S.
Tina Bury, Berkeley H.S.
Cheryl Mengle, Kennedy H.S.
Daniel Shapiro, Berkeley H.S.
Wendy Foster, San Leandro H.S.
Ann Hochschild, College Preparatory School
Laurie Goren, Ygnacio Valley H.S.
Joanne Wingert, Oakland H.S.

Viola

Betsy London*, San Leandro H.S.
Jackie Chew, Oakland H.S.
Alison Dunn, Pleasant Hill H.S.
Lorrie Hunt, Campolindo H.S.
Ellen Nishi, Berkeley H.S.
Lynne Morrow, Berkeley H.S.

Violoncello

Amy Radner*, Berkeley H.S.
Joel Cohen, Oakland H.S.
Kari Lindstedt, Oakland H.S.
Heidi Jacob, Campolindo H.S.
Niki Corcos, Acalanes H.S.
Peter Metcalf, Urban School

Contrabass

Robert Gay*, El Cerrito H.S.
Archie Lachner, Oakland H.S.
Karla Lemon, Piedmont H.S.

Harp

Amy Shulman, Palo Alto H.S.

Flute and Piccolo

Diane Wang*, Oakland H.S.
Tyra Gilb, Berkeley H.S.
Wendy Simon

Oboe and English Horn

Ralph Hassman*, El Cerrito H.S.
Steve Gancher, Oakland H.S.
Melanie Feld, San Leandro H.S.

Clarinet

Oliver Miller, Berkeley H.S.
Larry Kohl, Castro Valley H.S.

Bass Clarinet

Dave Ahola, Acalanes H.S.

Bassoon

Kent James*, Ygnacio Valley H.S.
Barnard Norris, Berkeley H.S.

French Horn

Curt Ingram*, Berkeley H.S.
Diana Bowman, Del Valle H.S.
Kenneth Weisner, Skyline H.S.
Brian McCarty, Redwood H.S.

Trumpet

Tom Pogue*, Clayton Valley H.S.
Dana Kemp, El Cerrito H.S.
Josh Tenenberg, McChesney Jr. High

Trombone

Bill McElheney*, Berkeley H.S.
Debbie O'Donnell, Pleasant Hill H.S.
Wayne Ibarolle, Alameda H.S.

Tuba

Kazi Pitelka, Berkeley H.S.

Timpani

Chris Braun, San Rafael H.S.

Percussion

Kim Gimbal, Piedmont H.S.

*Section Principal

Acknowledgements

The Youth Orchestra and its conductor wish to gratefully acknowledge the support and contributions of the following people:

Maestro Gerhard Samuel, Musical Director and Conductor—Oakland Symphony Orchestra
Mr. Robert Kelligar, General Manager—Oakland Symphony Orchestra
Mrs. Allison London, Manager—Oakland Symphony Youth Orchestra
Oakland Symphony Guild
Mr. Carl Orne, Chairman—Oakland Symphony Youth Orchestra Advisory Board
Mr. and Mrs. Alex Ingram, Coordinators—Oakland Symphony Youth Orchestra Advisory Board
Mrs. Carla Timm, Executive Secretary—Oakland Symphony Orchestra Association
Miss Debbie Dare, Music Librarian—Oakland Symphony Youth Orchestra
Mrs. Merton Walters, Ticket Chairman
Mrs. H. H. Wang, Record Chairman
Mrs. Peyton Jacob, Hospitality Chairman
Mr. Robert Hughes, Assistant Conductor Oakland Symphony, and past conductor of Oakland Symphony Youth Orchestra, for his continuous support throughout this year of transition.

Youth Orchestra Strings Stand Out

By JULES LANGERT
Tribune Staff Writer

The Oakland Symphony Youth Orchestra played an attractive and adventurous program of mostly 20th century music at the Oakland Auditorium Theater last night. Conductor Denis de Coteau and the orchestra had the music under admirable control from beginning to end.

The string playing especially was consistently fine with a clean, solid and secure tone that never faltered. Several solo instrumentalists also stood out, but none with more assurance and musical accuracy throughout the evening than Tom Pogue, the orchestra's excellent first trumpet player.

The concert opened with a straightforward and convincing performance of Beethoven's Coriolan overture. De Coteau's conducting is clear and economical in gesture. He knows what he wants and he usually gets it from the orchestra.

Occasionally, since everything seemed so well in hand, one might have wished for a more dramatic performance, with a greater degree of intensity and contrast, but de Coteau's interpretations are always musical and he has obvious rapport with his orchestra.

Pianist Diane Wang gave a creditable and well disciplined performance of Ravel's G Major Concerto. Her assurance and control were often vital in holding together the fragile and rhythmically difficult textures with which the piece abounds.

The orchestra gave her generally good support and the many exposed solos in the first two movements were often beautifully played. Especially memorable was the oboe playing of Ralph Hassman and the English horn of Steve Gancher.



DENIS DE COTEAU
Conducts youth symphony

The entrance of the flute in the second movement, played by Tyra Gilb, was lovely and the piccolo of Wendy Simon frequently had great charm and brilliance. The timpani of Chris Bruan were well played all evening and the often crucial percussion part in the Ravel was nicely handled by Kim Gimbal.

A rarely heard composition by Stravinsky, his four etudes, ended the first half of the program. They were very well played but again one missed a certain dramatic flair. The various elements were often too isolated in effect and the sense of continuity could have been stronger.

After the intermission, Cheryl Mengle gave a good account of the difficult solo in Bartok's Rhapsody number one for violin and orchestra, and the program concluded with Hindemith's "Nobilissi-

ma Visione." The opening introduction in the Hindemith was boldly played by the strings, and concertmaster Benjamin Simon was notable for his leadership of the violins.

Diane Wang, who, in addition to having been soloist in the Ravel concerto, is also the orchestra's principle flutist, played beautifully in the Hindemith. Other outstanding instrumentalists were Wendy Simon, whose piccolo solos in the March were striking, and Ralph Hassman, whose oboe solo at the end of the pastoreale was very warm and introspective.

The last movement, a passacaglia, which thoroughly involves the entire orchestra, was forthright and well balanced. Perhaps a stronger, more intense climax could have been reached at the end to close the piece with an even greater sense of finality, but there was really little to complain of.

These high school students did an excellent job and Denis de Coteau is to be highly commended for presenting a concert full of difficult modern music and bringing it off in fine style.

and concertmaster
**Benjamin Simon was notable
for his leadership of the violins.**

UNIVERSITY OF CALIFORNIA

BERKELEY CAMPUS

The Committee for Arts and Lectures

presents

a Promenade Concert

with

THE OAKLAND SYMPHONY
YOUTH ORCHESTRA

DENIS M. DE COTEAU,
Musical Director and Conductor

Sunday, June 6, 1971

2:30 p.m.

The William Randolph Hearst Greek Theatre

Oakland Symphony Youth Orchestra 1970-1971

PROGRAM

Coriolan Overture *Ludwig van Beethoven* (1770–1827)

Symphony No. 82 (The Bear) *Joseph Haydn* (1732–1809)

Vivace assai
Allegretto
Menuetto
Vivace assai

INTERMISSION

Nobilissima Visione *Paul Hindemith* (1895–1963)

Introduction and Rondo
March and Pastorale
Passacaglia

NOTES

Coriolan Overture *Ludwig van Beethoven*

Composed in 1807, this overture is based on the drama by Heinrich von Collin. The theme is the same as that of Shakespeare's tragedy, "Coriolanus." Beethoven sought not to follow the plot but to have the overture reflect the essential internal conflict. It is a masterpiece of dramatic compression. The music builds up an intense drama in the conflict between a fiery, turbulent theme and a tender, lyrical melody. A dramatic contrast is heard in the abrupt opening measures and its expanded, softened version at the end. Three quiet Pizzicato unisons bring the overture to an effective conclusion.

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Symphony No. 82 (The Bear) *Joseph Haydn*

In 1784, the entrepreneur, Le Gros, commissioned Haydn to compose a set of symphonies for the "Concerts de la Loge Olympique" in Paris. Haydn responded with six works which have since been popularly referred to as the "Paris Symphonies." Having enjoyed earlier works by Europe's most popular composer, the fashionable Parisian audiences enthusiastically received the latest examples of his genius.

Symphony No. 82 is the first of the set although it was actually composed after Nos. 83, 87, and possibly 85. Its subtitle "The Bear" is derived from the final movement which opens with a drone bass supporting a dance-like melody in the violins. Some listeners heard this as resembling the bear dance of the Austrian fairs, the drone being the bear's growl. Others heard the drone and melody as being the bagpipe dance which was popular in Brittany. Since Haydn did not provide the title, you are free to decide for yourself.

INTERMISSION

Nobilissima Visione *Paul Hindemith*

This orchestral suite is music extracted from the ballet based on the life of Saint Francis of Assisi. The music of the "Introduction" is taken from the music representing Saint Francis in meditation. Saint Francis' mystic marriage with Lady Poverty is reflected in the Rondo. Hindemith described the music as "the blessed peace and unworldly cheer with which the guests participate in the wedding feast—dry bread and water only."

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PERSONNEL

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The activities of the Committee for Arts and Lectures are supported in part by the Garret W. McEnerney Music, Drama and Arts Fund, established in 1957.



For information regarding CAL events for summer, inquire at the CAL Ticket Office, 101 Zellerbach Hall, University of California, Berkeley, California 94720, or telephone 642-2561. A brochure describing summer events is now available at this office.

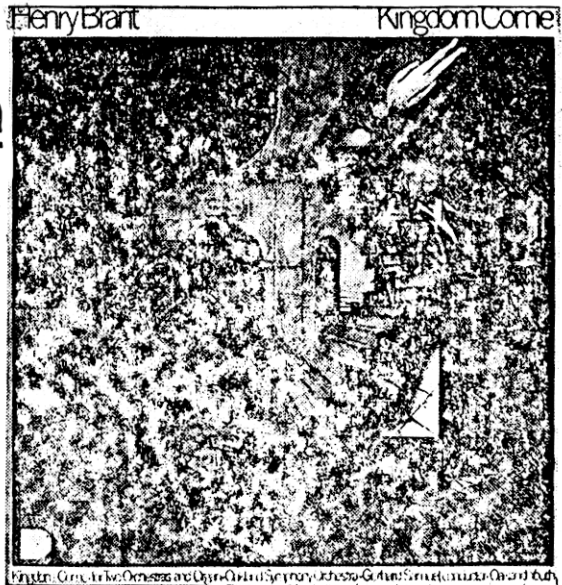
MUSE AGHAST/ charles amirkhanian

Two new issues from Desto Records are real turn-ons and deserve your special attention. All feature neglected composers of this country, four of them women.

The first album is devoted to the music of Henry Brant (b. 1913), one of our radical originals in the spirit of Charles Ives, Henry Cowell, Edgar Varese, Harry Partch, George Antheil, John Cage, Lou Harrison, Conlon Nancarrow and others. In fact, Brant's name has been closely associated with the Eccentricana bunch via his contributions to *New Music Quarterly* in the thirties and his several piano performances issued on N.M.Q. 78rpm records.

Since 1952 Brant has devoted his time to the propagation of "spatial music," his term for compositions which utilize more than one performing ensemble simultaneously with the groups widely separated in specific positions in the performing space. One of the most recent of these is *Kingdom Come*, a work for two orchestras and organ, commissioned by Robert Hughes for the Oakland Youth Orchestra to perform along with the parent Oakland Symphony Orchestra. KPFA listeners will remember the spectacular four-channel recording of this piece from the premiere performances April 14, 15 and 16, 1970, aired on one of our numerous quadraphonic transmissions soon thereafter. Now this major opus is available on Desto DC 7108 in a definitive and exquisite performance with the two Oakland Orchestras brilliantly led by Gerhard Samuel onstage and Robert Hughes in the balcony with composer Brant at the mighty Wurlitzer (wearing, as always, his leatherette baseball cap).

This exciting essay pits a full orchestra performing in high-tension, astringent modes against the circus-band frivolity of the balcony youths armed



with the usual orchestral instruments and a ferocious percussion battery containing sirens, klaxons, buzzers and electric bells of several pitches, ratchests, air-compressors with a rampaging soprano (in this case, the normally good-natured Miriam Abramowitsch). The organist smashes out a flamboyant cadenza with the backs of his hands applied to clusters of keys. This is hair-raising music which will turn you on in a beautiful, new way. My highest recommendation.

Additionally, Brant presents a tour-de-force of musical virtuosity on the reverse side of this disc with his *Machinations*, a devilish collage for woodwinds, harp, percussion and organ, the composer playing all ten instruments. Listen to the scoring: timpani, chimes, xylophone, glockenspiel, organ E-flat flute, ceramic flute, double ocarina, double flageolet and harp. All sounds are manipulated by variable speed and then mixed in the control room to form a highly original work. By minimizing his material to variable-speed manipulation only (and not also, say, electronic alternations) he engages the listener in his readily-perceived materials.

All in all, this is easily one of the finest records issued in 1971. D-d-d-dig it.

A second important Desto issue is titled ironically *Four American Composers*. In this instance the composers are all women, and as in most "professions" composers and performers of the female gender have suffered an inordinate amount of discriminatory injustice. On this superb record (Desto DC 7117) however, the music of Julia Smith, Louise Talma, Mabel Daniels and Miriam Gideon shines brightly in (for once) sparkling performances by highly professional performers. And if you aren't familiar with the silken surfaces and master-tape-like quality of recent Desto products you're in for a treat here. This is music which sounds like you're there with the players — no stuffy "cosmetic editing" to make you think you're listening to a phonograph record; isn't it about time somebody did it?

[Continued on p. 46]