

70-71 71-72 72-73	Dave Ahola	clarinet	Acalanes High School	
71-72 72-73 73-74	Sue Albright	bassoon	Skyline High School	
71-72	Bruce Allan	trumpet	Del Valle High School	
71-72 72-73 73-74	Mike Boorstein	tuba	Redwood High School	
68-69 69-70 70-71 71-72	Diana Bowman	french horn	Del Valle High School	
71-72 72-73	Dorianne Cotter	violin	Berkeley High School	
71-72	Keith Dishroom	trumpet	J F Kennedy High School	
71-72 72-73	Tanya Drayden	viola	Anna Head School	
71-72	Carolyn Dunn	violin	Pleasant Hill High School	
71-72 72-73 73-74 74-75	Kathy Dunn	cello	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	
70-71 71-72 72-73	Tyra Gilb	flute	Berkeley High School	Juilliard School
70-71 71-72 72-73	Lori Goren	violin	Ygnacio Valley High School	
71-72	Kevin Hayashi	clarinet	Del Valle High School	
71-72 72-73	Ruth Herring	violin	Canyon High School	
70-71 71-72 72-73	Ann Hochschild	violin	College Preparatory School	
69-70 70-71 71-72	Lorraine Hunt Lieberman	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
71-72 72-73	Jeaneane Jones	violin	Oakland Technical High School	
69-70 70-71 71-72	Jerilyn Jorgensen	violin	San Leandro High School	Eastman School Of Music
71-72	Karen Kang	oboe	Berkeley High School	
71-72	Debra Knowles	violin	Skyline High School	
70-71 71-72	Karla Lemon	bass	Piedmont High School	
68-69 69-70 70-71 71-72	Betsy London	viola	San Leandro High School	
71-72 72-73	Stephanie Lyness	bass	Berkeley High School	
71-72	Glenn Macomber	bass	Campolindo 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 McElheney	trombone	Berkeley High School	
70-71 71-72	Cheryl Mengle	violin	Kennedy High School	Indiana University
69-70 70-71 71-72	Lynn Morrow	viola	Berkeley High School	
71-72 72-73	John Nishi	clarinet	Berkeley High School	
71-72 72-73 73-74	Sharona O'Brien	violin	De Anza High School	SF State
71-72	Debbie O'Donnell	trombone	Pleasant Hill High School	
71-72 72-73 73-74	Janice Ortega	harp	Aragon High School	CSU Hayward
71-72 72-73	Julie Pigford	flute	El Cerrito High School	
69-70 70-71 71-72	Amy Radner	cello	Berkeley High School	
71-72	Ephraim Radner	violin	Berkeley High School	
71-72	Larry Ragent	french horn	Aragon High School	New England Conserv
71-72	Phil Santos	violin		
70-71 71-72	Daniel Shapiro	violin	Berkeley High School	
71-72	Peter Shelton	cello	Berkeley High School	
71-72 72-73	Coleman Sholl	timpani	Piedmont High School	
71-72 72-73 73-74	Jennifer Sills	viola	Berkeley High School	
70-71 71-72	Benjamin Simon	violin	Berkeley High School	Yale
71-72 72-73 73-74 74-75	Eli Simon	timpani	Berkeley High School	
71-72 72-73	Stephanie Sirgo	violin	Piedmont High School	
71-72 72-73	Sandra Smith	violin	Canyon High School	UC Berkeley
71-72	Josh Tennenberg	trumpet		
70-71 71-72 72-73	Tuula Tossavainen	violin	Berkeley High School	
71-72	Garth Trinkl	violin	Berkeley 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	
71-72 72-73 73-74	Pat Wells	cello	Pleasant Hill High School	
71-72 72-73 84-85	Carla Wilson	bassoon	Mount Diablo High School	SF Conservatory
71-72 72-73 73-74	Wally Winzer	percussion	Skyline High School	
71-72	Janet Witharm	cello	Skyline High School	

Oakland Symphony Youth Orchestra 1971-1972

OAKLAND SYMPHONY ORCHESTRA ASSOCIATION
601 Latham Square Building
Oakland, California 94612

October, 1971

OAKLAND SYMPHONY YOUTH ORCHESTRA
ROSTER -- 1971/72 SEASON

Dave Ahola -- bass clarinet Acalanes High School Mr. and Mrs. Arne Ahola 1765 Reliez Valley Rd. Lafayette 94549 935-6758	Kathy Dunn -- cello Pleasant Hill High School Mr. and Mrs. R. E. Dunn 731 Charlton Dr. Pleasant Hill 94523 934-8350
Sue Albright -- bassoon Skyline High School Mr. and Mrs. Lewis E. Albright 63 Asilomar Circle Oakland 94611 339-0428	Melanie Feld -- oboe San Leandro High School Mr. and Mrs. Leo Feld 1338 Lillian San Leandro 94578 357-3051
Bruce Allan -- trumpet Del Valle High School Capt. and Mrs. R. A. Allan 3165 Lucas Dr. Lafayette 94549 284-9371	Wendy Foster -- violin San Leandro High School Mr. and Mrs. Everett Foster 3633 Monterey Blvd. San Leandro 94578 351-5253
Diana Bowman -- french horn Del Valle High School Mr. and Mrs. H. R. Bowman 217 Castle Glen Rd. Walnut Creek 94546 934-1236	Stephen Gancher -- oboe, english horn Oakland High School Dr. and Mrs. Ralph Gancher 1000 Hollywood Ave. Oakland 94602 534-5492
Keith Dishroom -- trumpet John F. Kennedy High School Mr. and Mrs. Henry Dishroom 4539 Taft Ave. Richmond 94804 524-1162	Tyra Gilb -- flute Berkeley High School Mr. and Mrs. Tyrell Gilb 111 El Camino Real Berkeley 94705 652-1026
Tonya Drayden -- viola Anna Head School Mr. and Mrs. John Drayden 1331 Blake St. Berkeley 94702 843-9548	Laurie Goren -- violin Ygnacio Valley High School Dr. and Mrs. Alvin Goren 206 Santa Fe Dr. Walnut Creek 94598 932-3369
Carolyn Dunn -- violin Pleasant Hill High School Mr. and Mrs. R. E. Dunn 731 Charlton Dr. Pleasant Hill 94523 934-8350	Kevin Hayashi -- clarinet Del Valle High School Dr. and Mrs. K. Hayashi 3 Abbey Ct. Walnut Creek 94595 934-8115

Ruth Herring -- violin Canyon High School Mr. and Mrs. Ben Herring 4762 Ewing Rd. Castro Valley 94546 537-4335	Jeneane Jones -- violin Oakland Technical High School Mr. and Mrs. Eugene Jones 2456 Havenscourt Blvd. Oakland 94605 632-4692
Ann Hochschild -- violin College Preparatory School Mr. and Mrs. Gerhard Hochschild 1040 Contra Costa Dr. El Cerrito 94530 525-8398	Jerilyn Jorgensen -- violin San Leandro High School Mrs. George Jorgensen 539 Glen Dr. San Leandro 94577 568-4471
Lorrie Hunt -- viola <i>Haven</i> Campolindo High School Dr. and Mrs. Randolph B. Hunt 90 Tara Rd. Orinda 94563 254-3648	Karen Kang -- oboe Berkeley High School Mr. and Mrs. James C. Kang 716 Arlington Ave. Berkeley 94707 526-4634
Wayne Ibarolle -- trombone Alameda High School Mr. and Mrs. Robert Ibarolle 425 Camden Rd. Alameda 94501 522-7628	Debra Knowles -- violin Skyline High School Mr. and Mrs. Thelno Knowles 2251 Melvin Oakland 94602 531-7513
Curt Ingram -- french horn Berkeley High School Mr. and Mrs. Alex Ingram 1407 Grizzly Peak Blvd. Berkeley 94708 848-0891	Karla Lemon -- string bass Piedmont High School Rev. and Mrs. Marion Lemon 34 Manor Dr. Piedmont 94611 652-2150
Heidi Jacob -- cello Campolindo High School Dr. and Mrs. Peyton Jacob 2 Vianne Ct. Orinda 94563 254-5886	Betsy London -- viola San Leandro High School Mr. and Mrs. Allison London 1408 Regent Dr. San Leandro 94577 351-4284
Peter Jaffe -- violin Berkeley High School, West Campus Mr. and Mrs. Joseph Jaffe 1443 Scenic Ave. Berkeley 94708 848-5149	Stephanie Lyness -- string bass Berkeley High School Mr. and Mrs. Robert Lyness 435 Vermont Ave. Berkeley 94707 525-5291
Jamie Jan -- violin Canyon High School Mr. and Mrs. Arthur Jan 5334 Camino Alta Mira Castro Valley 94546 537-8203	Glenn Macomber -- string bass Campolindo High School Mr. and Mrs. Robert Macomber 34 Sarah Lane Moraga 94556 376-3646

Cheryl Mengle -- violin Kennedy High School Mr. and Mrs. Donald C. Mengle 500 Key Blvd. Richmond 94805 232-2676	Julie Pigford -- flute and piccolo El Cerrito High School Mr. and Mrs. Thomas Pigford 1 Garden Dr. Kensington 94708 524-1616
Brian McCarty -- french horn Del Mar High School Mr. and Mrs. Renny Ledewyks 74 Granada Corte Madera 94925 924-9293	Amy Radner -- Cello Berkeley High School Dr. and Mrs. Roy Radner 2275 Eunice Berkeley 94709 524-1520
Bill McElheney -- trombone Berkeley High School Mr. and Mrs. John McElheney 3076 Buena Vista Way Berkeley 94708 848-0943	Ephraim Radner -- violin Berkeley High School Mr. and Mrs. Roy Radner 2275 Eunice Berkeley 94709 524-1520
Virginia Morgan -- viola Castro Valley High School Mr. and Mrs. Thomas Morgan 4687 Malabar St. Castro Valley 94546 581-0292	Larry Ragent -- french horn Aragon High School Dr. and Mrs. Boris Ragent 675 Edna Way San Mateo 94402 341-3203
Lynne Morrow -- viola Berkeley High School Mr. and Mrs. Leonard Morrow 564 Spruce St. Berkeley 94707 527-0821	Daniel Shapiro -- violin Berkeley High School Mr. and Mrs. Justin Shapiro 39 Domingo Berkeley 94705 848-7911
John Nishi -- clarinet Berkeley High School Rev. and Mrs. S. F. Nishi 76 Parnassus Rd. Berkeley 94708 848-1850	Peter Shelton -- cello Berkeley High School Dr. and Mrs. Warren Hawes 33 Drury Lane Berkeley 94705 841-7538
Debbie O'Donnell -- trombone Pleasant Hill High School Mr. and Mrs. Albert O'Donnell 3124 Del Oceano Dr. Lafayette 94549 935-1773	Coleman Sholl -- tympani Piedmont High School Mrs. V. Carter Sholl 791 Highland Ave. Piedmont 94611 653-3507
Janice Ortega -- harp Aragon High School Dr. and Mrs. Paul Ortega 439 Fairfax San Mateo 94402 343-5195	Jennifer Sills -- viola Berkeley High School Mr. and Mrs. Victor Hess 2462 Prince St. Berkeley 94705 849-3994

Benjamin Simon -- violin Berkeley High School Dr. and Mrs. Justin Simon 2908 Piedmont Ave. Berkeley 94705	848-6112	Ken Weisner -- french horn Skyline High School Mrs. Gilbert Weisner 75 Weybridge Ct. Oakland 94611	531-9059
Eli Simon -- percussion Berkeley High School, West Campus Dr. and Mrs. Justin Simon 2908 Piedmont Ave. Berkeley 94705	848-6112	Vickie Walters -- violin Skyline High School Mr. and Mrs. M. A. Walters 4066 Fairway Ave. Oakland 94605	632-5111
Stephanie Sirgo -- violin Piedmont High School Mr. and Mrs. Henry F. Sirgo, Jr. 1860 Trestle Glen Piedmont 94610	534-6458	Pat Wells -- cello Pleasant Hill High School Mr. and Mrs. Gerald Wells 3161 Padre St. Lafayette 94549	934-6004
Sandra Smith -- violin Canyon High School Mr. and Mrs. James M. Smith 3509 Seven Hills Rd. Castro Valley 94546	582-6286	Carla Wilson -- bassoon Mt. Diablo High School Mr. and Mrs. Vester B. Wilson 2430 Ranchito Dr. Concord 94520	685-9205
Josh Tenenberg -- trumpet McChesney Jr. High School Dr. and Mrs. Morton Tenenberg 1884 Clemens Rd. Oakland 94602	531-6753	Wallace Winzer -- Percussion St. Elizabeth High School Mrs. Loise Winzer 6589 Simson Oakland 94605	562-8440
Tuula Tossavainen -- violin Berkeley High School Mrs. Aini Tossavainen 2427 McGee Berkeley 94703	841-0526	Janet Witharm -- cello Skyline High School Mr. and Mrs. Ben Witharm 2841 Kitchener Ct. Oakland 94602	531-3025
Garth Trinkl -- violin Berkeley High School Mr. and Mrs. Frank Trinkl 77 Tamalpais Rd. Berkeley 94708	848-8594	- - - - - <u>Conductor and Musical Director:</u> Dr. Denis de Coteau Cal State Hayward 25800 Hillary St. Hayward 94542	884-3145 884-3135 584-8512
Diane Wang -- flute Oakland High School Mr. and Mrs. Hsih-Heng Wang 689 Carlston Ave. Oakland 94610	452-3233	Manager: Mrs. Ethel London 1408 Regent Dr. San Leandro 94577	351-4284 444-3531

Sharonna O'Brien violin
 De Anza High School
 Mr. and Mrs. Charles O'Brien
 2920 Cindy ST.
 Richmond, Calif. 94803
 223-4234

Dorianne Cotter violin
 Berkeley High School
 2462 Prince St.
 Berkeley, Calif. 94705
 849-0594
 Mrs. Frances Cotter
 1261 El Curtola
 Walnut Creek, Calif. 94594
 283-0594

Michael Boorstein tuba
 Red Wood High School, Larkspur
 Dr. and Mrs. Seymour Boorstein
 45 Laurel Grove
 Kentfield, Calif. 94904
 456-8822

Marianne Votto violin
 Mr. and Mrs. Edward Votto
 7907 Hillmont Dr.
 Oakland, Calif.
 632-5379

Nikki Corcos cello
 Mrs. Stephanie Corcos
 16 Brookdale Ct.
 Lafayette, Calif. 283-0593

Performances of Oakland Symphony Youth Orchestra 1971/2

1. Family Service Agency, October 17, 1971 \$400.00 Complete orchestra
2. Regular Fall Concert, December 3, 1971, Oakland Auditorium, \$225.00 Box office
 Complete orchestra \$ ~~375.00~~ \$645.00 for two concert;
3. Attorney's Luncheon, December 21, 1971, Leamington Hotel \$100.00 Chamber group
4. Spaghetti Factory Concert, February 20, 1972 Most of orchestra
5. Hollister High School concert, March 4, 1972 \$500.00, Complete orchestra
6. NAACP concert, March 5, 1972, Chamber Group
7. Oakland Symphony Guild, March 13, 1972, Chamber Group
8. Montclair Women's Club, March 22, 1972 \$50.00 Chamber Group
9. Youth Soloist Concert, April 14 or 16, 1972 Complete Orchestra
10. Negro Medical Auxilliary, May 16, 1972 Chamber Group
11. Regular Spring Concert, May 21, 1972 Oakland Auditorium Complete Orchestra
12. Concert with Oakland Symphony Chorus in Oakland June 18, 1972 \$500.00 Complete orch.
13. Concert with Oakland Symphony Chorus in Santa Rosa, June 19, 1972 \$500.00 complete orch.
14. Concert with Oakland Symphony chorus in San Rafael, June 20, 1972, \$500.00 complete orch.
15. Concert at Lakeside park, Oakland June 24, 1972, ~~\$2000.00~~ Complete orch.
16. There will be 15 concerts in the Oakland Public Junior high schools and one concert
 at McClymonds High School. These are still to be scheduled.
17. Possibility of a concert at San Mateo High School in May with complete orchestra, \$700.00
18. Possibility of concert in Yuba \$700
19. Possibility of Benefit Sammy Davis Jr.
20. Benefit MENC

OAKLAND SYMPHONY ORCHESTRA ASSOCIATION

HAROLD FARBERMAN, MUSICAL DIRECTOR and CONDUCTOR

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

July 23, 1971

Herbert Von Karajan Stiftung
1 Berlin 15
Bundesallee 1-12

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ALFRED G. WARDLEY
DR. ROBERT J. WERT
B. GARDNER WILCOX
DONALD J. WILL
HAROLD YOUNG

Gentlemen:

The Oakland Symphony Youth Orchestra would like to participate in the International Meeting of Youth Orchestras in 1972 in Berlin. Therefore we are sending in the application form which we recently received from you. Enclosed with this form is a description of the orchestra and its activities, an information sheet on the conductor, programs, critical reviews, records of performances, and photographs.

We would appreciate your consideration of this application and would be pleased to send you any additional information you need.

Sincerely,

Ethel London
Business Manager
Oakland Symphony
Youth Orchestra

OAKLAND SYMPHONY ORCHESTRA ASSOCIATION

HAROLD FARBERMAN, MUSICAL DIRECTOR and CONDUCTOR

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

July 23, 1971

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HAROLD YOUNGBERG

The Oakland Symphony Youth Orchestra is now beginning its eighth season and in this short time has already established itself as a vital part of the musical culture of the San Francisco and Oakland areas. The orchestra is composed of fifty-five musicians of high school age or younger, who are chosen by audition from approximately 150 schools throughout this area. This youth orchestra is sponsored by the Oakland Symphony Orchestra Association and is an integrated group which includes members of minority races. Dr. Denis de Coteau, the musical director, is a prominent young Negro conductor.

The members of the orchestra rehearse three hours a week and perform about twenty concerts a year. Each year the orchestra takes a tour and has presented concerts throughout the Western and Southern United States and in Canada. Last year the orchestra performed on college campuses throughout the State of California. During the 1970 season the orchestra toured Negro colleges in the South and played programs of contemporary American Negro composers. A recording was made of these concerts and is included with this information; also included are programs of these two tours and other tours which the orchestra has made.

The calibre of performance of these musicians is that of young professionals, as the enclosed reviews demonstrate. The orchestra has established a reputation not only for excellence of performance, but also for distinctive repertoire. In addition to performing European orchestra literature from the renaissance through the classic period, the orchestra has also included in its repertoire such diverse music as medieval Japanese Gagaku, ancient Aztec, an Afghanistan classic, and early California music. However it is particularly in the modern repertoire that the orchestra has excelled. It has performed every type of modern music and has given many premieres. Each year it has commissioned and premiered a work from an outstanding

composer-- past awards have gone to Ned Rorem, Lou Harrison, Robert Moran and Henry Brant. Recordings of these works have been made for national distribution and are included with this letter.

The orchestra has made many appearances on local radio and television and their one hour long program, entitled "Mozart and the Mind Blowers", was presented on National Education Television stations in forty-two major cities throughout the United States. Other performances of the orchestra have been broadcast abroad through the "Voice of America." In the fall of 1970, the orchestra was invited to participate in the Monterey Jazz Festival, and enclosed reviews show the overwhelming success of this appearance.

Quotes about the Oakland Symphony Youth Orchestra

" An Orchestra of the young musical elite."
San Francisco Chronicle

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

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

" Oakland has undoubtedly become the Musical Mecca of the Bay Region. Now, again from Oakland, we have a remarkable group of young musicians, The Youth Orchestra of the Oakland Symphony.....the program prompted a long and deserved applause." Richard Dee in the Watsonville Register Pajaronian

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

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

"....a performance of almost incredible excellence was given by Oakland's Youth Orchestra." Leonard Feather in the Los Angeles Times

" Youthful Musicians Brilliant" Paul Hertelendy in the Oakland Tribune

"de Coteau stands prominently among the ranks of emerging black conductors in the United States" Paul Hertelendy in the Oakland Tribune

"The Oakland Symphony's Youth Orchestra's program, "The Black Composer in America", was a strenuously stimulating concert..." Part of the excitement was that a virtuoso teen-age orchestra was bringing it off."
Dorothy Nichols in the Palo Alto Times

In 1970-71 the Oakland Symphony Youth Orchestra maintained its unique national standing as an excellent orchestra. Its appearance at the Monterey Jazz Festival brought rave reviews in the national press and magazines. Its regular season concerts and tour were highly successful.

For the 1971-72 season we look forward to continued success and interesting repertoire. We also hope to record and commission. Some of the composers we plan to feature include Lidholm, Bacon, Smith, Ginastera, Mozart, Beethoven, and Brahms. We will also present outstanding soloists in concert.



Harrington-McInnis Co. 

OAKLAND SYMPHONY YOUTH ORCHESTRA*
Denis M. de Coteau, Conductor

announces

Auditions

for 1971-72 Season

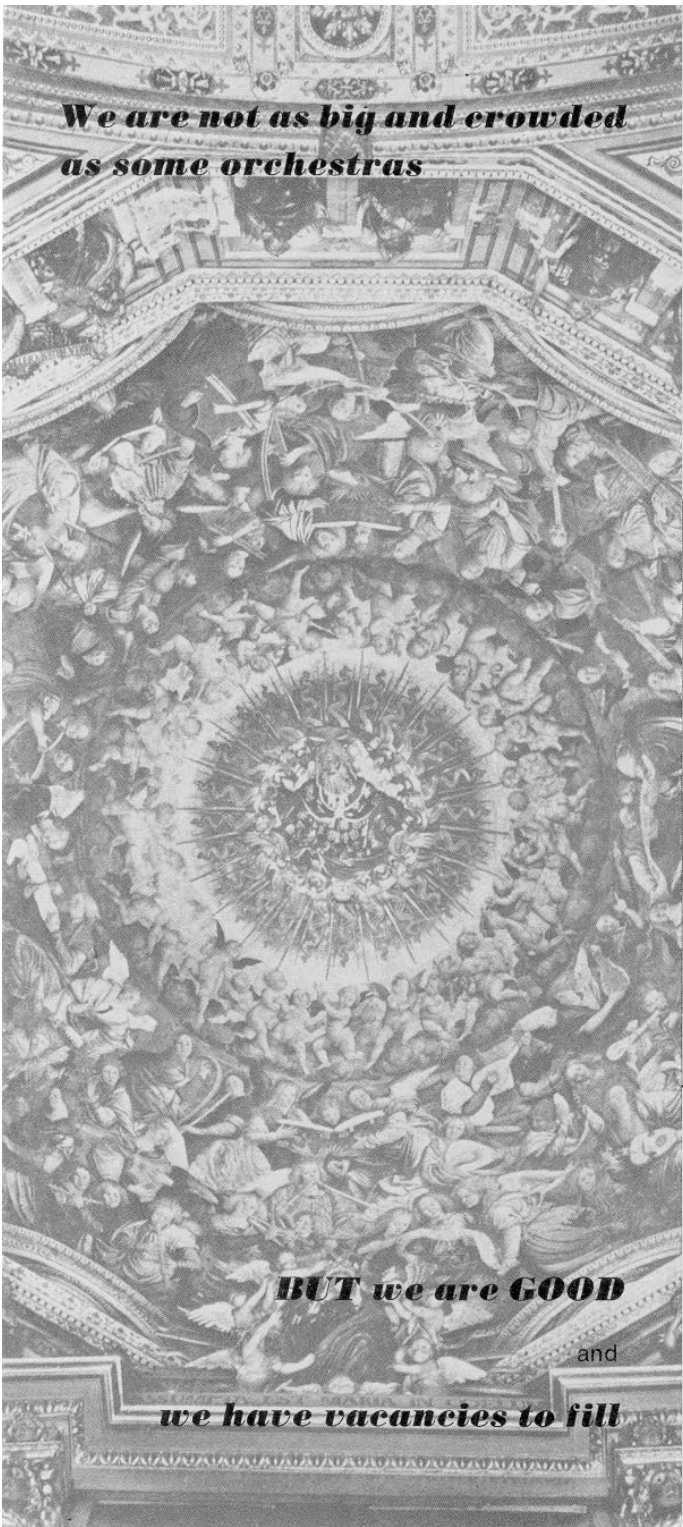
September 16, 17, 18, 25, 1971
at OAKLAND TECHNICAL HIGH SCHOOL

*formerly Youth Chamber Orchestra of Oakland Symphony



New Name!

Oakland Symphony Youth Orchestra 1971-1972



***We are not as big and crowded
as some orchestras***

BUT we are GOOD
and
we have vacancies to fill

OSYO is for you if you

- are talented
- like to work hard
- like to travel
- can attend regular rehearsals regularly
- play in your school orchestra or band
- like to perform in public
- get along well with people

DON'T LIMIT YOUR TALENT TO A FEW FRIENDS



Please mail the following form or telephone Mrs. London at the Oakland Symphony Office (444-3531). You will be given an audition time and other pertinent information.

Mail to: Oakland Symphony Youth Orchestra
601 Latham Square Building
Oakland, California 94612

Dear Sir:

I would like to audition for OSYO.

Please send me information concerning the audition and assign me an audition time.

Name _____ Instrument _____

Address _____ City _____

Telephone _____ Grade _____

Oakland
Symphony
Youth
Orchestra

Family "Pops" Concert

DENIS M. DE COTEAU
Conductor

*... musical training is a
more potent instrument
than any other,
because rhythm and
harmony find their
way into the inward
places of the soul...*

—Plato



Sunday, October 17, 1971 / 2:30 p.m. / Chabot College Auditorium

program

Overture to "Idomeneo" Wolfgang Amadeus Mozart
Symphony No. 60 in A Major Joseph Hayden
Holiday for Trombones David Rose
Jazz Piccicato Leroy Anderson

—Intermission—

Overture and Allegro from "La Sultane" Francois Couperin/
Darius Milhaud
Trumpeter's Lullaby Leroy Anderson
Concerto in D minor Antonio Vivaldi
Emperor Waltzes Johann Strauss



Denis de Coteau, Conductor

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, Co-conductor of the San Francisco Chamber Orchestra, and Master Sinfonia at Foothill College in Los Altos.

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 orchestra conducting at Stanford University. A violinist, 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 his 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. de 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, Texas, 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.

VIOLINS

Carolyn Dunn – Pleasant Hill H.S.
Wendy Foster – San Leandro H.S.
Laurie Goren – Ygnacio Valley H.S.
Ruth Herring – Canyon H.S.
Ann Hochschild – College Prep. School
Peter Jaffe – Berkeley H.S.
Jamie Jan – Canyon H.S.
Jeneane Jones – Oakland Technical H.S.
Jerilyn Jorgensen – San Leandro H.S.
Debra Knowles – Skyline H.S.
Cheryl Mengle – Kennedy H.S.
Ephraim Radner – Berkeley H.S.
Daniel Shapiro – Berkeley H.S.
Benjamin Simon – Berkeley H.S.
Stephanie Sirgo – Piedmont H.S.
Sandra Smith – Canyon H.S.
Tuula Tossavainen – Berkeley H.S.
Garth Trinkl – Berkeley H.S.
Vickie Walters – Skyline H.S.

VIOLA

Tonya Drayden – Anna Head School
Lorrie Hung – Campolindo H.S.
Betsy London – San Leandro H.S.
Virginia Morgan – Castro Valley H.S.
Lunne Morrow – Berkeley H.S.
Jennifer Sills – Berkeley H.S.

VIOLINCELLO

Kathy Dunn – Pleasant Hill H.S.
Heidi Jacob – Campolindo H.S.
Amy Radner – Berkeley H.S.
Peter Shelton – Berkeley H.S.
Pat Wells – Pleasant Hill H.S.
Janet Witharm – Skyline H.S.

CONTRABASS

Karla Lemon – Piedmont H.S.
Stephanie Lyness – Berkeley H.S.
Glenn Macomber – Campolindo H.S.

HARP

Janice Orgega – Aragon H.S.

FLUTE and PICCOLO

Tyra Gilb – Berkeley H.S.
Julie Pigford – El Cerrito H.S.
Diane Wang – Oakland H.S.

OBOE and ENGLISH HORN

Melanie Feld – San Leandro H.S.
Stephen Gancher – Oakland H.S.
Karen Kang – Berkeley H.S.

CLARINET

Kevin Hayashi – Del Valle H.S.
John Nishi – Berkeley H.S.

BASS CLARINET

Dave Ahola – Acalanes H.S.

BASSOON

Sue Albright – Skyline H.S.
Carla Wilson – Mt. Diablo H.S.

FRENCH HORN

Diana Bowman – Del Valle H.S.
Curt Ingram – Berkeley H.S.
Brian McCarty – Del Mar H.S.
Larry Ragent – Aragon H.S.
Ken Weisner – Skyline H.S.

TRUMPET

Bruce Allan – Del Valle H.S.
Keith Dishroom – John F. Kennedy H.S.
Josh Tenenberg – McChesney Jr. H.S.

TROMBONE

Wayne Ibarolle Q – Alameda H.S.
Bill McElheney – Berkeley H.S.
Debbie O'Donnell – Pleasant Hill H.S.

TYMPANI

Coleman Sholl – Piedmont H.S.

PERCUSSION

Eli Simon – Berkeley H.S.
Wallace Winzer – St. Elizabeth H.S.

Ruth Hill is an artist of explosive potential, the recognition and acceptance of her own ability and creativity has given new confidence to her approach as evidenced by her cover design, an inspiration from the words of Plato.



As a student at Cal-State, Hayward, study with Mel Ramos evolved her inborn feelings for color and composition and one sees her highly imaginative works in demand from gallery's and private collectors.

Mrs. Hill is the recipient of numerous awards and honors for her contributions to art.



FAMILY SERVICE AGENCY

OF CENTRAL ALAMEDA COUNTY

Family Service Agency of Central Alameda County is a counseling service available to anyone seeking professional help with the problems of everyday living. Its goals are to 1) prevent and relieve those internal stresses and external misfortunes which interfere with adequate functioning of the individual or the family, and 2) strengthen family life by providing education in family living and by working toward the improvement of social conditions and social resources, alone or in cooperation with other organizations and agencies.

The day and evening counseling program is related to people's needs to solve personal and relationship problems, and may be offered on an individual, group or family basis. Although short term crisis intervention is available, the agency emphasis is on prevention of family breakdown. Family Life Education programs, such as Communication Workshops, are available to individuals as well as community groups. Fees for services are charged on a sliding scale.

Family Service Agency also aims to be the Family's advocate by helping it make use of existing community resources; first, identifying the agency with the best potential for meeting its need, and then, when appropriate, representing the family in its contacts with other community and governmental agencies.

Family Service Agency of Central Alameda County has offices in San Leandro at 576 Callan Ave. (483-6715) and in Livermore at 643 North L. St. (447-5031). A proposal to extend its services to Hayward residents has been recommended for immediate approval by the Hayward City Council.

*Accredited member of
FAMILY SERVICE ASSOCIATION OF AMERICA
and a member of
UNITED BAY AREA CRUSADE*

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ACKNOWLEDGEMENTS

The president of the board of directors of the Family Service Agency of Central Alameda County, Mr. Jack Brewer and its executive director Mrs. Emily Webb Shehee, wish to gratefully acknowledge the support and contributions of the following people:

Mrs. Ethel London, Manager Oakland Symphony Youth Orchestra
Dr. Ira Hinckley, Director of Community Services, Chabot College
Chabot College Hostesses

Program printed courtesy of Shaklee Products

THE OAKLAND SYMPHONY ORCHESTRA ASSOCIATION

presents the

Oakland Symphony Youth Orchestra

Denis M. de Coteau, Conductor



Tragic Overture	Johannes Brahms
Pacific Sirens, 1969	Robert Erickson
Symphony No. 60 "Il Distratto"	Joseph Haydn
Concerto Grosso in D Minor	Antonio Vivaldi
Divertimento "Baiser de La Fee"	Igor Stravinsky


Winter Concert

1971-72 SEASON

FRIDAY, DECEMBER 3, 1971
8:00 P.M.

OAKLAND AUDITORIUM THEATRE
10th and Fallon Streets

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 Oakland Symphony Youth Orchestra, or at the Box Office on the night of performance.

Harrington-McInnis Co. 

Oakland Symphony Youth Orchestra 1971-1972



Hans Memling: Concert of Angels. (Circa 1490)

The Oakland Symphony Youth Orchestra

DENIS M. DE COTEAU, CONDUCTOR

program notes

Tragic Overture Johannes Brahms

This work is one of a pair of overtures composed in 1880. While the first of these, "Academic Festival," is well known as to the meaning of its title, the "Tragic" reveals no association with extramusical factors despite its literary title.

Brahms admitted he had no particular tragedy in mind. In a letter to a friend he explained that it was simply a case in which he felt that having completed "this jolly 'Academic Festival Overture' with its 'Gaudeamus' and all manner of other things, I could not refrain from writing a 'Tragic Overture' as well."

The overture is a broad and noble work. Its two opening chords which announce the unfolding drama are significant in the development of the work.

Pacific Sirens (1969) Robert Erickson

The composer is a member of the music faculty at the University of California in San Diego. In discussing this work, he says:

"Ever since childhood I have wondered about the song the sirens sang to Ulysses and his men. I became more intrigued when I read an account of a certain cliff in southern Italy where passing sailors often hear quasi-musical moans and sighs. I decided to do something with the 'whispered' and 'half-voiced' sounds which musical instruments are able to produce.

"I set out to make a piece which used 'singing' waves together with conventional instruments. The tape portion of the music was produced from a tape recording of the waves at Pescadero Beach, about fifty miles south of San Francisco. These natural sounds were electronically filtered to make sixteen different pitch bands, which were retuned, equalized and remixed to produce the performance tape.

"The players play into the wave sounds, sometimes matching and sometimes counterpointing the sounds on the tape, to produce a continuous, seamless siren song."

Symphony No. 60 Joseph Haydn

Music history is replete with compositions which survived the plays for which they were written. The magical powers attributed to music do not often include saving a poor plot. Wise is the composer who, recognizing an unfortunate truth when it arises, seeks to have his music judged on its own terms.

Such is the case with Haydn and this symphony. He composed it in 1775 as music for the comedy "Il Distratt" by the French dramatist, Regnard. First produced in Vienna in 1776, the play achieved little success. Later, Haydn salvaged the music and rescored it in its present form.

With its six short movements, this symphony has more of an appearance of a "Divertimento." The music is light and gay. Haydn, one of the great musical humorists, indulges himself in his talent early in the last movement. We don't tell you how. Listen carefully and see if you are "attuned" to his sense of humor.

Concerto Grosso, Op. 3, No. 11 Antonio Vivaldi

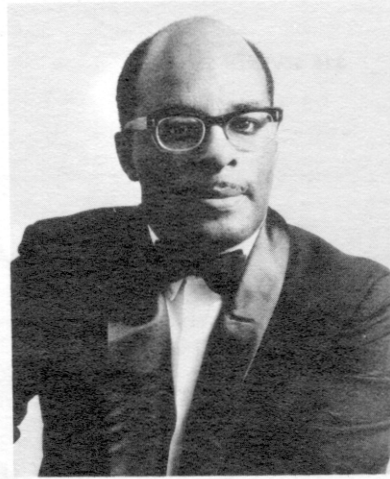
The twelve "Concerti Grossi" that comprise "L'Estro Armonico" can be ranked with the Handel "Op. 6" and the "Brandenburg Concerti" as major masterworks of the Baroque era. First published in 1715, the Vivaldi concerti abound in rhythmic vitality, brilliance of orchestral color, and contrapuntal dynamism.

The concerto performed this evening is perhaps the most popular of the twelve. Bach admired it so much that he transcribed it for organ. Indeed, until research unearthed the truth, authorities long believed the organ version to be an original by the German master. In the three-part first movement, the solo trio group is introduced followed by the rest of the strings. Having taken care of this, the third part combines the two groups, and the brilliant concerto is underway.

Divertimento Igor Stravinsky

In 1928, Stravinsky completed the score for the ballet, "Le Baiser de la Fée" ("The Fairy's Kiss") on a commission from actress Ida Rubinstein. The full title indicates Tchaikowsky as the source of thematic material. The bulk of the melodies were taken from short piano pieces and songs. Three years later Stravinsky selected several sections which he combined in a Divertimento.

His mastery of orchestration and style plus his own inventive genius result in music in which the influence and style of Tchaikowsky are clearly evident. However, this is no mere "arrangement" of another composer's themes. It is an original and delightful composition.



DENIS M. DE COTEAU

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

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.

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Acknowledgements:

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

Maestro Harold Farberman, Musical Director and Conductor of the Oakland Symphony Orchestra

Mr. Harry R. Lange, President, Oakland Symphony Orchestra Association

Mr. Roger R. Jones, General Manager, Oakland Symphony Orchestra Association

Dr. Harrison Ryker, Professor of Music, Hope College, Holland, Michigan

Mrs. James Y. Smith, President, Oakland Symphony Guild

Mr. and Mrs. Alex Ingram, Parent Coordinators, Oakland Symphony Youth Orchestra

Mrs. Merton Walters, Ticket Chairman, Oakland Symphony Youth Orchestra

Mrs. Marion Lemon, Advertising Chairman, Oakland Symphony Youth Orchestra

Mrs. Peyton Jacob, Social Chairman, Oakland Symphony Youth Orchestra

Mrs. Allison London, Business Manager, Oakland Symphony Youth Orchestra

program

Tragic Overture, Op. 81 Johannes Brahms

Pacific Sirens (1969) Robert Erickson

Symphony No. 60 in C Major ("Il Distratto") Joseph Haydn

Adagio; Allegro di molto

Andante

Menuetto

Presto

Adagio (di Lamentation)

Prestissimo

INTERMISSION

Concerto Grosso in D Minor, Op. 3, No. 11 Antonio Vivaldi

Allegro; Adagio spiccato etutti; Allegro

Largo e spiccato

Allegro

Divertimento ("Le Baiser de la Fée") Igor Stravinsky

Sinfonia

Danses Suisses

Scherzo

Pas de deux

OAKLAND SYMPHONY YOUTH ORCHESTRA

First Violin

Benjamin Simon, Concertmaster,
Berkeley H.S.
Peter Jaffe, College Preparatory School
Jerilyn Jorgensen, San Leandro H.S.
Vicki Walters, Skyline H.S.
Ephraim Radner, Berkeley H.S.
Tuula Tossavainen, Berkeley H.S.
Cheryl Mengle, Kennedy H.S.
Wendy Foster, San Leandro H.S.
Stephanie Sirgo, Piedmont H.S.
Debra Knowles, Skyline H.S.

Second Violin

Daniel Shapiro, Principal, Berkeley H.S.
Laurie Goren, Ygnacio Valley H.S.
Garth Trinkl, Berkeley H.S.
Ann Hochschild, College Preparatory School
Carolyn Dunn, Pleasant Hill H.S.
Jeneane Jones, Oakland Technical H.S.
Sandra Smith, Canyon H.S.
Ruth Herring, Canyon H.S.
Sharona O'Brien, De Anza H.S.
Philip Santos, Bancroft Jr. H.S.

Viola

Lorrie Hunt, Principal, Berkeley H.S.
Betsy London, San Leandro H.S.
Lynne Morrow, Berkeley H.S.
Tonya Drayden, Anna Head School
Jennifer Sills, Berkeley H.S.

Violoncello

Amy Radner, Principal, Berkeley H.S.
Heidi Jacob, Campolindo H.S.
Peter Shelton, Berkeley H.S.
Janet Witharm, Skyline H.S.
Kathy Dunn, Pleasant Hill H.S.
Pat Wells, Pleasant Hill H.S.

Contrabass

Karla Lemon, Principal, Piedmont H.S.
Stephanie Lyness, Berkeley H.S.
Glenn Macomber, Campolindo H.S.

Flute and Piccolo

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Tyra Gilb, Berkeley H.S.
Julie Pigford, El Cerrito H.S.

Oboe and English Horn

Stephen Gancher, Principal, Oakland H.S.
Melanie Feld, San Leandro H.S.
Karen Kang, Berkeley H.S.

Clarinet and Bass Clarinet

Kevin Hayashi, Del Valle H.S.
John Nishi, Berkeley H.S.
Dave Ahola, Acalanes H.S.

Bassoon

Carla Wilson, Principal, Mt. Diablo H.S.
Sue Albright, Skyline H.S.

French Horn

Curt Ingram, Principal
Larry Ragent, Assistant Principal, Aragon H.S.
Diana Bowman, Del Valle H.S.
Kenneth Weisner, Skyline H.S.
Brian McCarty, Del Mar H.S.

Trumpet

Bruce Allan, Principal, Del Valle H.S.
Josh Tennenberg, McChesney Jr. H.S.
Keith Dishroom, Kennedy H.S.

Trombone

Bill McElheney, Principal, Berkeley H.S.
Debbiè O'Donnell, Pleasant Hill H.S.
Wayne Ibarolle, Alameda H.S.

Timpani

Coleman Sholl, Piedmont H.S.

Percussion

Wallace Winzer, St. Elizabeth H.S.
Eli Simon, Berkeley H.S. West Campus

Harp

Janice Ortega, Aragon H.S.

Tuba

Pat McAvoy

Youthful Musicians Play Well

The Oakland Symphony Youth Orchestra played Friday night at the Oakland Auditorium Theater, and until it got to Haydn's Symphony No. 60 the results were unimpressive. But then suddenly this unpredictable group of high school players jelled and made the work sound like the pristine, spirited diversion which Haydn intended.

The secret lay in the string section, one of the good ones among the Bay Area's many youth orchestras. When the flood tide of inspiration and morale is just right, the strings play almost professionally: in tune, cleanly, and nimbly. The presto movement in the Haydn, for instance, calls for a wild flurry of violin fiddle-faddle that usually starts from scratch — and scratchy sounds as well. This time, though, it soared. And the following adagio was aptly morose, laced with the heavy Germanic "Storm and Stress" which Haydn occasionally let slip into his music.

The musicians were obviously in the spirit of the piece. By the time they reached the finale, with its humorous donkey's bray (produced by changing string tension while bowing the un-stopped string), they were in home. The symphony's subtitle "Il Distratto," or "The Absent-Minded," does not allude to these players, but stems rather from the long-defunct drama for which Haydn originally wrote this zesty, jesty music.

Brahms' "Tragic Overture" which opened the concert was messy and unsure, lacking both familiarity and discipline. Robert Erickson's 13-minute-long "Pacific Sirens" (1969) proved to be a highly unsuccessful attempt at recording and altering sounds of waves crashing on a beach, and having the orchestra's wind section imitate them with a variety of wails and groans. I don't think that Ulysses would have had the slightest trouble with sirens if he had taken a Pacific cruise.

The 61-member Eastbay orchestra showed a gratifying representation of racial and ethnic backgrounds and seemed capable of musical accomplishment under conductor Denis de Coteau. De Coteau, a former violist himself, brings out the best in the string section. Although I have definite reservations about his Brahms, he excels in interpreting the classical period.

— P.H.



The San Benito Concert Association

PRESENTS

*Oakland Symphony
Youth Orchestra*

Saturday, March 4, 1972 8:15 p.m.

SAN BENITO JOINT UNION HIGH SCHOOL AUDITORIUM
HOLLISTER, CALIFORNIA



Program

Tragic Overture, Opus 81
Johannes Brahms

Symphony No. 60 in C Major (Il Distratto)
Joseph Haydn

Concerto Grosso in D Minor, Opus 3, No. 11
Antonio Vivaldi

— INTERMISSION —

Brandenburg Concerto No. 1 in F Major
J. S. Bach

Trumpeter's Lullaby
Leroy Anderson

Jazz Pizzicato
Leroy Anderson

Overture and Allegro from "La Sultane"
Couperin - Milhaud

OAKLAND SYMPHONY YOUTH ORCHESTRA

The Oakland Symphony Youth Orchestra, now in its eighth season, is sponsored by the Oakland Symphony Orchestra Association. It is comprised of 55 of the most talented musicians of high school age (and younger) in the Bay Area.

The Orchestra has achieved national acclaim through its yearly national tours and its presentation on National Educational Television of a program titled "Mozart and the Mind Blowers". They have also toured throughout the United States and Canada and made several highly successful recordings.

The young members of the Youth Symphony from many racial, national and religious backgrounds assemble weekly for three or four hours to unify their talent for total excellence of performance. The dedication of these young people has resulted in outstanding critical acclaim for the group.

The Youth Orchestra has gained a reputation for their mastery of many difficult works from both the standard classical repertoire and modern composers.

* * * * *

Dr. Denis de Coteau, one of America's outstanding black conductors, is Musical Director and Conductor of the Oakland Symphony Youth Orchestra. Born in New York City, Dr. de Coteau received B.A. and M. A. degrees in music from New York University and was awarded a Doctor of Musical Arts degree by Stanford University.

In addition to his duties as Musical Director and Conductor of the Youth Symphony, Dr. de Coteau is Associate Professor of Music and Conductor of the Orchestra at California State College at Hayward, and conductor of the College of San Mateo Community Orchestra.

* * * * *

THIS ASSOCIATION IS SERVED BY THE LAURITZEN CONCERT SERVICE

Youth Orchestra Invited to Germany

By CHARLES SHERE
Tribune Music Critic

The Oakland S y m p h o n y Youth Orchestra has been invited to attend the Herbert von K a r a j a n International Festival of Youth Orchestras this September in Germany.

Only one other ensemble from the U.S. has been invited: the Washington, D.C. Youth Orchestra. Other countries participating include England, Switzerland, Poland, Belgium, Germany, R u s s i a and Czechoslovakia.

Each orchestra in the competition will present a concert featuring music of composers of their own country.

An international jury of conductors, composers and other musicians will award medals to the best performances.

The Oakland S y m p h o n y Youth Orchestra, conducted by Dr. Denis de Coteau, is composed of 65 talented musicians of high school age or younger, chosen by audition, representing the entire Bay Area. It has developed quite a reputation over the years

through tours, television performance and four commercial recordings.

Traveling expenses to Germany must be raised by the Orchestra itself. The first fund-raising event to be scheduled is a concert featuring soloists from the Orchestra. This concert will be held April 16 at 8 p.m. at Berkeley High School's West Campus. Tickets are available at the Oakland Symphony Association office, 601 Latham Square Building, Oakland.

Youth Orchestra In Competition

The Oakland Symphony Youth Orchestra conducted by Dr. Denis de Coteau has been invited to participate in the Herbert Von Karajan International Festival of Youth Orchestras in Berlin, Germany, it was announced by the Oakland Symphony Association.

The Oakland Symphony Youth Orchestra, currently in its eighth season, will represent the Western United States with the Youth Orchestra of Washington, D.D. representing the East at the September 18-27 competition. Other countries represented include England, Switzerland, Poland, Belgium, Germany, U.S.S.R. and Czechoslovakia.

The participants invited to take part in the international competition are orchestras of colleges of music, conservatories, academies of music, universities and youth orchestras of which the musicians are under 25 years of age. All entries are carefully selected on the basis of having achieved outstanding artistic standards.

Each orchestra in the competition will present an individual concert of not more than two hours, featuring music of the composers of the country which they represent. In addition, there is one compulsory piece of music for each orchestra category, the Variations on a Theme by Haydn by Brahms.

The International Meeting of Youth Orchestras has the character of an orchestra competition and an international jury consisting of conductors, composers and personalities of the music world will select the best interpretation of the compulsory piece of music and the best overall performance. The best interpretation in each category will be awarded the Herbert Von Karajan Gold Medal.

The final concert of the international meeting will take place on September 28 at the Philharmonic Festival Hall in Berlin during which the awards will be presented.

The purpose of the festival is to promote tolerance and

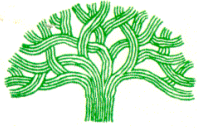
international understanding and aims at promotion and improvement of the artistic standards of the participating musicians and orchestras.

At the conclusion of the festival, Herbert Von Karajan will conduct the United International Orchestra consisting of representatives of all participating orchestras. Selected by a committee of experts and on the recommendation of their permanent conductors, the members of the international orchestras will be brought together to serve as a document to the human and artistic relationship and cooperation among all festival participants.

Sponsored by the Oakland Symphony Orchestra Association, the Youth Orchestra is composed of 65 of the most talented musicians of high school age or younger representing the entire Bay Area and chosen by audition.

The members of the group under the baton of Musical Director and Conductor Dr. Denis de Coteau are from many racial, national, and religious backgrounds and have established a reputation for not only excellence of performance, but also for distinctive repertoire.

The first event to benefit the Youth Orchestra and subsidize a portion of the trip will be a "Youth Soloist Concert" featuring soloists selected from the Orchestra by special audition on April 16 at 8 p.m. in the Berkeley High School West Campus Auditorium.



oakland symphony ORCHESTRA ASSOCIATION

601 LATHAM SQUARE BUILDING, OAKLAND, CALIFORNIA 94612

NEWS RELEASE

April 8, 1972

Contact: Richard Kline 444-3531

Release: Immediate

OAKLAND SYMPHONY YOUTH ORCHESTRA TO PRESENT YOUTH SOLOIST CONCERT

The Oakland Symphony Youth Orchestra conducted by Dr. Denis de Coteau, will present the 1972 "Youth Soloist Concert" Sunday, April 16, at 8 p.m. in the Berkeley High School West Campus Auditorium.

Members of the orchestra are selected by special audition to be featured with the Youth Orchestra.

Peter Jaffe of Berkeley will open the program with Camille Saint-Saens "Violin Concerto No. 3 in B Minor" and will be followed by Heidi Jacob of Orinda playing "Schelomo---Hebrew Rhapsody for Violoncello and Orchestra."

Following intermission, Lorrie Hunt of Berkeley will be featured in Camille Saint-Saens "My Heart at Thy Sweet Voice" from "Samson and Delilah". Ephraim Radner of Berkeley will then play Samuel Barber's "Violin Concerto," and Peter Shelton

More....

April 8, 1972

will close the evening's program with Edward Elgar's "Violoncello Concerto in E Minor."

The Oakland Symphony Youth Orchestra has recently been chosen as one of two orchestras in the United States to participate in the Herbert Von Karajan International Festival of Youth Orchestras in Berlin, Germany, this September. The "Youth Soloist Concert" will be the first event to benefit the Orchestra and subsidize a portion of the trip.

Tickets at \$1.50 may be purchased from any Orchestra member; Youth Orchestra Business Manager, Mrs. Ethel London, at the Oakland Symphony Orchestra Association office, 601 Latham Square Building, Oakland; or from ticket chairman, Mrs. Fay Walters, 4066 Fairway Avenue, Oakland, telephone 632-5111.

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Oakland Youth Orchestra Soloist Lauded

By CHARLES SHERE
Tribune Music Critic

The Oakland Youth Orchestra showed its stuff last night in an almost frightening display of competence and musicianship. At many points along the tiring two-hour-plus concert the sound was thoroughly professional. The ensemble could easily take its place alongside many community orchestras.

The effect was the more astounding by virtue of its program: five works, presenting as many soloists drawn from the ranks of the orchestra.

Peter Jaffe had the unenviable responsibility of leading off the evening with a performance of the Saint-Saens B Minor Violin Concerto. He displayed a technique which out-classed his tone: the forte passagework was particularly well worked out, there were

clean double-stops along the way, and the bowing, in spite of problems in quiet passages, produced some fine effects, notably in the arpeggios ending the slow movement.

Heidi Jacob played a fine, sweeping, brooding and powerful "Schelemo," turning Bloch's rhapsodic lines to full effect, navigating the high-position phrasing with maturity beyond her years, and demonstrating as fine a bowing technique as you'll find: a lovely curve to the right arm, the strength all coming from the shoulder, and an imperceptible bow-change through her supple wrist. I don't see how her concept of the piece could be bettered. Her tone was full, rich and resonant, easily up to the requirements of an even bigger piece.

After Miss Jacob took her

place next to the principal cellist, the assistant principal violist, Lorrie Hunt, came forward to sing "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Delilah." It's not fanciful to suggest an affinity between her instrument and her voice, which is sweet, honey-dark and full, and seems to be produced with great ease. She simply stood there and sang, hardly even opening her mouth, with an even range, secure high notes, and marvelous control of dynamics in the swells before the famous descending line of the aria. There was even some smolder to this sixteen-year-old's delivery of the seductress' aria.

Ephraim Radner played a perfectly professional Samuel Barber Violin Concerto, with steady, fine control of the left

hand, a mature vibrato, and fine bowing. Like most of the evening's soloists, he was curiously bloodless and sure, waiting patiently between movements, always ready to continue, apparently unimpressed with his own work.

And Peter Shelton closed the evening with the Elgar Cello Concerto, the first half of which — all I was able to hear — was played agreeably and competently.

The orchestra's performance was a m a z i n g. Occasional over-lusty passages betrayed its youth, but in the main the tone quality was fine. Notable oboe playing suggested a mature Strauss Concerto may be around the corner. The flute section was professional and eminently musical, the horns

secure and well-developed, even though playing into draperies at the back of the stage, and the strings played with a fine ensemble — even in the Barber, a difficult piece which had only two rehearsals.

They'll give another concert next month. It should most certainly not be missed.

Lorraine Hunt Lieberson

the assistant principal violist, Lorrie Hunt, came forward to sing "My Heart at Thy Sweet Voice," from Saint-Saens' "Samson and Delilah." It's not fanciful to suggest an affinity between her instrument and her voice, which is sweet, honey-dark and full, and seems to be produced with great ease. She simply stood there and sang, hardly even opening her mouth, with an even range, secure high notes, and marvelous control of dynamics in the swells before the famous descending line of the aria. There was even some smolder to this sixteen-year-old's delivery of the seductress' aria.

Wonderful History of OSYO!

Oakland Tribune ca April 24, 1972

YOUTH ORCHESTRA IS SOMETHING SPECIAL

By CHARLES SHERE
Tribune Music Critic

Local music organizations are often riches badly neglected: one thinks of the Mills Chamber Players, the Francesco Trio, and, on an individual basis, any number of soloists who have left the area for better returns on their investments—Iiro Imamura, the fine pianist, is a particularly sad example.

The Oakland Symphony's Youth Orchestra is an example of this: an amazingly hard-working and always rewarding ensemble going unnoticed much of the time, its individual concerts the tip of an iceberg of activity.

It was announced a week or so ago that the Youth Orchestra had been invited to compete with a number of similar organizations from various European countries for the coveted medal of the Herbert Von Karajan International Festival of Youth Orchestras. The announcement, and last season's tour, featuring soloists from within the ranks of the orchestra, prompts a review of this group's history.

The Youth Orchestra was founded in 1965 by Gerhard Samuel, then conductor of the Oakland Symphony, and his assistant conductor, Robert Hughes, who was to conduct the Youth Chamber Orchestra (as it was first called) for its first four seasons.

By 1967 the group was touring, commissioning new scores and recording for television and commercial records. The repertoire of that season shows the Haydn "Hornsignal" symphony, Ravel's G Major Piano Concerto, Revueltas' tricky "Homage to Garcia Lorca," and new music by Ned Rorem and Charles Boone, among other works.

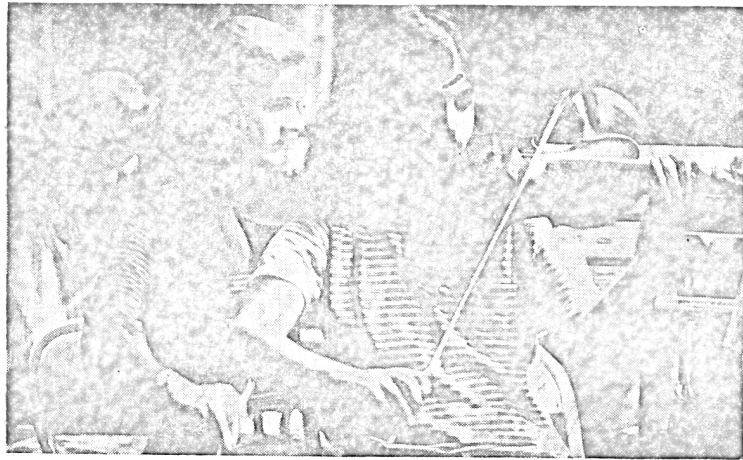
The Ned Rorem score—"Water Music," a concerto grosso for violin, clarinet and small orchestra—was commissioned for the concertmaster and principal clarinetist. The premiere of the work was successful enough for Desto Records (a small company specializing in contemporary American music) to come forward and ask the orchestra to record it—a precedent which continued the next three years.

The orchestra toured the Northwest that spring, with performances in Portland, Eureka, Seattle and Vancouver.

Winter of 1967 finds the orchestra playing Berlioz, W. F. Bach's *Sinfonia for flutes and strings* and Stravinsky's "Four Norwegian Moods," and accompanying Roy Bogas in a Mozart *Rondo* and the Shostakovich 2nd Piano Concerto. They were also laying bizarre plans for their appearance before the Music Educators' National Convention the following March, again taking them to the Northwest.

Under the always inventive and restless musical curiosity of Robert Hughes the repertoire was reaching out to include not only new music but music of other cultures, and forgotten music from California's past.

The tour turned out to be provocative in the extreme, its handsome program, with its full-color reproduction of a Japanese screen painting, listed music by Haydn (the 88th



OAKLAND SYMPHONY YOUTH ORCHESTRA VIOLIN SECTION IN REHEARSAL
Tours, recordings and a trip to Germany repay fine concerts and weekly rehearsals

Symphony) at the opening of a concert which then went on to explore California musical history, ranging from music the gold miners heard, through traditional Japanese and Afghanistani music, noting Saint-Saens' "Hail! California," composed for the 1915 Panama-Pacific Exposition and lost afterward, and ending with a delicate bang in Robert Moran's *avant garde* "Jewel-Encrusted" Butterfly Wing Explosions," a theater piece involving film, lights, tape recordings, electronics and, as Bing Crosby used to say, "le tout ensemble."

Later that spring Gerhard Samuel took the podium as guest conductor to lead an impressive if more traditional program: the Haydn Cello Concerto, Britten's difficult *Serenade* for tenor, horn and strings, the Mozart Second *Serenade* which calls for a polished horn quartet, and Henry Brant's "Signs and Alarms" for trumpet, trombone and ensemble.

The following year found the orchestra touring again, this time appearing in Salinas, Phoenix and Flagstaff, where they played Honegger's "Pacific 231" and the Haydn 92nd Symphony. The programs were filled out with a composition by one of the orchestra's cellists, Tim Imlay, and Lou Harrison's "Pacifica Rondo," which incorporates Eastern instruments and sounds into the orchestral context.

Desto was listening again, and by the time the Rorem recording appeared, the Hughes could announce the taping of their second record: "Pacifica Rondo" and smaller pieces by Harrison.

Another tour took the orchestra to five predominantly Negro colleges in Texas and Louisiana, where the orchestra played music by black American composers, including a number of younger men. Desto was listening again, and a recording has been issued of much of the program.

But the '60s were over; Oakland's musical establishment cleared its throat; Hughes turned his attention back to composition, and Gerhard Samuel's 10-year residency lay perhaps a bit heavily on his shoulders. When things settled

out, the Youth Orchestra had a new conductor.

Denis de Coteau had been building a career for some time, most recently at California State College at Hayward. The spring of 1970 found him appointed Hughes' successor, and he brought with him a sober view of the challenge of program-building—that most influential and historically important part of a conductor's responsibilities, frequently eclipsed by his podium manner and performing technique.

The orchestra had already been introduced to just about every corner of music: from the Elizabethan world of John Dowland to Robert Moran's *avant garde*; from the classics of Hummel and Haydn to the serenity and outrage of Lou Harrison's "Pacifica Rondo." The next few seasons were to be a period of consolidation.

Not that the excitement and hard work were to let up. There was another trip, this time to the Monterey Jazz Festival, where the Youth Orchestra backed the Modern Jazz Quartet, Bill Evans, Gabor Szabo and Cannonball Adderley. And new music stayed in the repertoire, with Wayne Peterson's "Free Variations," Chou Wen-Chung's "And the Fallen Petals," and the promise of continued commissioning.

Last April the Spring Tour—by now an Easter vacation tradition for the orchestra—played to eight California colleges and universities. The programs included Beethoven, Stravinsky, Hindemith, Haydn—the 82nd this time—and Joaquin Rodrigo's *Guitar Concerto*, with Rey de la Torre.

Last winter Robert Erickson's beautiful "Pacific Sirens" was performed, along with Brahms, Vivaldi, Stravinsky and the ubiquitous Haydn (No. 60 this time). And to bring us up to date, last week these amazing kids stepped out of the orchestra—five of them at any rate—to play virtuoso pieces with great skill and maturity (a review appeared in last Monday's Tribune).

Who are these "amazing kids," anyway? Well, they come from all over the East-bay—from Walnut Creek and San Leandro and Hayward,

from Berkeley and Kensington and Piedmont. Only four are from across the water: a tuba player from Kentfield, a harpist and a horn player from San Mateo, another horn player from Corte Madera.

There's no bottom age limit—talent is the only factor considered—but when the orchestra members graduate from high school, they're out of the Youth Orchestra. Many have gone on to professional life—one, Greg Barber, is now principal bassoonist with the Oakland Symphony.

Each fall there are auditions for new members, who are heard in private 15-minute sessions by de Coteau. Minority players are sought, and this year's complement of 53 includes half a dozen black, half a dozen Oriental musicians. About half the orchestra is female, and about half—not the same half—is Jewish.

In the next few weeks the Youth Orchestra will be visiting 15 Oakland Junior High Schools in a program of demonstrations to young students.

The National Endowment for the Arts has granted funds, matched by the Oakland School System, to finance this program, which includes appearances by maestro de Coteau and members of the Oakland Symphony as well. It will be interesting to see to what extent musicians very nearly their own age will influence these Junior High students.

And then, this summer, there's the trip to Germany, and the competition with student orchestras from Czechoslovakia, Russia, England and Germany. The orchestra is currently engaged in a fund-raising program to raise the \$26,000 it needs for travel expenses.

The next concert of the Oakland Youth Orchestra is slated for May 21, when they'll play the Beethoven Violin Concerto, Tchaikovsky's "Romeo and Juliet" and Clarence Cameron White's "Katumba." And later on they'll join the Oakland Symphony Chorus in a performance of Handel's "Israel in Egypt"—ironically as a fund-raiser for another group.

It's an exciting orchestra, a phenomenon to be treasured and protected. The future looks good.



oakland symphony ORCHESTRA ASSOCIATION

601 LATHAM SQUARE BUILDING, OAKLAND, CALIFORNIA 94612

NEWS RELEASE

May 10, 1972

Contact: Ethel London 444-3531

Release: After May 13, 1972

OAKLAND SYMPHONY YOUTH ORCHESTRA PRESENTS SPRING CONCERT

On the evening of May 21, 1972, the Oakland Symphony Youth Orchestra will present its Spring Concert, which is its main in town concert of the season. The concert will be performed at 8:00 P.M. in the Oakland Auditorium Theater. This concert will feature as guest artist the world renowned, Black violinist, Elwyn Adams, who will perform the Beethoven Violin Concerto with the Youth Orchestra.

Mr. Adams, who is a native of Cleveland, Ohio, received his bachelor of music degree with honors in 1956 from the New England Conservatory of Music where he studied with Richard Burgin.

Pursuing his studies in Europe with Arthur Grumiaux he soon gained recognition in several impressive international competitions: first prize at the Fourth International Music Competition in Munich; first prize in violin and second prize in chamber music at the Royal Conservatory of Brussels; third prize (awarded by David Oistrakh) at the International Competition in Moscow, and the 1967 Award of the Eugene Ysaye Foundation.

On the American Continent Mr. Adams has served as concertmaster with the Symphony Orchestra of Quebec, and has given concerts at Jordan Hall in Boston, Severance Hall in Cleveland, and Carnegie Hall in New York.

Several years ago he toured the Southeastern United States under joint auspices of the New England Conservatory of Music and the United Negro College Fund.

More.....

May 10, 1972

In 1966 he was a recipient of a fellowship and was soloist in two concerts at the Berkshire Music Festival. He has also performed concertos with the Boston Civic Orchestra, the Cleveland Orchestra, and the Lakeland (Florida) Symphony Orchestra. (His favorite is the Beethoven Concerto, which he will be performing with the Oakland Symphony Youth Orchestra.

Mr. Adams returned to the United States in the fall of 1970 to become artist-teacher with the rank of Associate Professor of Music at the University of Florida. In addition to his coaching and teaching duties, he performs occasionally with the Florida String Quartet and the Florida Baroque Ensemble.

In the past few seasons, he has performed at forty-four colleges and universities on tours arranged by the Arts Program.

As he performed in Russia, Germany, Belgium, France, Romania, Poland, Canada and - on recent tours- in the United States, a rare and highly prized violin owned by the Belgian composer Eugene Ysaye has been the constant traveling companion of Mr. Adams.

Other works on the program, which will be conducted by Dr. Denis M. de Coteau, musical director of the Youth Orchestra include: Circus Overture by William Schuman, Romeo and Juliet by Peter Ilyitch Tchaikovsky, and the Kutamba Rhapsody, by the Black American composer, Clarence Cameron White. Kutamba is an African word meaning "The Dance". This dance rhapsody is meant to be a musical picture of the entire scene of the dance at night in an African forest. It presents the vastness and mystery, at times the stillness of primitive forests; and the energy and rhythmical invention in dance and song with which impulsive, spontaneous people surrounded by an incomprehensible lavishness of outer nature assert their own life and vigor and dreams.

More.....

May 10, 1972

Clarence Cameron White graduated from Howard University and Oberlin Conservatory of Music. Even before he graduated from Oberlin, he gained a wide reputation as a violin recitalist. After concerts and composition studies in Europe, he returned to the United States where his major efforts in composition were centered in spirituals and the folk music of his people. He was very much involved with the productions of the Negro Opera Company in Philadelphia, the Dra-Mu, which produced his opera, "Ouanga", in 1950.

Despite the African theme, Kutamba is lacking in the very strong and definitive rhythms which one generally associates with the African experience. Perhaps the Western schooling and overall cultural exposures were stronger influences on White. In this work he follows the traditional format, harmonies and style of the learned composer. However, this work is interesting as an example of the concern of earlier Black composers in tracing their African heritage.

The Oakland Symphony Youth Orchestra is one of two Youth Orchestras recently selected to represent the United States in the Herbert Von Karajan International Festival of Youth Orchestras to be held in Berlin in September 1972. The Romeo and Juliet by Tchaikovsky and the Circus Overture by Schuman will be two of the pieces to be played at the Festival. The Youth Orchestra was chosen to attend the Festival on the basis of its artistic standards and musical achievements and will compete with youth orchestras from seven other countries for Herbert Von Karajan Gold Medals which will be presented to the most outstanding orchestras.

Tickets for the May 21st concert are \$1.00 for students and \$2.00 for adults and are available at the Oakland Symphony office, 601 Latham Square Bldg. Oakland 94612, phone 444-3531; from any orchestra member, or at the box office the evening of the concert.

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OAKLAND SYMPHONY YOUTH ORCHESTRA
601 Latham Square Building
Oakland, Calif. 94611

May 18, 1972

Dear People Going on the Oakland Symphony Youth Orchestra Tour to Berlin,

There will be information in this letter relating to the students of the orchestra, the parents who will be attending as chaperones, and the other adults who cannot resist going with us. Not all information will relate to everyone. So look for what is pertinent to you.

The tour, which is under the auspices of the United European American Club, will depart on September 13, 1972, from Oakland Air Port via a World Airlines plane. This will be a special charter flight. Time of departure has not yet been announced. The flight will be non-stop, polar route direct to Berlin. Baggage will be limited to one suitcase weighing no more than 35 pounds. The reason we are limited on the weight is that they are taking all of our instruments as baggage and that brings the weight up. They are taking the instruments at no charge to us; so it is imperative that we cooperate with them on not taking any extra weight. This applies to everyone to whom this letter is going.

In regard to the instruments: All instruments must have hard cases. Smaller instruments will ride in the plane with the passengers. You will have to share your seat with your instrument. All larger instruments will go into the baggage compartment. I will ask to have them stored in the pressurized baggage section. However, if this is impossible I will notify you so that you can get extra protective packing for your instrument.

We will arrive in Berlin on September 14 due to the 8 hours difference in time. Please be prepared for the fact that charters often leave later than scheduled and we may arrive in Berlin several hours or even a day later than planned. So it is good not to have any plans for at least one day after arrival. I will do all possible to keep you informed of changes I hear about.

When we arrive in Berlin, the students of the orchestra will be housed in a student hostel, which is being arranged through the United European American Club, and the adult chaperones will be housed at a hotel nearby to the hostel. We must pay for the food and housing in these two places. It will be reasonable and if we make enough money, the student housing will be paid for. I doubt if we make enough to pay for the chaperones. It will be about \$7.00 a day for the adults, which includes breakfast. The name of the Hotel the chaperones will be at is called Pension V. Korff. Reservations have already been made there for all chaperones. If other adults want to stay there they must let me know as we will have a few extra reservations available. Everyone must pay for their food during this period. We will be staying at these accommodations from the 14th to the 17th.

On either the 17th or 18th the students and chaperones will be moving to the housing provided by the Festival. This will probably be a hostel. This will be paid for by the hostel and is supposed to include food. I am sure that it will be edible and no one will starve, but it will not be gourmet food. Any other food purchased by students or chaperones must be paid for by them.

The Festival starts on September 18th and lasts through September 27th. I have written to Berlin asking if we can stay at the housing they provide until we leave on the 29th so that we do not have to move again. I have not heard from them yet regarding this request. If we must move, we must again pay for the housing and food.

All members of the orchestra are signed up to take the plane trip except John Nishi, who will already be there. If you know or even think you may not be going on the plane with us or may not be going at all, please let me know immediately; so that I can cancel your plane reservation. If you are not going at all I must know so that your replacement can rehearse with us through the summer. It is not fair to the orchestra and Dr. de Coteau nor to your replacement to hold a place in the orchestra and on the plane until the last minute and then tell us. We must have a definite committment as of June 1, 1972. Everyone should know by now his college schedule and whether he intends to go to Berlin. Later I will send out a form letter you may send to your college or high school telling about the Festival. In the mean time, you may contact your college and advise them of your plans. An individually written letter refering to your specific situation would probably be of more value than a form letter from me, and would probably get more consid-eration from the school.

The parents who are signed up to go on the plane are: 1. Mrs. Thelno knowles, 2. Mr. Robert Ibarolle, 3. Mrs. Eugene Jones, 4. Mrs. Marion Lemon, 5. Mrs. R.E. Dunn 6. Mr. Alex Ingram, 7. Mrs. Alex Ingram, 8. Mr. Allison London, 9. Mrs. Allison London 10. Dr. Denis de Coteau, 11. Mrs. Denis de Coteau, 12. Dr. Paul Ortega, 13. Mrs. Paul Ortega, 14. Mr. Henry Sirgo, 15. Mrs. Henry Sirgo, 16. Mrs. Roy Radner, 17. Mr. Richard Lotter, 18. Mrs. Richard Lotter, 19. Mrs. Lewis Albright, 20. Mrs. James M. Smith.

Other parents who will not go on the plane but will join us at the Festival are: 1. Dr. Ralph Gancher, 2. Mrs. Ralph Gancher, 3. Reverend Nishi, 4. Mrs. S.F. Nishi.

In view of the fact that we have a substantial number of chaperones, each person will only have to spend part of the 16 days with the orchestra and will have a week of free time to do what he wants. Details of duties etc. will be worked out later.

Other adults who will be taking the plane with us are: 1. Mrs. James Y. Smith 2. Mrs. John Sherry, 3. Miss Debbie Dare, 4. Mrs. Irving Waters, 5. Mrs. Roen Viscovich, 6. Dr. David Wharton, 7. Mrs. David Wharton, 8. Mrs. Jack Daniels 9. Mrs. E.R. B. Haldan, 10. Mrs. Clifford Anderson, 11. Mrs. George Chase

If you know of anyone else who is interested or whom I have inadvertently left off, please tell me immediately.

The cost for each adult taking the plane is \$285.00 which includes the plane fare and membership fee for the United European American Club. In addition, I have just learned that there is an additional Air Port Tax in Berlin of \$5.00. This brings the total amount to \$290.00. Please send me a deposit of at least \$200.00 by June 7, 1972. I must have this to secure your place in the plane. The other \$90.00 is due by August 1, 1972. If you must cancel for some reason, I must also know this by August 1, 1972. Please make your check payable to the Oakland Symphony Youth Orchestra and send to 601 Latham Square Bldg. Oakland, Calif. 94612, in care of me. If you want to stay at the hotel I have arranged in the non-festival period, please let me know as I must make a down payment there also.

When we are in Berlin, the Youth Orchestra and chaperones will have sight-seeing

provided by the Festival Association, and I am trying to work out something with the United European American Club for the extra days.

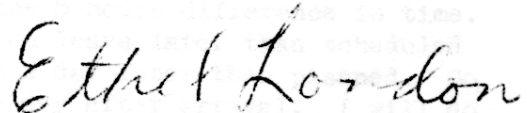
What you must provide:

1. Passport ---may be obtained at main post offices
2. Health shots if you desire
3. Money for housing and food during the non-festival days. For students this is \$3.50 per day for four days for housing . For adults (if you stay in the hotel I have arranged) it is \$7.00 per day for housing. Food costs will depend on what and where you eat. I will try to get some kind of estimate on this. Students will not have to pay these costs if we make enough money to cover them.
4. Hard Cases for all instruments
5. Insurance both personal and for your instrument

Parents of the Youth Orchestra:

We are doing quite well financially and if the hard work continues, I am sure we will make it. Many of you are really working hard, and everyone appreciates it. If you are called on to do something by any of the committees please cooperate and do your share. Show up and do the work, and if for some emergency reason you can't make it, please phone and tell the committee ahead of time. We need the help of each and everyone of you. Don't forget your child is getting the benefit of this trip as well as every one else so I will repeat again---DO YOUR SHARE. It is not fair for a few to do the work that we should all be doing.

Sincerely,



Ethel London

THE OAKLAND SYMPHONY YOUTH ORCHESTRA

Denis M. de Coteau, Conductor

Elwyn Adams, Guest Artist

Spring Concert



Sunday, May 21, 1972

8:00 P.M.

Oakland Auditorium Theater

The Senate, California Legislature



Resolution

OF THE SENATE RULES COMMITTEE

By Senators John W. Holmdahl and
Nicholas C. Petris

RELATIVE TO COMMENDING THE
OAKLAND SYMPHONY YOUTH ORCHESTRA

WHEREAS, The Oakland Symphony Youth Orchestra, which is now in its eighth season and has already established itself as a vital part of the musical culture of the Bay Area, has recently been invited to participate in the Herbert Von Karajan International Festival of Youth Orchestras to be held in Berlin in September of 1972; and

WHEREAS, The purpose of the Festival is to promote tolerance and international understanding and aims at the promotion and improvements of the artistic standards of the participating musicians and orchestras; and

WHEREAS, At the Festival each orchestra will present an individual concert of not more than two hours featuring the music of the composers of the country they represent; and

WHEREAS, Sponsored by the Oakland Symphony Orchestra Association, the Oakland Symphony Youth Orchestra is composed of 65 musicians of high school age or younger under the able direction of Dr. Denis M. de Coteau; and

WHEREAS, The Youth Orchestra has made many radio and television broadcasts and their one-hour long program called "Mozart and the Mind Blowers" was broadcast by National Educational Television in 42 major cities throughout the United States and Canada; and

WHEREAS, This season will see the orchestra performing 31 concerts; 16 of these will take place in the public schools under the auspices of the National Endowment for the Arts in a special in school project for schools with students from predominantly low socio-economic areas; and

WHEREAS, The calibre of performance of these young musicians is that of young professionals, as has been indicated by many critical reviews of their performance, and the orchestra has established a reputation not only for excellence of performance, but also for distinctive repertoire; now, therefore, be it

RESOLVED BY THE SENATE RULES COMMITTEE, That the Members commend the Oakland Symphony Youth Orchestra for its outstanding achievement and extend to it their best wishes in connection with its participation in the Herbert Von Karajan International Festival of Youth Orchestras; and be it further

RESOLVED, That a suitably prepared copy of this resolution be transmitted to the Oakland Symphony Youth Orchestra.

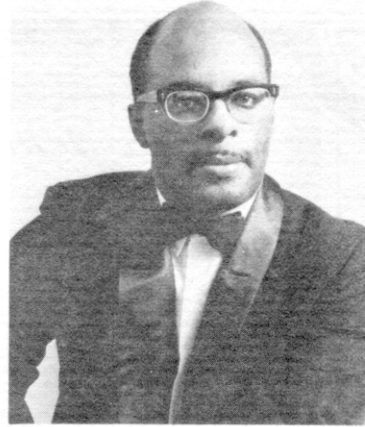


James K. Mills
CHAIRMAN

John W. Holmdahl 8th
SENATOR DISTRICT

Nicholas C. Petris 11th
SENATOR DISTRICT

Senate Rules Resolution No. 274 adopted April 27, 1972



DENIS M. DE COTEAU, conductor

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

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 violinist, he studied with William Neikrug, Marc Tarlow, and Wesley Sontag. His conducting teachers included Luther Goodhart, Wilhelm Persin, Richard Burkin, Richard Lert, and Sandor Salgo.

Prior to his present duties, he taught at Grinnell College in Iowa, and Morgan State College in 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. de Coteau was awarded the Pierre Monteux conducting prize for his work with the San Francisco Chamber Orchestra. He has appeared with studio orchestras in radio and television. His guest conducting experiences include orchestras in New York, Massachusetts, New Mexico, Arizona, Pennsylvania, and California. In 1970 he appeared with the Oakland Symphony Youth Orchestra at the Monterey Jazz Festival. He served as assistant conductor for the 1971 production of the Nutcracker Ballet by the San Francisco Ballet Company. On February 27, 1972 he made a major conducting appearance at Philharmonic Hall in Lincoln Center, New York City.



ELWYN ADAMS, violin

As he performed in Russia, Germany, Belgium, France, Romania, Poland, Canada and—on recent tours—in the United States, a rare and highly prized violin owned by the Belgian composer Eugene Ysaye has been the constant traveling companion of Elwyn Adams.

The rare instrument, made in 1726 by Matteo Goffriller (1670-1742), was received by Adams from the hands of the Belgian Queen after his performance in the Queen Elizabeth Competitions of 1959. It has served him well, and progressed with him to his position as concertmaster of the Symphony Orchestra of Bordeaux, France, a post which, until recently, he held for several years.

A native of Cleveland, Ohio, Mr. Adams received his bachelor of music degree with honors in 1956 from the New England Conservatory of Music where he studied with Richard Burgin.

Pursuing his studies in Europe with Arthur Grumiaux he soon gained recognition in several impressive international competitions:

First Prize at the Fourth International Music Competition in Munich; First Prize in Violin and Second Prize in Chamber Music at the Royal Conservatory of Brussels; Third Prize (awarded by David Oistrakh) at the International Competition in Moscow, and the 1967 Award of the Eugene Ysaye Foundation.

On the American continent Mr. Adams has served as concertmaster with the Symphony Orchestra of Quebec, and has given concerts at Jordan Hall in Boston, Severance Hall in Cleveland, and Carnegie Hall in New York.

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In the past few seasons he has performed at forty-four colleges and universities on tours arranged by the Arts Program.

OAKLAND SYMPHONY YOUTH ORCHESTRA

First Violin

Benjamin Simon, Concertmaster,
Berkeley H.S.
Peter Jaffe, College Preparatory School
Jerilyn Jorgensen, San Leandro H.S.
Vicki Walters, Skyline H.S.
Ephraim Radner, Berkeley H.S.
Tuula Tossavainen, Berkeley H.S.
Wendy Foster, San Leandro H.S.
Stephanie Sirgo, Piedmont H.S.
Debra Knowles, Skyline H.S.

Second Violin

Daniel Shapiro, Principal, Berkeley H.S.
Laurie Goren, Ygnacio Valley H.S.
Garth Trinkl, Berkeley H.S.
Ann Hochschild, College Preparatory School
Carolyn Dunn, Pleasant Hill H.S.
Jeneane Jones, Oakland Technical H.S.
Sandra Smith, Canyon H.S.
Ruth Herring, Canyon H.S.
Sharona O'Brien, De Anza H.S.
Dorianne Cotter, Berkeley H.S.

Viola

Lorrie Hunt, Principal, Berkeley H.S.
Betsy London, San Leandro H.S.
Lynne Morrow, Berkeley H.S.
Tonya Drayden, Anna Head School
Jennifer Sills, Berkeley H.S.

Violoncello

Amy Radner, Principal, Berkeley H.S.
Heidi Jacob, Campolindo H.S.
Peter Shelton, Berkeley H.S.
Janet Witharm, Skyline H.S.
Kathy Dunn, Pleasant Hill H.S.
Pat Wells, Pleasant Hill H.S.

Contrabass

Karla Lemon, Principal, Piedmont H.S.
Stephanie Lyness, Berkeley H.S.
Glenn Macomber, Campolindo H.S.

Flute and Piccolo

Diane Wang, Principal, Oakland H.S.
Tyra Gilb, Berkeley H.S.
Julie Pigford, El Cerrito H.S.

Oboe and English Horn

Stephen Gancher, Principal, Oakland H.S.
Melanie Feld, San Leandro H.S.
Karen Kang, Berkeley H.S.

Clarinet and Bass Clarinet

Kevin Hayashi, Del Valle H.S.
John Nishi, Berkeley H.S.
Dave Ahola, Acalanes H.S.

Bassoon

Carla Wilson, Principal, Mt. Diablo H.S.
Sue Albright, Skyline H.S.

French Horn

Curt Ingram, Principal
Larry Ragent, Assistant Principal, Aragon H.S.
Diana Bowman, Del Valle H.S.
Kenneth Weisner, Skyline H.S.
Brian McCarty, Del Mar H.S.

Trumpet

Bruce Allan, Principal, Del Valle H.S.
Josh Tennenberg, McChesney Jr. H.S.
Keith Dishroom, Kennedy H.S.

Trombone

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

Timpani

Coleman Sholl, Piedmont H.S.

Percussion

Wallace Winzer, St. Elizabeth H.S.
Eli Simon, Berkeley H.S. West Campus

Harp

Janice Ortega, Aragon H.S.

Tuba

Michael Boorstein, Redwood H.S.

PROGRAM

Circus Overture William Schuman (1910-)

Violin Concerto in D Major,

Op. 61 Ludwig van Beethoven (1770-1827)

Allegro ma non troppo

Larghetto

Rondo

MR. ADAMS

INTERMISSION

Kutamba Rhapsody Clarence Cameron White (1880-1960)

Romeo and Juliet . Peter Ilyitch Tchaikowsky (1840-1893)

May 21, 1972

Oakland Symphony Youth Orchestra 1971-1972

Program Notes

Circus Overture William Schuman (1910-)

"Circus Overture" was composed for and first performed by Billy Rose's Revue, "The Seven Lively Arts," under Maurice Abravanel, in the spring of 1944. It was first performed in concert under the title "Side Show," by the Pittsburgh Symphony Orchestra, under Fritz Reiner on December 17, 1944, and has since been played by many symphony orchestras throughout the country.

The work opens with the cry of the circus barker, "Ladies and Gentlemen!" played by the full orchestra—a theme which occurs with extended modifications, repeatedly throughout the piece. The barker comments on snatches of circus acts presented in his attempt to attract the crowd. There are oriental dancers, snake charmers, an animal tamer, acrobats elegantly performing to the strains of a waltz, and a display of fashion models. In the closing section all these acts are once more quickly reviewed and juxtaposed as the barker gives his all in a final pep-talk.

Leonard Bernstein described Schuman's style as, "an energetic drive, a vigor of propulsion which seizes the listener by the hair, whirls him through space and sets him down at will." This Overture certainly illustrates the accuracy of that statement.

Violin Concerto in D Major, Opus 61 . . . Ludwig van Beethoven (1770-1827)

"Concerto par Clemenza pour Clement." This was Beethoven's original dedication statement on his autograph score of this work. "Concerto with Clemency by Clement." This play on words (a game Beethoven enjoyed) was directed at Franz Clement, musical director of the Theatre an der Wien, eminent violin virtuoso, and erstwhile musical clown.

He developed a reputation for his performance of tricks on the violin (playing upside down, sideways, holding the instrument backwards, etc.). Since he was destined to premiere the Concerto one could see Beethoven's concern. As it was Clement performed his own fantasia after the first movement of the Concerto. His fantasia was played on one string while holding the violin backwards.

Upon publication of the Concerto, Beethoven changed the dedication and addressed it to a boyhood friend. Although first performed in 1806, and subsequently given several performances, the Concerto did not receive its just praises until thirteen year old Joachim performed it in 1884 with Felix Mendelssohn conducting.

Dr. Wilhelm Altmann wrote, "Since then the Concerto not only belongs to the permanent repertoire of every violinist who desires to be more than just a virtuoso; it has become the touchstone marking maturity of the performing artist."

Kutamba Rhapsody, Opus 50 . . . Clarence Cameron White (1880-1960)

"Kutamba" is an African word meaning "The Dance." This dance rhapsody is meant to be a musical picture of the entire scene of the dance at night in an African forest. It presents the vastness and mystery, at times the stillness of primitive forests; and the energy and rhythmical invention in dance and song with which impulsive, spontaneous people surrounded by an incomprehensible lavishness of outer nature assert their own life and vigor and dreams.

Despite the African theme, "Kutamba" is lacking in the very strong and definitive rhythms which one generally associates with the African experience. Perhaps the Western schooling and overall cultural exposures were stronger influences on White. In this work he follows the traditional format, harmonies and style of the learned composer. However, this work is interesting as an example of the concern of earlier Black composers in tracing their African heritage.

Clarence Cameron White graduated from Howard University and Oberlin Conservatory of Music. Even before he graduated from Oberlin, he gained a wide reputation as a violin recitalist. After concerts and composition studies in Europe, he returned to the United States where his major efforts in composition were centered in spirituals and the folk music of his people. He was very much involved with the productions of the Negro Opera Company in Philadelphia, the Dra-Mu, which produced his opera, "Ouanga," in 1950.

Romeo and Juliet Peter Ilyitch Tchaikowsky (1840-1893)

Composed in 1869, this overture-fantasy is one of the most popular compositions from the Romantic era. Although the title clearly indicates the Shakespeare drama, Tchaikowsky did not attempt a musical depiction of the play, he chose to treat three magic images—Friar Lawrence, the feud between the noble families of Verona, and the two young lovers. It is not difficult to recognize the evoking of the Friar by means of the opening chorale. The feuding families with their violent outbursts, soon come into aural view interrupted only by a brief study of Romeo and Juliet. Particularly effective is the treatment of the young couple's death. Muffled drums beat a dirge for the dead lovers, the opening chorale, somewhat altered, is returned, and the violence of the feuding families punctuate the end of the work.

Contributors to the Oakland Symphony Youth Orchestra Berlin Festival Tour Fund in Progress:

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Acknowledgements:

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

Maestro Harold Farberman, Musical Director and Conductor of the Oakland Symphony Orchestra

Mr. Harry R. Lange, President, Oakland Symphony Orchestra Association

Mr. Roger R. Jones, General Manager, Oakland Symphony Orchestra Association

Mrs. James Y. Smith, President, Oakland Symphony Guild 1971/72 Season

Mr. and Mrs. Alex Ingram, Parent Coordinators, Oakland Symphony Youth Orchestra

Members of the Oakland Symphony Youth Orchestra Parents Auxiliary

Mrs. Allison London, Business Manager, Oakland Symphony Youth Orchestra

**Oakland Symphony Youth Orchestra
Invited to Herbert von Karajan Festival
of Youth Orchestras in Berlin**

The Oakland Symphony Youth Orchestra is very pleased to announce that they have recently been invited to participate in the Herbert von Karajan International Festival of Youth Orchestras to take place in Berlin in September of 1972. The Oakland Symphony Youth Orchestra, which was chosen on the basis of its outstanding artistic achievements, will be representing the United States along with the Washington D.C. Youth Orchestra. In addition to these two orchestras from the United States, youth orchestras from England, Switzerland, Poland, Belgium, Germany, Finland, Czechoslovakia, and the U.S.S.R. will be attending the Festival.

The purpose of the Festival is to promote tolerance and international understanding; it also has the character of an orchestra competition, and the Herbert von Karajan Gold Medal will be awarded to the best interpretation and overall performance in each category. Each orchestra will present an individual concert featuring the music of the country they represent. Rehearsals and concerts will be recorded by radio and television.

The Oakland Symphony Youth Orchestra has been greatly honored to receive this distinctive invitation and is already making plans to attend. The greatest problem to be met is that of obtaining sufficient funds to finance the trip, \$26,000 is needed. If you would like to help this talented group of young musicians in getting to this Festival, please fill out the attached form and send your tax deductible donation. All contributions from individuals, businesses, and organizations will be acknowledged in a Youth Orchestra Concert program.

I am pleased to assist the Oakland Symphony Youth Orchestra in making this prestigious appearance at the Herbert von Karajan Festival of Youth Orchestras.

Name _____

Address _____

Amount of Donation _____

Please make check payable to Oakland Symphony Youth Orchestra and mail to:

**Oakland Symphony Youth Orchestra
601 Latham Square Bldg.
Oakland, Calif. 94612**

May 23, 1972

Financial Report 1971/72 Season

Income to date

\$6866.00

From parent registration fees
Concert receipts
Parent projects
Donations

Expenses to date

1956.66

Balance in Account

\$4909.34

Funds expected for the rest of the 1971/72 season

1. Registration fees \$1700.00
2. Hollister Concert \$400.00
3. Montclair Concert \$100.00
4. Concerts with chorus \$1000.00
5. Donation from Mr. Wills \$1000.00
6. Donation from Mrs. Wharhaftig \$100.00
7. Donation from Mrs. Kiefer \$25.00
8. Donation from Ethel London \$1500.00
9. Donation from Denis de Coteau \$1000.00
10. Total \$6825.00

Funds expected for the rest of the season

1. Registration fees \$1700.00
2. Donations
 - a. Music Educators' Association \$1000.00
 - b. Oakland Symphony Orchestra Association \$1000.00
 - c. Various individuals \$6000.00
3. Ticket Sales \$1000.00
4. Other projects \$1000.00

Total Expected Income

\$ \$10,700

Estimated expenses for rest of season

\$8000.00

Music Rental
Hall rental
Ticket printing
Flyer printing
Program printing
Telephone and mailing expense
Letters, publicity, and other incidental expenses

Tour Expenses for 62 students and 20 chaperones

\$26,000

Air fare
Housing
Music Rental
Incidental Expenses

Surprise Symphony

By John Jaffer

Among so many cultural events offered in this area, a concert by the Oakland Symphony Youth Orchestra is an unlikely candidate for much attention. After all, who wants to hear a bunch of kids struggle through their parts? These were my thoughts before last Sunday's program in the Oakland Auditorium Theatre. But I quickly changed my mind when the concert began. Drawn from high schools in the East Bay Area, the players sounded like a good college or community orchestra, and at times little short of professional.

The program featured the Beethoven Violin Concerto, with Elwyn Adams as soloist. A music professor at the University of Florida, Mr. Adams has won first prize

in Munich and Brussels and plays a rare violin (once owned by Ysaye) given to him by the Queen of Belgium.

Although he had a few problems with intonation at the beginning, the soloist quickly settled into an outstanding performance. His interpretation was an original and emotional one, with a very wide vibrato and with many passages played much slower than is customary. Mr. Adams is able to draw a particularly beautiful tone on sustained notes, and the second movement was especially enjoyable.

The performance of Tchaikowsky's Romeo and Juliet was also excellent. The great clarity in difficult string passages seemed to indicate that no one was faking; the violins particularly are solid

from first chair to last. The horns and tympani also were especially praiseworthy. There were the inevitable flaws—an early woodwind entrance, for example—but the overall effect of the piece was magnificent.

There were also two works by American composers: Circus Overture, by William Schuman, and Kutamba Rhapsody, by Clarence White. I enjoyed the former, which successfully conveyed the mood of its title (although here, some of the runs in the lower strings were just too difficult to be played cleanly). The latter was supposed to portray an African dance but did not bring that image to my mind.

My chief criticism concerns the choice of program, which was not as sophisticated as the orchestra

was capable of playing. They might have replaced two of the shorter works by a longer, more weighty one. Also I hope that talented players from local high schools as well as professional musicians, are given the chance to perform solos with them.

The Oakland Symphony Youth

Orchestra is one of two youth orchestras from this country selected to play in the von Karajan Festival in Berlin this September. Their next concert will be on June 18th at 8:30 in the Oakland Auditorium Theatre. They will play Handel's Israel in Egypt, with the Oakland Symphony Chorus.

The Daily Californian Arts Magazine

Editor:
Christine Weicher

Assistants:
Steven Crozier
Christine Taylor

This is a weekly publication of "The Daily Californian". The reviews herein do not necessarily reflect the views of "The Daily Californian" Editorial Board, but are the opinions of their authors.
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Gloria

Allegro con spirito

Ohlone College Music Department
Glo - ri - a, and glo - ri - a,
Glo - ri - a, **Community Services** ri - a,
Glo - ri - a, presents glo - ri - a,
Allegro con spirito

Music for the Salon and the Church

glo - ri - a, glo - ri - a in ex - cel - sis, in ex -
glo - ri - a, glo - ri - a glo - ri - a in ex -
College Chorus, College Cantorum,
and members of the Oakland Symphony Youth Orchestra
with guest artists: Sharon Daniels, soprano
Joanne Bell, alto
Joseph Pinedo, tenor
John Miller, bass
Dr. Denis M. de Coteau, conductor

cel - sis De - o, et in ter - ra pax,
cel - sis, et in ter - ra pax,
Friday Evening, June 9, 1972
8:00 p.m.
cel - sis De - o, et in ter - ra pax,

Centerville Presbyterian Church
4360 Central Avenue
Fremont, California

PROGRAM

CONCERTO GROSSO in D Minor, Op. 3, No. 11
Antonio Vivaldi (1678-1741)

I Allegro - Adagio Spiccato e Tutti - Allegro
 II Largo e Spiccato
 III Allegro

SYMPHONY No. 60 in C major (Il Distratto)
Franz Joseph Haydn (1732-1809)

Sanctus

I Adagio - Allegro di molto
 II Andante
 III Minuetto
 IV Presto
 V Adagio (di Lamentation)
 VI Prestissimo

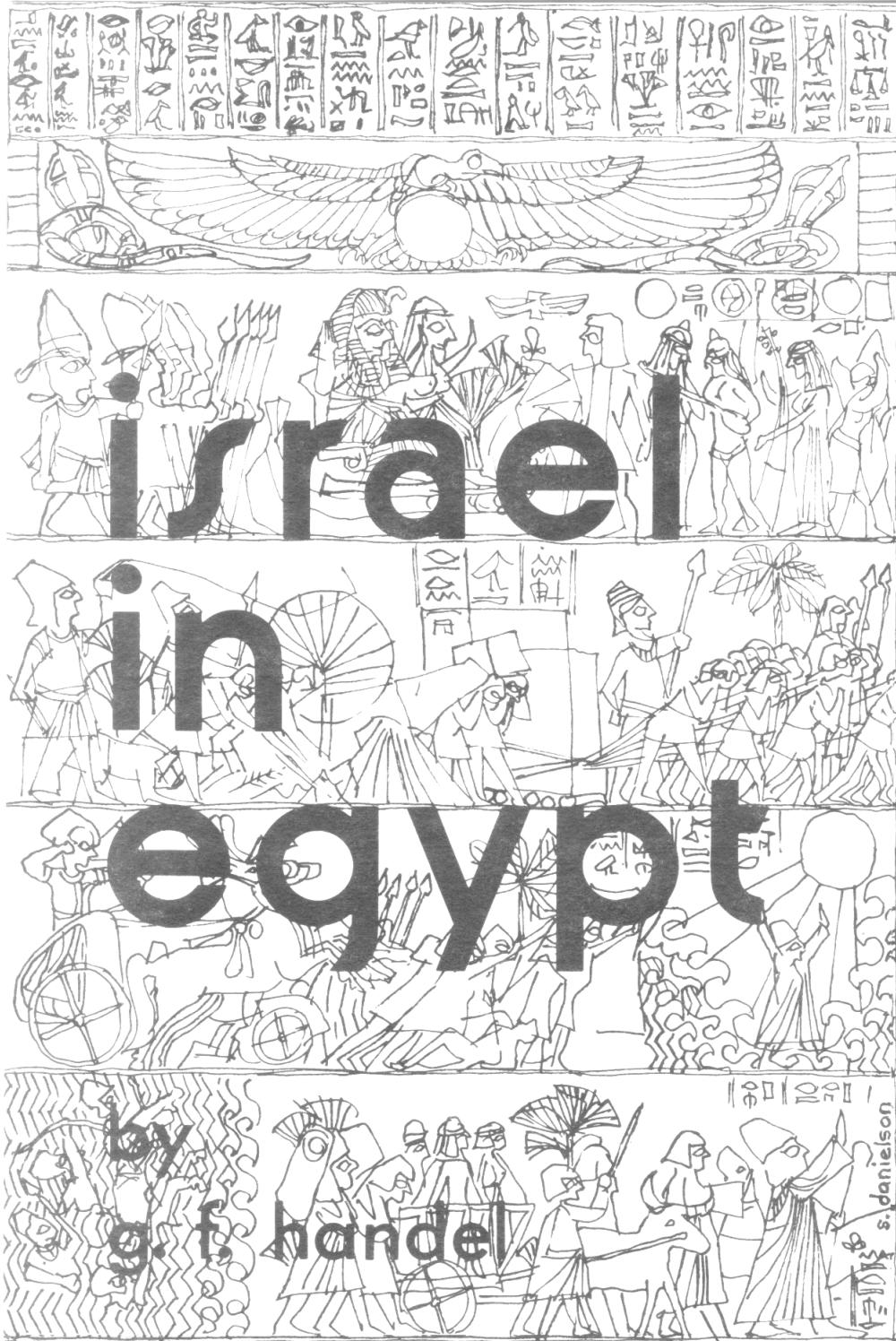
Oakland Symphony Youth Orchestra conducted by Dr. Denis M. de Coteau

INTERMISSION

CORONATION MASS (Krönungs-Messe) K. 317
Wolfgang Amadeus Mozart (1756-1791)

I Kyrie
 II Gloria
 III Credo
 IV Sanctus - Osanna in excelsis
 V Benedictus
 VI Agnus Dei - Dona nobis pacem

Soloists, Choruses and Orchestra conducted by John Towner



Oakland
Community
Concerts
Association
(formerly Civic Music Assoc.)

presents :

OAKLAND
SYMPHONY
CHORUS

OAKLAND
SYMPHONY
YOUTH
ORCHESTRA

Denis de Coteau
Director

SOLOISTS :

Marian Marsh
Soprano

Dina Howell
Soprano

Marcia Hunt
Alto

Stephen Janzen
Tenor

James Tippey
Bass

John Miller
Bass

JOSEPH LIEBLING
Conductor

JUNE 18, 1972 Sunday evening
Oakland Auditorium Theater

8:30
All seats \$2.50

Mail order - P.O. Box 303, Oakland 94604; Tickets - Sherman & Clay, Oakland
Hamlet box office (Broadway at MacArthur), at door; Phone Res. - 483-7170

Oakland Symphony Youth Orchestra 1971-1972



Oakland
Community
Concerts
Association
formerly Civic Music Assoc

presents :

OAKLAND
SYMPHONY
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Alto

Stephen Janzen
Tenor

James Tippet
Bass

John Miller
Bass

JOSEPH LIEBLING
Conductor

Carol Dyk
Organ

Laurette Goldberg
Harpisichord

JUNE 18, 1972 Sunday evening
Oakland Auditorium Theater

ISRAEL IN EGYPT

PART I.

EXODUS

- 1 Now there arose a new King *Recit.: Tenor*
- 2 And the children of Israel sighed *Solo: Alto*
And their cry came up unto God. *Double Chorus*
- 3 Then sent He Moses *Recit.: Tenor*
- 4 They loathed to drink of the river *Chorus*
- 5 Their land brought forth frogs *Air: Alto*
- 6 He spake the word *Double Chorus*
- 7 He gave them hailstones *Double Chorus*
- 8 He sent a thick darkness *Chorus*
- 9 He smote all the first-born of Egypt. *Chorus*
- 10 But for his people. *Chorus*
- 11 Egypt was glad *Chorus*
- 12 He rebuked the Red Sea *Double Chorus*
- 13 He led them through the deep *Chorus*
- 14 But the waters overwhelmed *Chorus*
- 15 And Israel saw that great work *Double Chorus*
- 16 And believed the Lord *Chorus*

PART II.

MOSES' SONG

- 17 Moses and the children of Israel *Double Chorus*
- 18 I will sing unto the Lord *Double Chorus*

INTERMISSION

ISRAEL IN EGYPT

- 19 The Lord is my strength *Duet: Two Sopranos*
- 20 He is my God *Double Chorus*
- 21 And I will exalt Him *Chorus*
- 22 The Lord is a man of war *Duet: Two Basses*
- 23 The depths have covered them *Double Chorus*
- 24 Thy right hand, O Lord *Double Chorus*
- 25 And in the greatness *Double Chorus*
- 26 Thou sentest forth Thy wrath *Double Chorus*
- 27 And with the blast of Thy nostrils *Chorus*
- 28 The enemy said *Air: Tenor*
- 29 Thou didst blow *Air: Soprano*
- 30 Who is like unto Thee *Double Chorus*
- 31 The earth swallow'd them *Double Chorus*
- 32 Thou in Thy mercy *Duet: Alto and Tenor*
- 33 The people shall hear *Double Chorus*
- 34 Thou shalt bring them in *Air: Alto*
- 35 The Lord shall reign *Double Chorus*
- 36 For the horse of Pharaoh *Recit.: Tenor*
- 37 The Lord shall reign *Double Chorus*
- 38 And Miriam, the Prophetess *Recit.: Tenor*
- 39 Sing ye to the Lord *Solo Soprano and Double Chorus*

This program is given with the assistance of funds from the National Endowment for the Arts.

The Baroque organ used for this performance was made by the Schlicker Organ Company and donated by the Starr King School of Berkeley.

OAKLAND SYMPHONY CHORUS

Joseph Lieblich, *Conductor*

Carol Dyk, *Accompanist*

Annemarie Fahrenbach, *Manager-Librarian*

SOPRANO

Donna Allen
Carol Anderson
Dorothy Bench
Susan Chan
Betty Jo Clement
Miriam Dunbar
Helen Eiffert
Sarah Anne Evans
Nancy Falk
Bobbie Golightly
Susan Gonzales
Virginia S. Johnson
Katherine Newton
Jane Panattoni
Beth Parsons
Donna Payne
Susan Posner
Margaret Reed
Ellen Shehadeh
Jerry Shimabukuro
Eleanor Suess
Mary Tomfohrde
Lois Uranga

ALTO

Carol Appleton
Joyce Baldwin
Janice Bergamini
Julie Bieger
Prilla Brackett
Elizabeth Christian
Julia Clark
Louise Colbourn
Barbara Conheim
Cheryl Dembe
Allyson Duncan
Dorothy Durr
Elizabeth Gambonini
Barbara Gaul
Jane Goldsmith
Sally Hardy
Ann Heuer
Caroline Hinshaw
Ruth Hochschild
Eileen Hoffman
Susanne Jackson
Kathleen Jensen
Diana Kest
Elizabeth Lamson
Trudy Leachman
Shirley Lindley
Trish McKann
Elizabeth Metzler
Marcia Miller
Frances Newman
Kathy Newman
Judith Norberg
Elaine Patience
Wendy Robertson
Marjorie Rogers
Kathleen Sauber
Mary Sharman
Stephanie Sherman
Carole Strauss
Joan Veldhuizen
Joann Weiler
Nancy Welk
Edwenna Werner
Michelle Williamson

TENOR

Howard Baltazar
Dennis Bell
John Cepelak
Paula Crawford
Robert Duncan
Joseph Eckhart
John Gibson
David Hardy
Kenneth Hougey
Gilbert Johnson
Harold Kammen
John Kick
Roy Moret
Stephen Packard
Michael Petersen
Jerry Reeves
Joachim Simon
Kenneth Small
Johnny Trimmer
Jay Yepp

BASS

Donald Ball
Ward Belding
Scott Danielson
Harold Doolittle
David Dropkin
John Franck
John Giese
Lou Glogovac
Arthur Gonzales
Arthur Greene
Seymour Grossman
Boyd Handelin
William Hinshaw
Wolfgang Homburger
Serge Horeff
John Jaffe
David Johnson
Robert Kimball
John Landers
David Metzler
Wiley Newbold
John Ringer
Russell Sanborn
Steve Saunders
Frederick Schmitt
Robert Steiner
Glen Stephenson
Robert Stetson
James Wenninger
Timothy Will

OAKLAND SYMPHONY YOUTH ORCHESTRA

FIRST VIOLIN

Benjamin Simon, Concertmaster, Berkeley H.S.
Peter Jaffe, College Preparatory School
Jeryllyn Jorgensen, San Leandro H.S.
Vicki Walters, Skyline H.S.
Ephraim Radner, Berkeley H.S.
Tuula Tossavainen, Berkeley H.S.
Wendy Foster, San Leandro H.S.
Stephanie Sirgo, Piedmont H.S.
Debra Knowles, Skyline H.S.

SECOND VIOLIN

Daniel Shapiro, Principal, Berkeley H.S.
Laurie Goren, Ygnacio Valley H.S.
Garth Trinkl, Berkeley H.S.
Ann Hochschild, College Preparatory School
Carolyn Dunn, Pleasant Hill H.S.
Jeneane Jones, Oakland Technical H.S.
Sandra Smith, Canyon H.S.
Ruth Herring, Canyon H.S.
Sharon O'Brien, De Anza H.S.
Dorianne Cotter, Berkeley H.S.

VIOLA

Lorrie Hunt, Principal, Berkeley H.S.
Betsy London, San Leandro H.S.
Lynne Morrow, Berkeley H.S.
Tonya Drayden, Anna Head School
Jennifer Sills, Berkeley H.S.

VIOLONCELLO

Amy Radner, Principal, Berkeley H.S.
Heidi Jacob, Campolindo H.S.
Peter Shelton, Berkeley H.S.
Janet Witharm, Skyline H.S.
Kathy Dunn, Pleasant Hill H.S.
Pat Wells, Pleasant Hill H.S.

CONTRABASS

Karla Lemon, Principal, Piedmont H.S.
Stephanie Lyness, Berkeley H.S.
Glenn Macomber, Campolindo H.S.

FLUTE AND PICCOLO

Diane Wang, Principal, Oakland H.S.
Tyra Gilb, Berkeley H.S.
Julie Pigford, El Cerrito H.S.

OBOE AND ENGLISH HORN

Stephen Gancher, Principal, Oakland H.S.
Melanie Feld, San Leandro H.S.
Karen Kang, Berkeley H.S.

CLARINET AND BASS CLARINET

Kevin Hayashi, Del Valle H.S.
John Nishi, Berkeley H.S.
Dave Ahola, Acalanes H.S.

BASSOON

Carla Wilson, Principal, Mt. Diablo H.S.
Sue Albright, Skyline H.S.

FRENCH HORN

Curt Ingram, Principal
Larry Ragent, Assistant Principal, Aragon H.S.
Diana Bowman, Del Valle H.S.
Kenneth Weisner, Skyline H.S.
Brian McCarty, Del Mar H.S.

TRUMPET

Bruce Allan, Principal, Del Valle H.S.
Josh Tennenberg, McChesney Jr. H.S.
Keith Dishroom, Kennedy H.S.

TROMBONE

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

TIMPANI

Coleman Sholl, Piedmont H.S.

PERCUSSION

Wallace Winzer, St. Elizabeth H.S.
Eli Simon, Berkeley H.S. West Campus

HARP

Janice Ortega, Aragon H.S.

TUBA

Michael Boorstein, Redwood H.S.

Youth Orchestra, Chorus Up to Oratorio Challenge

By William Zakariasen

Hansel's great oratorio fresco, "Israel in Egypt," received an altogether splendid performance Sunday night by the Oakland Youth Orchestra and Chorus under the direction of Joseph Liebling, in the Oakland Auditorium.

Few works in the oratorio repertory are as demanding for the chorus as "Israel," and fortunately, the Symphony Chorus delivered their lion's share of the evening in truly leonine fashion, singing throughout with superb tone, rhythm and precision.

The massed voices were on top of the music at all times, whether portraying the wailing Israelite captives, the seven plagues over Egypt, the parting of the Red Sea waters, or the final manic jubilation of a people redeemed.

It is in no sense easy music — it is a marathon work-out for any chorus, and in this case, they produced the finest choral sounds heard throughout the 1971-72 Bay Area musical season.

In fact, if there was a basic flaw in the performance, it was that conductor Lie-

bling favored the voices a bit too much in relation to the excellent, if a bit undersized, orchestra.

He repeatedly motioned the players to keep their volume down, which was unnecessary, and in such passages as the thrilling brass and battery punctuation of the repeated phrase, "The horse and his rider," the collective sound was not as impressive as it might have been.

The baroque orchestra had the authentic harpsichord and organ, but only two of the six oboes the critical edition of the score demands, and lacked the important contra-bassoon, to be used in lieu of the obsolete serpent.

Nevertheless, when properly heard, the orchestra did credit to its being chosen to represent Bay Area Youth in the Herbert Von Karajan competition to be held in Berlin next September.

The solo parts are minimal (chorus sings continuously for over three-quarters of the work), but they were in good hands. Stephen Janzen's stylish virile spinto tenor, in particular, was just right for this music, though he made an unwise attempt

at a cadenza a bit out of his range at the end of his aria, "The Enemy Said."

In accordance with baroque tradition, Handel's Overture to "Solomon" was used, and proper ornamentation was attempted throughout by soloists and orchestra, most of the time successfully.

A repeat performance of "Israel in Egypt" will be given tonight at 8:30 in Veterans Memorial Auditorium, San Rafael.

Oakland Groups Excel in Handel

By CHARLES SHERE
Tribune Music Critic

Joseph Liebling, the Oakland Symphony Chorus, and the Oakland Symphony Youth Orchestra have been performing Handel's rarely heard oratorio "Israel in Egypt" these last three nights, in Oakland, Santa Rosa and San Rafael, as benefits for various charitable organizations.

The final performance, last night, was more exuberant than cautious, particularly at the close; but nonetheless a perfectly satisfying musical experience, with apologies unneeded on any score.

The oratorio itself, which might be better called "Israel Leaves Egypt," is an awkward vehicle, calling for double chorus and no less than six soloists, each used seldom but requiring steady and accurate singing; along with a reduced orchestra of oboes and bassoons, trumpets, drums and trombones, and strings. To this complement Liebling added, quite properly, harpsichord and baroque organ continuo.

Liebling conducted with a sometimes disconcertingly energetic style, but accurately and sensitively. He's not above quickening the pulse to get through an orchestral ritornello between choral phrases, and he takes some of the choruses (for example, No. 10, "But as for his people, He led them forth like sheep") in a romantic vein, shaping them through non-baroque swellings of loudness and tempo fluctuation; but only the strictest of purists could object to this.

His command of chorus and orchestra was impressive: balances and ensembles, even

in ritards closing sections, were evenly engineered. The fiery, militant choruses swept along with a relentless drive, while those describing the "darkness on the land" or the depths of the Red Sea drowning the Egyptians developed a softer legato style expressing the awe of the moment.

The Chorus itself sings well, and with some style. Sections often attain an individual character, not through too-prominent members of the group, but by developing a consistent tone-quality within the range; in double chorus passages this lent almost a sculptural weight to the structure of the oratorio.

Among the soloists, Marian Marsh, Marcia Hunt, and Stephen Janzen stood out for the volume of their material, but Diana Howell, James Tippey and John Miller were scarcely less distinguished; all sang well, evenly, with good command of the flexible style, with true trills where needed, and with taste.

The Oakland Youth Orchestra continues to amaze: it's clearly the third orchestra of the area, lacking only tonal maturity to join the professional ranks.

There were minor disappointments: Liebling accentuates subject-entrances in fugal textures, to the detriment of the continuation of line; and double chorus was not sufficiently distinguished from single. But these are objections of little consequence: the magnitude of the evening's accomplishment was high, in keeping with the weight of the music, and all parties are to be commended.

The Oakland Youth Orchestra continues to amaze: it's clearly the third orchestra of the area, lacking only tonal maturity to join the professional ranks.

A Stunning Version of Choral Epic

By Marilyn Tucker

One stunning chorus after another pours forth from Handel's oratorio "Israel in Egypt." This great choral epic was presented a number of times this week by Joseph Liebling's Oakland Symphony Chorus and the Oakland Symphony Youth Orchestra of Denis de Coateau.

Tuesday night I finally caught up with it at the Marin Veterans Memorial Auditorium. It was an overwhelming experience, both in content and in performance.

"Israel in Egypt" is pre-"Messiah" and represents Handel's idealized concept of dramatic oratorio. Because of the absence of Italian-type arias, it was originally not much of a success. Thus Handel abandoned his idea, and out of it evolved the aria-chorus oratorio. Still, "Israel in Egypt" is a study in magnificence, one-sided as it may be.

The chorus is used in 29 of its 39 pieces, apparently as representatives of an entire people's voice, the Israelite tribes enslaved by the Egyptians. The accounting of their suppression, the sending of pestilence to the Egyptians, the Israelites' escape through the Red Sea, the drowning of the Egyptians—all is told with exceptional vividness, color and a good deal of humor.

The opening chorus describing the bondage of the Israelites had a soaring quality of anguish. The ac-

count of the Lord turning the Egyptians' drinking water into blood is set in a rather grand fugue. Again, the smiting down of the entire nation of Egyptian firstborn is heard in exuberant fugal writing. A soprano sings a jolly air about the pestilence of frogs—"yea, even in their king's chambers."

The choruses of deliverance are on a high and exultant plane. Particularly, the gigantic fugue built around the Egyptian riders cast into the sea—stupendous.

One cannot say too many kind things about the quality of performance. Liebling conducted. His chorus, of course, is one of consistently fine sound, resounding to the depths and brilliant at the heights. As for the orchestra, it was one of the most credible performances of baroque music I have heard from a non-professional group. They played like crazy. One would never have known, without being told, that all of these fine musicians were high school age.

Both chorus and orchestra gave an articulate, lively, glorious and, above all, committed performance. Therefore, the usual post-performance affectation of having soloists trial on and off stage for bows might have been dispensed with.

Still, the performance of the scant number of recitatives, airs and duets by Marian Marsh, Diana Howell, Marcia Hunt, Stephen Janzen, James Tippey, John Miller was generally handsome. Janzen, a tenor, in particular, should be commended for his handling of the murderously ornate "The enemy said," which he did with gratifying vocalistic gallantry.

As for the orchestra, it was one of the most credible performances of baroque music I have heard from a non-professional group. They played like crazy. One would never have known, without being told, that all of these fine musicians were high school age.

"They played like crazy."

LAKESIDE PARK CONCERT

Sat., June 24, 1972 2:00 p.m.



OAKLAND SYMPHONY YOUTH ORCHESTRA
conducted by Denis M. deCoteau

OAKLAND SYMPHONY CHORUS
conducted by Joseph Liebling

The music for this occasion is provided by a grant from the Music Performance Trust Funds (Kenneth E. Raine, Trustee), a public service organization created and financed by the Recording Industries under agreements with the American Federation of Musicians.

The Oakland Symphony Orchestra, conducted by Harold Farberman, will present 3 free park concerts over the July 4th weekend, all at 2 p.m.:

Sat., July 1 -- Lakeside Park (Lake Merritt)
Sun., July 2 -- Knowland Park (98th Ave. &
Mountain Blvd.)
Tues., July 4 -- de Fremery Park (16th & Adeline)

DENIS M. de COTEAU

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

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 William Neikrug, Marc Tarlow and Wesley Sontag. His conducting teachers included Luther Goodhart, Wilhelm Persin, Richard Burgin, Richard Lert and Sandor Salgo.

In 1969, Dr. de Coteau was awarded the Pierre Monteux conducting prize for his work with the San Francisco Chamber Orchestra. He has appeared with studio orchestras in radio and television. His guest conducting experiences include orchestras in New York, Massachusetts, New Mexico, Arizona, Pennsylvania and California. In 1970 he appeared with the Oakland Symphony Youth Orchestra at the Monterey Jazz Festival. He served as assistant conductor for the 1971 production of the Nutcracker Ballet by the San Francisco Ballet Company. On February 27, 1972, he made a major conducting appearance at Philharmonic Hall in Lincoln Center, New York City.

JOSEPH LIEBLING

Joseph Liebling has been the conductor of the Oakland Symphony Chorus since June, 1966. He has been on the faculties of Antioch College, Sonoma State College and the San Francisco Conservatory of Music and currently teaches voice and piano. He also holds special Summer workshops for choral conductors.

The chorus, under his direction, is one of the few in the United States directly associated with a symphony orchestra.

On tour, Liebling and the Oakland Symphony Chorus have received kudos from many critics. The New York Herald Tribune commented "Quite remarkably brilliant... a regular power-house of energy and inspiration." Locally, the critics have noted Liebling's "total devotion to music" and "unquenchable perseverance" in producing concerts.

His Oakland Symphony Chamber Chorus has won praise for "intonation, expression, control, style, you name it--superb all around." The Chamber Chorus has recently recorded an album of Renaissance madrigals and motets under Liebling's direction for Orion records.

PROGRAM

Sat., June 24, 1972, 2:00 p.m.

Lakeside Park, Oakland

OAKLAND SYMPHONY YOUTH ORCHESTRA
Denis M. de Coteau, conductor

OAKLAND SYMPHONY CHORUS
Joseph Liebling, director

Selected Madrigals
Oakland Symphony Chamber Chorus

- Mozart Overture to "Idomeneo"
- Haydn. Symphony No. 60 in C Major
("Il Distratto")
- Handel Selections from "Israel in Egypt"

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

- Couperin/Milhaud . . . Overture and Allegro from
"La Sultane"
- Vivaldi. Concerto Grosso in D minor,
Op. 3, No. 11
- Johann Strauss Emperor Waltzes
- Leroy Anderson Trumpeter's Lullaby
- Leroy Anderson Jazz Pizzicato

OAKLAND SYMPHONY YOUTH ORCHESTRA
INVITED TO HERBERT VON KARAJAN FESTIVAL
OF YOUTH ORCHESTRAS IN BERLIN

The Oakland Symphony Youth Orchestra is very pleased to announce that they have recently been invited to participate in the Herbert von Karajan International Festival of Youth Orchestras, to take place in Berlin in September of 1972. The Oakland Symphony Youth Orchestra, which was chosen on the basis of its outstanding artistic achievements, will be representing the United States along with the Washington D.C. Youth Orchestra. In addition to these two orchestras from the United States, youth orchestras from England, Switzerland, Poland, Belgium, Germany, Finland, Czechoslovakia and the U.S.S.R. will be attending the Festival.

The purpose of the Festival is to promote tolerance and international understanding; it also has the character of an orchestra competition, and the Herbert von Karajan Gold Medal will be awarded to the best interpretation and overall performance in each category. Each orchestra will present an individual concert featuring the music of the country they represent. Rehearsals and concerts will be recorded by radio and television.

The Oakland Symphony Youth Orchestra has been greatly honored to receive this distinctive invitation and is already making plans to attend. The greatest problem to be met is that of obtaining sufficient funds to finance the trip. \$26,000 is needed. If you would like to help this talented group of young musicians in getting to this Festival, please fill out the attached form and send your tax deductible donation. All contributions from individuals, businesses and organizations will be acknowledged in a Youth Orchestra concert program.

I am pleased to assist the Oakland Symphony Youth Orchestra in making this prestigious appearance at the Herbert von Karajan Festival of Youth Orchestras.

Name _____

Address _____

Amount of donation _____

Please make check payable to OAKLAND SYMPHONY YOUTH ORCHESTRA and mail to:

Oakland Symphony Youth Orchestra
601 Latham Square Bldg.
Oakland, Calif. 94612

Symphony youth orchestra thrills capacity audience

If anyone has ever doubted there will be symphony orchestras in the future they should have been at Gateway clubhouse last Thursday night to hear the Oakland Symphony youth orchestra.

In an age when there seems to be much to criticize in American youth this group of high school-age youngsters displayed a disciplined talent that is a credit to their parents, their teachers and, most of all, to their director, Dr. Denis M. de Coteau. Their invitation to represent the United States at the prestigious Herbert Von Karajan International festival in Berlin this September is unquestionably deserved.

A capacity Rossmoor audience Thursday night showed their hearty approval by not only according the young artists a standing ovation at the end of the concert but by contributing generously toward the \$26,000 needed for travel expenses. The amount included a donation from the Rossmoor Music association.

The 62-member Oakland Symphony youth orchestra is made up of some of the finest young musicians in the East Bay selected through auditions held each year. Thirteen of them are from the central Contra Costa county area including three who attend nearby Del Vallé high school.

In Berlin they will be competing for the coveted gold medal with similar orchestras from all over the world. Judging from the quality of their performance here they should certainly be among the top contenders.

As Dr. de Coteau explained, the full orchestra could not be here for Thursday's concert since a number of the youngsters are currently attending summer music

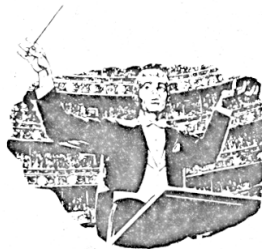
camp. Though the program was obviously adapted for the smaller group it was no less satisfying, perhaps even affording an opportunity to display the superb musicianship of some of the individual performers.

The ten members of the string section who performed Bach's Brandenburg Concerto No. 3 did so with the precision and fine sense of timing to be expected in much more seasoned professionals.

The same was true of the tonal quality heard in the Serenade for Winds by R. Strauss.

The full orchestra opened the program with Mozart's Idomeneo Overture followed by five movements of Haydn's Symphony No. 60. The final number, whose stirring finale brought the audience to its feet, was Brahms Variations On A Theme By Haydn.

The concert was presented by the Education and Recreation



department with the cooperation of resident Ann Barbinel and other members of the Oakland Symphony association, sponsors of the youth orchestra.

Sponsors reminded Rossmoor residents, especially those unable to attend Thursday's performance, donations are still needed to make sure this group of fine young musicians is able to represent this area at the Von Karajan festival.

Checks payable to the orchestra may be sent to Miss Barbinel at 1301 Singingwood Ct.



Ann Barbinel, chairman of sending these young people to represent the United States at a music festival in Berlin. Ann pays high tribute to the hostesses Miss Dorothy Caton and Mmes. Walter Carter, Harry Chumley, Paul Demeter, Norris Nash, Grace Raschke and Reginald West; and to the men who were in charge of the contribution tables: Walter Carter, Harry Chumley, Paul Demeter, Norris Nash, Dodge Simons and Reginald West; Mayor John Clemson, pictured above with the orchestra director and several orchestra members; Photographer George Giles, who took the photo above; Rossmoorians who attended and contributed; Rossmoor Music association for their contribution; E & R, especially Helen Solomon and Phyllis Bertagnolli; the News; Security.

\$606 was raised for the orchestra, which was chosen above all other US youth orchestras, for the September international event.

AUG 6 1972

Allen's P. C. B. Est. 1888

Students To Attend Festival In Berlin

For 13 area high school students September promises much more excitement than a return to school.

The students are among the 62 members of the Oakland Symphony Youth Orchestra who will depart by chartered flight on Sept. 13 for Berlin to participate in the International Music Festival sponsored by the Herbert Von Karajan Foundation.

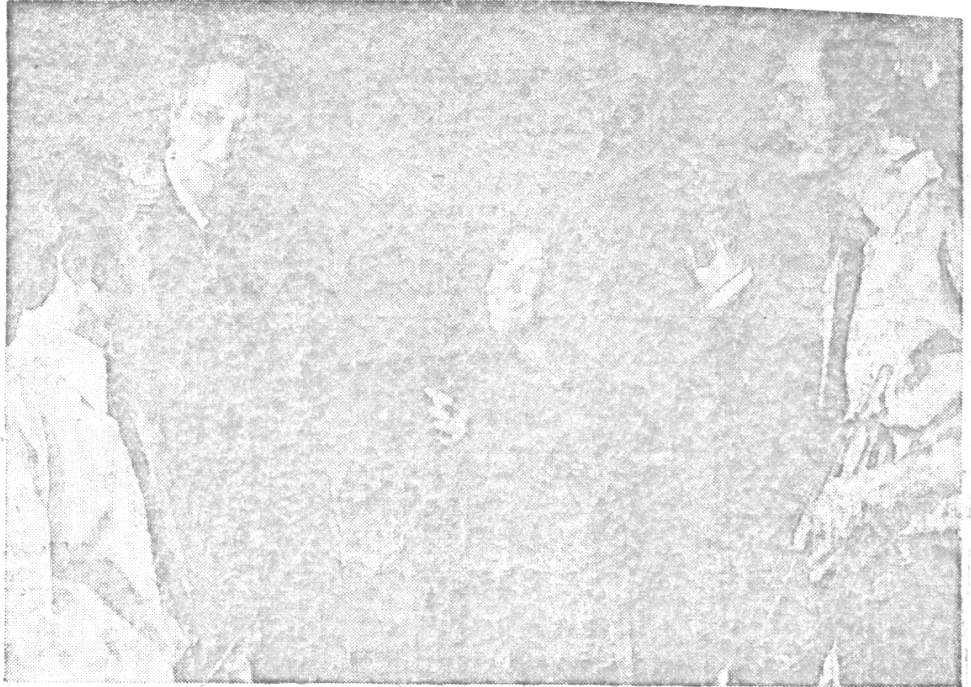
The Oakland Orchestra has the distinction of being one of only two such groups in the United States invited to take part in the competition.

Area musicians are Pat Wells, cello; Debbie O'Donnell, trombone; Carolyn Dunn, violin; Kathy Dunn, cello, all of Pleasant Hill High School; Bruce Allan, trumpet; Kevin Hayashi, clarinet; Diana Bowman, French horn, all of Del Valle High School.

Heidi Jacob, cello; Lorrie Hunt, viola; Glenn Macomber, string bass, all of Campolindo High School; Dave Ahola, bass clarinet, Acalanes High School; Laurie Goren, violin, Ygnacio Valley High School; Carla Wilson, bassoon, Mt. Diablo High School.

Conductor and musical director of the orchestra, now in its eighth season, is Dr. Denis de Coteau, who earned his B.A. and M.A. degrees in music at New York University and his doctor of music degree at Stanford University. Presently he is an associate professor of music and conductor of the symphony orchestra at California State University, Hayward.

The orchestra has also been invited to present a concert in Mainz, Germany, during the tour. Soloist on this program will be Heidi Jacob, daughter of Dr. and Mrs.



Walnut Creek Mayor John Clemson (second from left) congratulates Del Valle students Kevin Hayashi, Diana Bowman and Bruce Allan (right), members of the Oakland Symphony Youth Orchestra who will fly to Berlin with Conductor Denis de Coteau (second from right) to participate in International Music Festival.

(Photo by George Giles)

Peyton Jacob of Orinda.

In Berlin the Oakland Youth Orchestra will compete with orchestras from nine other countries.

Each group will be required to play Brahms' "Variations on a Theme by Haydn." Gold medals will be awarded to winners.

The Bay Area musicians also will play "Circus Overture" by William Schuman, "Violin Concerto" by Samuel

Barber, "Unanswered Question" and "Halloween" by Charles Ives and "Shapes" by Stephen Chambers.

Board and lodging expenses for all participants in Berlin will be provided by the Karajan Foundation. The Youth Orchestra is attempting to raise \$26,000 to cover travel and all other expenses and at present is \$5,000 short of its goal.

The Youth Orchestra is sponsored by the Oakland Symphony, a non-profit organization with no special funds for projects of this sort.

Many benefit concerts have been held to raise the necessary funds, including a concert at Rossmoor.

Persons who wish to lend their support to the young ambassadors of good will are invited to call Ann Barbinel at 933-4764 for information on making contributions.





oakland symphony ORCHESTRA ASSOCIATION

601 LATHAM SQUARE BUILDING, OAKLAND, CALIFORNIA 94612

NEWS RELEASE

August 23, 1972

Contact: Ethel London 444-3531

Release: Immediate

OAKLAND SYMPHONY YOUTH ORCHESTRA MAKES FINAL PREPARATIONS FOR TOUR TO HERBERT VON KARAJAN INTERNATIONAL FESTIVAL OF YOUTH ORCHESTRAS IN BERLIN.

The Oakland Symphony Youth Orchestra, conducted by Dr. Denis de Coteau, is making its final preparations to attend and participate in the Herbert Von Karajan International Festival of Youth Orchestras in Berlin, which begins on September 18, 1972. The Orchestra has been rehearsing all summer in order to prepare the program they will present at the Festival. Each orchestra from the eight participating countries will present a two hour concert featuring the music of the composers of their country. The Oakland Symphony Youth Orchestra will perform on Friday evening, September 22, 1972 at 8:00 P.M. in Philharmonie Hall. The program to be presented by the Orchestra consists of:

<u>Shapes for Orchestra</u>	Stephen Chambers (1940-)
<u>Violin Concerto, Op. 14</u>	Samuel Barber (1910-)
Allegro	
Andante	
Presto in Moto Perpetuo	
Ephraim Radner, soloist	
<u>Sideshow for Orchestra</u>	William Schuman (1910-)
<u>The Unanswered Question</u>	Charles Ives (1874-1954)
<u>Halloween</u>	Charles Ives (1874-1954)
<u>Romeo and Juliet</u>	Peter Ilyitch Tchaikovsky (1840-1893)
<u>Theme on a Variation by Haydn</u>	Johannes Brahms (1883-1897)

The Brahms piece is the required piece which every orchestra in the Festival (except the chamber groups) will perform. The required work for the chamber orchestras is Serenade No. 13 G dur, KV 525 (Eine Kleine Nacht Musick) by Mozart.

More.....

The Washington D.C. Youth Orchestra is the only other Youth Orchestra which will be representing the United States at the Festival. Other countries which are sending one orchestra each include England, Switzerland, Poland, Belgium, Germany, U.S.S.R. and Czechoslovakia. An international jury, consisting of conductors, composers, and personalities of the music world will decide on the best interpretation of the required piece and the best total orchestra performance, and Herbert Von Karajan Gold Medals will be awarded in these categories. All orchestras will receive a diploma of participation from the Festival.

The International Festival will end on September 27, 1972 with the concluding concert given in Philharmonic Hall. During the first part of this concert, the finalist orchestras will be presented to the public, and the awards will be made at this time. During the second part of the concert, Herbert Von Karajan will conduct the United International Youth Orchestra, consisting of selected members from each of the participating orchestras. The purpose of this orchestra is to work for the human and artistic alliance of all participating nations. Professor David Oistrakh will be the guest artist with this orchestra under the direction of Maestro Von Karajan during this last concert. Both rehearsals and concerts of all participating orchestras will be recorded by radio and TV for broadcast throughout Europe.

The Oakland Symphony Youth Orchestra will depart from Oakland International Airport on Wednesday, September 13, 1972 via World Airlines, and will arrive in Berlin on September 14, 1972. On September 15 the Orchestra members will depart for Mainz, Germany where they have been invited to present a concert. This invitation was brought about through the efforts of Dr. Josef Schaefer, who is the Secretary for the Youth Welfare Department for the State of Rhineland Pfalz, of which Mainz is the main city. When Dr. Schaefer was in the Bay Area

More.....

August 23, 1972

on government business last May, he happened to attend the concert given by the Oakland Symphony Youth Orchestra on May 21 at the Oakland Auditorium Theater and noticed in the program that the Orchestra hoped to attend the Berlin Festival. He was so impressed with the quality of the orchestra that he came back stage to meet the conductor and manager to see if it would be possible for the Orchestra to take a side trip to Mainz to present a concert there. Through his efforts, costs of transportation, housing, and food have been arranged and the orchestra members will be hosted at the homes of the young members of the Conservatory of Music in Mainz. The concert to be presented in Mainz is an entirely different one from that to be presented at the Festival and consists of:

<u>Overture to Idomeneo</u>	Wolfgang Amadeus Mozart
Conducted by Benjamin Simon (student conductor)	
<u>Schelomo- Hebrew Rhapsody for Violoncello and Orchestra</u>	Ernst Bloch
Heidi Jacob, soloist	
<u>Overture and Allegro from La Sultane</u>	Francois Couperin/Darius Milhaud
Conducted by Karla Lemon, (student conductor)	
<u>Serenade for Winds</u>	Richard Strauss
<u>Violoncello Concerto in E Minor, Op. 85</u>	Edward Elgar
Peter Shelton, soloist	

Both Miss Karla Lemon, daughter of Reverend and Mrs. Marion Lemon of Piedmont, and Mr. Benjamin Simon, son of Dr. and Mrs. Justin Simon of Berkeley are studying conducting with Maestro Denis de Coteau. Heidi Jacob is the daughter of Dr. and Mrs. Peyton Jacob of Orinda, and Peter Shelton is the son of Dr. and Mrs. Warren Hawes of Berkeley. Ephraim Radner, the soloist with the orchestra in the Berlin Festival, is the son of Dr. and Mrs. Roy Radner of Berkeley.

During their three day stay in Mainz, while the Youth Orchestra members are guests of the people of Mainz, they will be taken on sight seeing tours of the city and its environs including a trip down the Rhine River. While in Berlin, the members of the Orchestra and their chaperones will be the guests of the Festival will be staying at the Jugendgastehaus of Berlin. Festival members

More...

August 23, 1972

will conduct sight seeing tours of Berlin for the members of all visiting orchestras.

It is very gratifying to note the community response to and interest in this tour to be taken by the Youth Orchestra. Due to the hundreds and hundreds of donations from individuals, organizations, and businesses, most of the funds have been raised and the goal has nearly been reached. The Orchestra members and their parents also worked very hard to help earn the money through giving concerts and many fund raising events, and they are delighted with the very satisfying results.

Enclosed with this release are pictures of soloists and guest conductors for your use.

.....

Bay Area conductor to add 2 feathers to cap

By PAUL EMERSON

Conductor Denis de Coteau, who started his career with the baton back in the mid-'60s at Stanford University, is about to add two more impressive feathers to his musical cap.

In two weeks, he will lead his Oakland Symphony Youth Orchestra to the prestigious Herbert Von Karajan International Festival of Youth Orchestras in West Berlin.

And next spring de Coteau will become one of the two principal conductors of the San Francisco Ballet during the company's spring season at the Palace of Fine Arts Theater in San Francisco. He will share the podium duties with Earl Bernard Murray, currently the associate conductor of the Dallas Symphony.

All this, of course, will be in addition to his duties at California State College at Hayward, where he is a professor of music and conducts the college's symphony orchestra. De Coteau will continue his work with the San Francisco Chamber Orchestra, an all-professional ensemble, and the Oakland Youth Orchestra.

The trip to Berlin and the assignment

with the San Francisco Ballet are the latest developments in a remarkable career which has seen de Coteau emerge as one of this country's outstanding young conductors, and certainly, one of the finest black symphony orchestra conductors anywhere.

After earning his doctoral degree in conducting at Stanford, where he worked closely with Prof. Sandor Salgo, de Coteau joined the music faculty of Grinnell College in Iowa. After two years there he returned to the Bay Area to accept the teaching and conducting post at Hayward.

Shortly after returning to this area, de Coteau also became conductor of the Palo Alto-based El Camino Youth Orchestra and quickly established an excellent reputation for his ability to work with and develop young musicians.

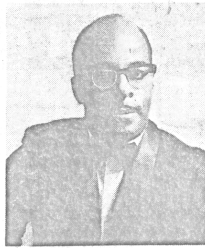
At this same time, de Coteau also was named conductor of the College-Community Orchestra at the College of San Mateo and one of the conductors of the San Francisco Chamber Orchestra. His outstanding work led to his winning the coveted Pierre Monteaux conducting prize.

A couple of years later the crush of other activities forced de Coteau to relinquish the El Camino and CSM posts, but he was to maintain his hectic pace by taking over the conductorship of the Oakland Youth Orchestra from Robert Hughes, who stepped down to devote more time to performing (he's a bassoonist) and composing.

Originally, the Oakland organization was known as a chamber orchestra, but after its membership built up to the present force of 60 musicians, the word chamber was dropped from the title.

De Coteau has said he will keep the orchestra at that size because it puts more emphasis on the ability of each individual player. Some youth symphonies, he noted, have 100 or more players, a size which makes it possible to cover the weaknesses of individual players by the sheer volume of sound.

The Oakland Symphony Youth Orchestra has made short tours before in various parts of the west, but this month's journey to Berlin will mark its biggest and most important trip. It is one of two orchestras from the United States that will represent this country at the



Denis de Coteau

Berlin festival. The other is the Washington, D.C., Youth Orchestra.

Other countries which are sending one orchestra each to the festival are England, Switzerland, Poland, Belgium, Germany, the Soviet Union and Czechoslovakia.

An international jury, consisting of

conductors, composers, and music specialists, will decide on the best interpretation of the required pieces and the best total orchestra performance. Herbert Von Karajan gold medals will be awarded in these categories.

Each of the nine orchestras will present a two-hour concert featuring the music of their country. The Oakland orchestra will perform on Friday evening, Sept. 22, in Philharmonic Hall. Works to be played are Stephen Chambers' "Shapes for Orchestra," Samuel Barber's Violin Concerto, with Ephraim Radner as soloist, William Schuman's "Sideshow for Orchestra," Charles Ives's "The Unanswered Question" and "Halloween," Tchaikovsky's "Romeo and Juliet Fantasy-Overture" and Brahms's Variations on a Theme by Haydn. (The last piece is required of all orchestras in the festival.)

The festival will end on Sept. 27 with a major concert in Philharmonic Hall. On the first half, the finalist orchestras will perform. On the second half Von Karajan will conduct an all-star orchestra made up of selected members from each of the participating groups. Soviet violinist

David Oistrakh will be soloist with this orchestra. Both rehearsals and concerts of all participating orchestras will be recorded by radio and TV for broadcast throughout Europe.

On the way to Berlin the Oakland orchestra will stop off in Mainz, Germany, to give an invitational concert. This will be an entirely different program: Mozart's "Idomeneo" Overture; Bloch's "Schelomo," with Heidi Jacobs as cello soloist; the Overture and Allegro from "La Suite" by Couperin-Milhaud; Richard Strauss' "Serenade for Winds" and Elgar's Violin Concerto, with Peter Shelton as soloist.

Student conductors will direct two of the works, Benjamin Simon doing the Mozart and Karla Lemon the Couperin-Milhaud. Both are studying conducting with de Coteau.

De Coteau said his orchestra will probably be the youngest at the festival. His players range in age from 15 to 18, while the members of the other orchestras are generally over 18 and in their early 20s. But he feels his players have the ability, experience and musical maturity to compete on an equal basis.

LANDESJUGENDAMT RHEINLAND - PFALZ

In Anwesenheit des Herrn Staatsminister Dr. Heinrich Geißler und des Herrn Generalkonsul Robert Harlan gibt das Jugendorchester der weltbekanntesten

OAKLAND SYMPHONIKER

(Californien/USA)

am Sonntag, dem 17. September 1972, ein

Konzert

um 11.00 Uhr im Elzer Hof (Liedertafel) zu Mainz.

Wir laden Sie dazu herzlich ein.

Dr. Josef Schäfers

Eintritt frei.

L a n d e s j u g e n d a m t R h e i n l a n d - P f a l z

S y m p h o n i e - K o n z e r t

Sonntag, den 17. September 1972, 11.00 Uhr,
Elzer Hof (Liedertafel) - Mainz

P r o g r a m m :

- | | |
|---|---------|
| 1. Idomeneo-Ouvertüre | Mozart |
| 2. Ouvertüre und Allegro von La Sultane | Milhaud |
| 3. Zirkus-Ouvertüre | Schuman |
| Pause | |
| 4. Schelomo für Violoncello und Orchester | Bloch |
| 5. Konzert für Violoncello und Orchester | Elgar |

Es spielt: The Oakland Symphony Youth Orchestra

Leitung: Prof. Dr. Denis M. De Coteau

Gastdirigenten:	Benjamin Simon	Mozart
	Karla Lenon	Milhaud
Solisten:	Heidi Jacob	Bloch
	Peter Shelton	Elgar

Dienstag, 19. September 1972 1 S 1112 A

Feuilleton

Seite 13



DAS JUGENDORCHESTER DER OAKLAND-SYMPHONIKER aus Kalifornien (USA) weilte auf Einladung des Landes Rheinland-Pfalz einige Tage in Mainz und gab im Elzer Hof ein Konzert mit Werken von Mozart, Bloch, Milhaud, William Schuman und Elgar. Die jungen Musiker, unter ihrem Dirigenten Professor Denis M. de Coteau stürmisch gefeiert, fuhren anschließend nach Berlin, wo sie bei einem Jugend-Musik-Wettbewerb die Vereinigten Staaten vertreten.

Foto: Benz

Triumph jugendlicher Meisterschaft

Das Jugendorchester der Oakland-Symphoniker gastierte im Elzer Hof

Auf der Reise zu einem internationalen Jugend-Musikwettbewerb in Berlin, besuchte das kalifornische Jugendorchester der Oakland-Symphoniker auf Einladung des Landes Rheinland-Pfalz einige Tage unsere Stadt und gab ein Konzert im Elzer Hof. Dieses Konzert wurde für alle, die es erlebt haben, zu einer Überraschung und einem unvergesslichen Eindruck. Schon der mit Beifall bedachte Auftritt der jungen Musiker schuf eine gute Atmosphäre. Die Gastgeber begrüßten ihre Gäste. Und hier gab es schon erstes Erstaunen: ein vollbesetztes Orchester betrat das Podium: doppelte Holzbläser mit Englischhorn und Baßklarinetten, fünf Hörnern, drei Trompeten, drei Posaunen, zwanzig Geigen, fünf Bratschen, sechs Celli, drei Kontrabässe und drei Schlagzeuger. Weit über die Hälfte Mädchen, das übrige Jungen, kaum jemand zwanzig Jahre, alles Gymnasiasten.

Auf dem Programm standen nicht etwa Stücke „leicht bis mittelschwer“, wie sie hierzulande Jugendorchestern — so es überhaupt noch welche gibt — zugetraut werden, sondern ausgewachsene sinfonische Orchesterwerke und Konzerte weltbekannter Komponisten, die selbst Berufsmusikern Schweiß auf die Stirne treiben. Mozarts „Idomeneo“-Ouvertüre war noch das „leichteste“ Stück. Es dirigierte der Erste Konzertmeister des Orchesters, Benjamin Simon, seines Zeichens vielleicht ein „Obersekundaner“. Gutes Tempo, sparsam, aber klar im Schlag. Der Klang des Orchesters ließ aufhorchen.

Des Schweizer Ernst Bloch 1916 geschriebene hebräische Rhapsodie „Sche-

lomo“ für Violoncello und Orchester bestätigte endgültig Qualität und Spielvermögen der jungen Gäste. Diese fast halbstündige Musik ist als Porträt des alttestamentlichen Königs Salomo aufzufassen. Bloch schrieb ein dramatisches, stark expressives Orchesterwerk, das Anklänge an Richard Strauss, Debussy und Honegger aufweist. Der Solopart, mehr Ausdrucksmittel als konzertierend, stellt hohe Anforderungen an die Spielerin. Heidi Jacob, eine zarte Blondine, verfügt über eine gut entwickelte Technik, ihr Celloton ist für das starke Orchester ausreichend, sie meisterte ihre Aufgabe und erhielt großen Beifall.

Der zweite Solist des Konzertes, Peter Shelton, ein sehr junger Rotbart, spielte das 1919 entstandene einzige Cellokonzert des in angloamerikanischen Bereichen besonders geschätzten englischen Komponisten Edward Elgar (1857 bis 1934). Dieses Konzert, grüblerisch und dramatisch in der Grundstimmung, fordert vom Solisten alle Feinheiten hohen Cellospiels und wachsame Musikalität. Zwischen den beiden groß instrumentierten Ecksätzen, einer Art Elegie mit Rezitativ und aufgehelltem Allegro, und dem genialischen Alfresco des Finale, steht ein kantabler Streichersatz. Professor Dr. Denis M. De Coteau, der ständige Dirigent und unerbittliche Zuchtmeister dieses Youth Orchestra, eine Musikerpersönlichkeit von hohen Graden, vermochte seine jungen Spieler zu einer Höchstleistung zu inspirieren. Shelton, mitunter von seinem Musikerherzen übermannt, erhielt grandiosen Beifall.

Zuvor hatte die Kontrabassistin Karla Lenon Darius Milhauds „Ouvertüre und Allegro von La Sultane“, eine wirkungsvolle Musik, etwas im alten Stil, sauber und ordentlich dirigiert. Das Präludium wurde später als Zugabe vom „Chef“ wie-

derholt. Des Amerikaners William Schuman burleske Zirkus-Ouvertüre, ein ausgesprochen reifer, vom Orchester nahezu perfekt serviert, vollendete das höchst anspruchsvolle Programm. Professor De Coteau ließ seine Solisten, die Bläser- und Schlagzeuggruppen und das Tutti-Orchester die Beifallsstürme entgegennehmen. Beim Treffen in Berlin wird dieses Orchester die besten Chancen haben.

Staatsminister Dr. Geißler hatte die jungen Gäste begrüßt und ihnen ein Geschenk überreicht. Erst nach einer Zugabe entließen die begeisterten Zuhörer dieses großartige Jugendorchester, das sich mit manchen Profis messen kann. Das ZDF filmte Ausschnitte. —tr-

Junge Kalifornier aller Rassen spielen beim Karajan-Wettbewerb

M.R. Berlin, 20. September
Sie sind blutjung, kommen aus Kalifornien, vertreten alle Rassen der Welt und wenn sie äußerlich noch so verschieden sind — die Musik eint sie alle.

Die 62 Jugendlichen des „Oakland Symphony Youth Orchestra“ kamen zur II. Internationalen Begegnung für Jugendorchester der Herbert von Karajan-Stiftung nach Berlin.

Der farbige Dirigent Dr. Denis

M. de Coteau ist nicht nur stolz auf seine talentierten Musikanten (15 bis 17 Jahre sind sie jung), sondern auch stolz darauf, daß dieses Orchester eines von den Ausgewählten für den Karajan-Wettbewerb ist.

Viele von ihnen spielen auswendig. Schauen nur den Dirigenten an und musizieren mit Herz und erstaunlicher Sicherheit.

Nur einer steht etwas verlo-

ren herum. Grund: Sein Waldhorn ist auf der Reise verlorengegangen. Es hat 1000 Dollar gekostet. „500 haben die Eltern zugegeben, aber für die andere Hälfte mußte ich schwer arbeiten. Und nun weiß ich keinen Rat“, seufzt Kurt Ingram (17). Der erste Hornist der Berliner Philharmoniker, Gerd Seifert, haßt. Er schickte nicht nur ein Waldhorn, sondern auch viele Mundstücke.



Hornist Kurt Ingram (17)



Am Baß: Karla Lemon (15)

HERBERT VON KARAJAN STIFTUNG



II. Internationale Begegnung für Jugendorchester

Berlin

18.–27. September 1972

Konzertsaal der Hochschule für Musik
Freitag, den 22. September 1972, 20 Uhr

Dr. Denis M. de Coteau
ist Dirigent und musikalischer Leiter des Oakland Symphony Youth Orchestra und des Sinfonieorchesters des California State College in Hayward sowie assoziierter Dirigent des San Francisco Chamber Orchestra. Für seine Arbeit mit diesem Ensemble erhielt er den Pierre-Monteux-Preis 1969.

An den Universitäten Stanford und New York qualifizierte er sich als Musikwissenschaftler, studierte ferner Viola und absolvierte eine Ausbildung als Dirigent. Besonders auf musikpädagogischem Gebiet ist seine Arbeit umfangreich und intensiv.



Oakland Symphony Youth Orchestra 1971-1972

Oakland Symphony Youth Orchestra

Dirigent Denis M. de Coteau

Solist Ephraim Radner, Violine

PROGRAMM

Johannes Brahms
(1833–1897) Variationen
über ein Thema von Joseph Haydn, op. 56 a

Stephen Chambers
(geb. 1940) Shapes for Orchestra

Samuel Barber
(geb. 1910) Konzert für Violine und Orchester op. 14 (1939)
Allegro moderato
Andante
Presto in moto perpetuo

PAUSE

William Schuman
(geb. 1910) Sideshow for Orchestra

Charles Ives
(1874 – 1954) The Unanswered Question (1908)
Hallowe'en (1911)
aus „Three Outdoor Scenes“

Peter Tschaikowsky
(1840 – 1893) Romeo und Julia
Fantasie-Ouverture nach Shakespeare



Ephraim Radner

Oakland Symphony Youth Orchestra 1971-1972



Das OAKLAND SYMPHONY YOUTH ORCHESTRA

besteht seit acht Jahren und wählt seine rund 60 Mitglieder durch Wettbewerbe unter den Studierenden der Musikakademien in San Francisco und Oakland aus. Jede Woche werden Proben abgehalten und in der Saison 20–30 Konzerte gegeben, davon etwa die Hälfte in öffentlichen Schulen. Jährliche Veranstaltungsreisen durch die USA und durch Kanada, Rundfunk-, Fernseh- und Schallplattenaufnahmen sowie die Uraufführung von Kompositionen, die als Auftragswerke an amerikanische Komponisten vergeben wurden, haben dem Orchester vielseitige Beachtung verschafft.

Staats-Zeit

STAATSANZEIGER FÜR RHEINLAND-PFALZ

Herausgegeben von der Staatskanzlei im Auftrage der Landesregierung

Verlagsort 6500 Mainz

37 / 23. JAHRGANG

MONTAG, DEN 25. SEPTEMBER 1972

Deutsch-amerikanische Jugendbewegung

Oakland Symphony Youth Orchestra in Rheinland-Pfalz

Auf Einladung des Landes Rheinland-Pfalz und auf Vermittlung des Leiters des Landesjugendamtes, Dr. Josef Schäfers, besuchte das Oakland Symphony Youth Orchestra jetzt Rheinland-Pfalz. Der Besuch der 61 Mädchen und Jungen des Orchesters, die sämtlich die High School besuchen, sollte zur Vertiefung der deutsch-amerikanischen Jugendbegegnung beitragen. Deswegen waren die jungen Amerikaner auch alle in deutschen Familien untergebracht. Das Jugendorchester hat in den USA einen hervorragenden Ruf. Seine Mitglieder müssen sich in musikalischen Wettbewerben für eine Aufnahme qualifizieren und wöchentlich mehrere Stunden hart proben. Besonders ist man bemüht, Jugendliche von Minderheitsrassen aufzunehmen. Unter seinem international anerkannten Dirigenten, Professor Dr. Denis M. De Coteau, einem prominenten jungen Neger, gibt das Orchester jährlich an die 30 Konzerte. Aus seinen Reihen gehen die Nachwuchskräfte für die weltbekannten Oakland Symphoniker hervor.

Nach ihrer Ankunft in Mainz wurden die amerikanischen Gäste durch Ltd. Ministerialrat Dr. Schesmer vom Ministerium für Soziales, Gesundheit und Sport willkommen geheißen. Mit ihren gleichaltrigen deutschen Gastgeberinnen unternahm eine Dampferfahrt auf dem Rhein und besuchten die Burg Stahleck bei Bacharach. Eine Stadtrundfahrt in Mainz sowie ein Besuch im Gutenberg-Museum

schlossen sich an. Am Sonntag, dem 17. 9. 1972, gab das Jugendorchester ein vielbeachtetes Konzert im Elzer Hof zu Mainz mit Werken von Mozart, Bloch, Milhaud, William Schuman und Elgar.

Vor Beginn des Konzertes hatte Staatsminister Dr. Heinrich Geißler den jungen Amerikanern die Grüße der Landesregierung überbracht. Dabei hatte er die politische Notwendigkeit betont, durch vermehrte Begegnungen dieser und ähnlicher Art darum bemüht zu sein, Menschen verschiedener Nationen, insbesondere aber die junge Generation, einander näherzubringen. Der Minister wies darauf hin, daß es wünschenswert sei, gerade auch von Rheinland-Pfalz aus die Freundschaftskontakte zu den USA auszuweiten, nicht zuletzt um dadurch zu einer Verbesserung des Alltagsklimas zwischen den hier stationierten amerikanischen Streitkräften und der Bevölkerung des Landes zu kommen. Diese Gedanken des Ministers waren während des Begegnungsaufenthaltes wiederholt Gegenstand von Gesprächen zwischen den amerikanischen Gästen und den deutschen Gastgebern. Von beiden Seiten wurden Vorschläge gemacht, wie man die jetzt geknüpften Kontakte in der Zukunft fortführen und vielleicht sogar eines Tages zu einer echten Partnerschaft zwischen Rheinland-Pfalz und Californien ausbauen könnte. (Unser Bild zeigt das US-Jugendorchester bei ihrem Konzert.)



Young Music Group Home

By PAUL HERTELENDY
Tribune Music Critic

The Oakland Symphony Youth Orchestra has returned home from Germany in triumph and a certain amount of bitterness.

The high-school-aged musicians, who had competed in an international music festival, had found themselves in competition against gray-haired professionals from other "youth" orchestras. Conductor Denis de Coteau revealed upon his return. Wholesale flouting of the age limits and repertoire requirements by the rival ensembles shut the Oaklanders out of prize awards.

Nevertheless the orchestra received a special invitation from the German government to play a command performance in the city of Mainz, on the Rhine, where the orchestra was feted at a state reception and appeared on West German television.

The rules of the Herbert von Karajan International Festival of Youth Orchestras in Berlin limited participants to non-professionals 25 years or younger. But de Coteau has photos of competitors in their 40's, as well as one Russian who is normally principal bassoonist in the Moscow Ballet.

The Soviets took the first prize. The second prize winners from Finland contained at least 20 professionals, according to one of its imported players from the Helsinki Philharmonic. And the third-prize winners from Berne, Switzerland, had players old enough to be the fathers of the Oakland students.

The Oakland group came "very close" to winning a medal, according to the spokesman for the festival jury, Dr. Wolfgang Stresseman. At the festival, Dr. Stresseman publicly commended the Oaklanders for their excellent playing and their interesting repertoire.

Two of the local players, violist Lorie Hunt, 17, of Orinda, and cellist Amy Radner, 17, of Berkeley, were selected for the international orchestra which gave a special all-star concert on the final day. They were younger than any of the foreign entries in the stellar ensemble.

"The most important thing in the festival is that our kids had a marvelous time. They learned a lot. And they had wonderful exchanges with the musicians from other countries," de Coteau emphasized.

"They gave a first-class performance not only in Berlin, but also in Mainz.

"As Dr. Stresseman told the public, 'With such young people, I have no fear for the future of music.'"

De Coteau explained that problems arose over the different concept of youth orchestras in Europe, which typically includes conservatory groups ranging in age from 20 to 29, as compared to the American age range of about 11 to 19.



DENIS DE COTEAU
Triumph and bitterness

"Also, unlike the U.S., the governments of the other countries help to finance their orchestras' appearances. But neither our orchestra or the one from Washington, D.C. was sent by our government. We financed our trip through private donations, fund-raising concerts and things like that."

When objections were raised about professional competitors, Herbert von Karajan announced that an investigation turned up no illegal players in the festival. The rules were worded such that professional players could technically perform at Berlin as long as they were not being paid for it. Besides those already men-

tioned, the 10 competing orchestras hailed from Bulgaria, Czechoslovakia, Germany, England and Poland.

The Oaklanders followed the festival's programming guidelines in playing modern music from their homeland. The ambitious and demanding repertoire included works of Charles Ives and William Schuman, as well as one of the most prominent young

black composers, Stephen Chambers, 32, of New York.

The repertoire excited festival audiences, especially the Ives work. De Coteau was told that the European conductors by and large are afraid to program modern music.

Nevertheless the 62 Eastbay musicians and their 25 chaperones returned home in the glow of their warm Berlin reception and their special Mainz appearance, an honor which was accorded to no other orchestra. They brought back several enthusiastic newspaper clippings from the German press as well as commentary about their introducing American music to audiences accustomed to Bach, Beethoven and Brahms.

The interracial Eastbay orchestra is already looking ahead to its coming season, with auditions scheduled Oct. 9-18 for prospective players of high school age or younger. Interested parties can make appointments through the Oakland Symphony Association office, at 601 Latham Square Building, Oakland.

And as for de Coteau, he has already returned to his regular teaching job in the Music Department at Cal State, Hayward.

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Germans' Praise Youth Orchestra

Reviews praising the Oakland Symphony Youth Orchestra appeared in several German newspapers after the 66-member group performed at the Herbert von Karajan International Festival of Youth Orchestras in Berlin, Germany last month.

Der Tagespiegel reported, "The Oakland Symphony Youth was not only technically perfect but also excellent in interpretation, particularly in regard to the Charles Ives pieces. Especially outstanding was the performance of the woodwinds in the pieces by Chambers, Schuman and Tchaikovsky. The Violin Concerto by Samuel Barber was mastered to an astonishing degree by the very young Ephraim Radner."

Die Welt stated, "In the Brahms Variation on the Theme of Haydn, the musical phrases were audible and precisely modeled. Their performance showed their high grade of technical precision, particularly in their performance of the contemporary American composers."

Bild noted, "They are very young coming from California, representing all races of the world. But even so different from the outside music is the unifying element."

"The black conductor, Dr. Denis M. de Coteau, is not only proud of his talented musicians (they are 15 to 17 years young) but proud as well that his orchestra was selected to compete. Many of the participants are playing by heart. They watch only the conductor, playing with their hearts and with surprising accuracy."

"Only one of the group looks somewhat lost. The reason: His horn was lost on the trip. The price was \$1,000. 'My parents gave \$500 — and for the rest of it I had to work very hard. But now, I don't know what to do.' Kurt Ingram, 17, is sighing. But the first horn player of the Berlin Philharmonic, Gerd Seifert, did send him a horn and lots of mouthpieces."

As a result of the performance of the Youth Orchestra, de Coteau was extended two invitations to conduct in Europe during 1973 — in Bern, Switzerland, and Helsinki, Finland.

Although competing against older groups, including professionals who walked off with the prizes, the Oakland youths won a special and unexpected commendation.

After the first, second and third place winners were announced by Dr. Wolfgang Stresemann of the Berlin Philharmonic, the artistic coordinator and administrator of the festival, he made an announcement to the assembled audience stating that the festival wanted to commend the Oakland Symphony Youth Orchestra for their magnificent performance. He said, "You gave a truly excellent concert with the highest degree of professionalism and with wonderful youthful enthusiasm. Maestro von Karajan, who heard it, was very impressed and said that the future of music is secure with such outstanding young musicians. We are very sorry that there are no more gold medals to give you, and we want to thank you for coming so far and performing so brilliantly for us. We were certainly impressed with the impact your orchestra has made on this festival."

On a separate invited trip to Mainz, Germany, which was sponsored and paid for by the government of Rhineland Pfalz, the Youth Orchestra gave an entirely different program from the one presented in Berlin. Soloists were Heidi Jacob and Peter Shelton from the cello section and student conductors were Ben Simon, concertmaster, and Karla Lemon, principal bassist. The concert, which received a tremendous ovation and was broadcast both locally and nationally, was performed to a full house at the Conservatory of Music.

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The Oakland Times

VOLUME 12, NO. 5

SUBSCRIPTIONS \$6. A YEAR BY MAIL

TUESDAY, OCTOBER 24, 1972

Oakland Youth Symphony Wins High Praise in German Tour

In rigorous competition with nine other orchestras from throughout Europe and the United States, the Oakland Symphony Youth Orchestra, by its outstanding performance at the Herbert Von Karajan International Festival of Youth Orchestras, placed 4th and received honorable mention.

Due to the fact that the winning orchestras from Moscow, Helsinki and Bern, Switzerland, had both older and professional performers in their ranks, the Youth Orchestra was highly commended for abiding with

the rules and presenting a true Youth Orchestra of non-professional students aged 14 to 18.

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Earlier in the week, when the Oakland Symphony Youth Orchestra gave its performance to a packed house, Maestro Herbert Von Karajan (who only attended the concerts given by the Oakland Symphony Youth Orchestra and the Moscow orchestra) came backstage to compliment Maestro Denis de Coteau, the conductor of the Youth Orchestra.

He remarked on the precision, control and musicality of his conducting, and further remarked on the high degree of accomplishment of the young musicians of the orchestra. The orchestra's performance was accorded a tumultuous round of applause and Dr. De Coteau was called back for

Many favorable reviews were received in the Berlin newspapers. "Der Tagespiegel" of Thursday, September 28, said:

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performance of the woodwinds in the pieces by Chambers, Schuman and Tschakowsky. The Violin Concerto by Samuel Barber was mastered to an astonishing degree by the very young Ephraim Radner.

"Die Welt" of Monday, September 25, stated: "In the Brahms Variations on the Theme of Haydn, the musical phrases were audible and precisely modeled. Their performance showed their high grade of technical precision, particularly in their performance of the

contemporary American composers."

The "Bild" stated on September 20: "They are very young coming from California, representing all races of the world. But even so different from the outside - music is the uniting element. Sixty-two young people of the O.S.Y. O. came to the Second International Meeting for Youth Orchestras of the Herbert von Karajan Stiftung in Berlin. The black conductor, Dr. Denis M. de Coteau, is not only a

are 15 to 17 years young) but proud as well that his orchestra was selected to compete. Many of the participants are playing by heart. They watch only the conductor, playing with their hearts and with surprising accuracy. Only one of the group looks somewhat lost. The reason: His horn was lost on the trip. The price was \$1,000 'My parents gave \$500 - and for the rest of it I had to work very hard. But now, I don't know what to do.' Kurt Ingram (17) is

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While in Mainz, the Youth Orchestra Members were guests of families in Mainz.

Through the generous hospitality of the people in Mainz and the government officials, there was a formal dinner and reception held after the concert. Present at the reception were dignitaries and officials of the German

government and of the American consulate and embassy.

Speeches of welcome and praise were given by these officials and the burgomaster of Mainz.

It is hoped that the friendships that were established between the Youth Orchestra and the people of Mainz will be continued through the years and that more festivals can be arranged in the future.

When the Youth Orchestra members departed from Mainz, they were laden down with gifts from the people of Mainz. Dr. Josef Schaeffers of the Youth Welfare Department of the State of Rhineland Pfalz was instrumental in arranging for the entire trip.

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Youth orchestra Receives honors

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Due to the fact that the winning orchestras from Moscow, Helsinki and Bern, Switzerland, had both older and professional performers in their ranks, the Youth Orchestra was highly commended for abiding with the rules and presenting a true Youth Orchestra of non-professional students aged 14 to 18.

Local participants in the Youth Symphony are Carla Wilson, Concord, bassoon; Carolyn Dunn, Pleasant Hill, violin; Kathy Dunn, Pleasant Hill, cello; Diana Bowman, Walnut Creek, French horn; Laurie Goren, Walnut Creek, violin and Kevin Hayashi, Walnut Creek, clarinet.

After the first, second and third place winners were announced by Chief Jurist Dr. Wolfgang Stresemann of the Berlin Philharmonic, the artistic coordinator and administrator of the festival wanted to commend the Oakland Symphony Youth Orchestra for their magnificent performance. He said, "You gave a truly excellent concert with the highest degree of professionalism and with wonderful youthful enthusiasm, Maestro Van Karajan, who heard it, was very impressed and said that the future of music is secure with such outstanding young musicians. We are very sorry that there are no more gold medals to give you, and we want to thank you for coming so far and performing so brilliantly for us. We were certainly impressed with the impact your orchestra has made on this festival."

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BERLIN TOUR EXPENSES FOR YOUTH ORCHESTRA

1. Housing (room rents)	
a. Olympia Stadion, first night for 62 students and two adults	\$200.00
b. Pension von Korff (5 nights for 26 adults)	\$900.00
c. Jugendgausthaus Central(80 people for one night)	\$320.00
2. Food	
a. Olympia Stadion (first night, one meal for 82 people)	\$164.00
b. Jugendgausthaus Central (three meals for 80 people)	\$300.00
c. Formal dinner at Hilton on last night	\$600.00
3. Transportation	
a. Busses	
1. From airport to Olympia Stadion	\$50.00
2. From Jugendgausthouse Kluckstrasse to Jugendgausthaus Central	\$50.00
3. From Jugendgausthaus Central to airport	\$50.00
b. Truck for transporting instruments (large tympani, harp, etc)	
1. Three trips	\$150.00
c. Packing of large instruments for shipment to USA	\$25.00
d. Sight seeing trip bus	\$306.00
4. Miscellaneous	
a. Tuxedo Rental for Dr. de Coteau	\$20.00
b. Newspapers with reviews	\$5.00
c. telegrams to USA, Mainz, and Berlin regarding tour news and lost horn	\$25.00
d. Telephone calls regarding tour and lost horn and	\$50.00
e. Programs from Festival	\$15.00
f. Tips to bus drivers, cabs, restaurants etc.	\$50.00
g. Towels and soap for 82 people	\$125.00
h. Medicine	\$50.00
i. Gifts to appointed assistants from Festival	\$60.00
j. Gift for Mrs. Fahrenbach	\$20.00
k. Airport Tax for 62 students	\$100.00
l. Laundry	\$20.00
	Total
	\$3655.00
Money Taken on tour	\$5000.00
Money returned from tour funds	\$1890.00
Money donated by Ethel London	\$545.00