

# *Santa Monica Historical Society*

BOX 3059 · WILL ROGERS STATION · SANTA MONICA, CALIFORNIA 90403

September 14, 1982

Calvin Simmons Memorial Fund  
c/o Oakland Symphony Foundation  
Paramount Theatre Building  
Oakland, California 946--

Gentlepersons:

There must be hundreds upon hundreds of us former members of the Oakland Youth Symphony dating back to the early 1930's under Herman Trutner. We met every Saturday at Oakland High from our various schools, and we could be proud of the concerts we gave and the apprenticeship we served. Many of us went on to symphony orchestras in other parts of the state and nation as wartime scattered us, uprooted from our old home town.

I for one feel a great surge of sympathy in your loss of such a gifted young musical conductor. He was at home in more arenas than one. We have enjoyed his talents in the Los Angeles area whether he was conducting a Hollywood Bowl summer concert, or the Philharmonic or the Opera at the Dorothy Chandler Pavilion. It is fitting that a fund has been initiated in his memory. I saw the announcement in the Los Angeles Times. Now if every past member of that early training ground, the Oakland Youth Symphony, rallies to the cause and sends even Ten Dollars in to your coffers, surely something great can be done for other rising talent to perpetuate that shining star emanating from Oakland for generations yet to come. My check is enclosed.

With every best wish,

*Lolita Lowell*

Lolita Lowell, Class of '34  
University High School

President, Santa Monica  
Historical Society

cc: The Oakland Tribune

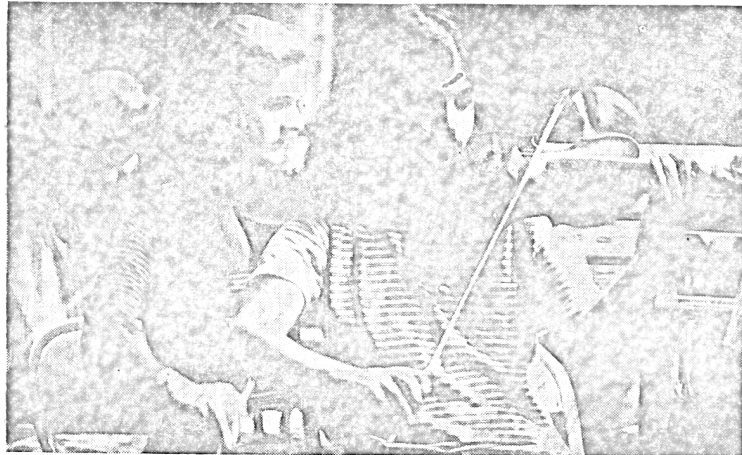
## YOUTH ORCHESTRA IS SOMETHING SPECIAL

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—Hiro Inamura, 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 Sunday's remarkable concert



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

featuring soloists from within the ranks of the orchestra, prompts a review of this group's history.

The Youth Orchestra was founded in 1955 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, Kaye'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 Kerll's 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

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 "Roméo 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.

HISTORY OF THE  
OAKLAND SYMPHONY ORCHESTRA

---

A Thesis Presented to the Graduate Faculty  
of  
California State University, Hayward

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Music

---

By  
Marjorie W. Remington  
June, 1973

## CHAPTER VII

### OAKLAND SYMPHONY YOUTH ORCHESTRA

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

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

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

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

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

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

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

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

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

---

<sup>1</sup>Dr. George Kyme, telephone interview, Berkeley, October 23, 1972.

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

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

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

---

<sup>2</sup>Robert Hughes, telephone interview, Berkeley, California, May 10, 1973.

<sup>3</sup>Program, Second Concert, November 9, 1965, p. 20.

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

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

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

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

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

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

---

<sup>4</sup>Ethel London, telephone interview, November 7, 1972.



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

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

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

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

---

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

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

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

---

<sup>6</sup>Denis deCoteau, telephone interview, Hayward, May 22, 1973.

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

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

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

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

play with famous jazz groups such as Stan Kenton and Lionel Hampton.<sup>7</sup>

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

---

<sup>7</sup>Ethel London, telephone interview, Oakland, California, October 18, 1972.

<sup>8</sup>Denis deCoteau, personal interview, Hayward, California, October 23, 1972.

## *Biography of*

### **OAKLAND SYMPHONY YOUTH ORCHESTRA**

from Concert Program, December 9, 1973

The Oakland Symphony Youth Orchestra is now in its tenth season and in this short time has already established itself as a vital part of the musical culture of the Bay Area. The orchestra is composed of 65 musicians of high school age or younger, who are chosen by audition from throughout the Bay Area. This orchestra, which is sponsored by the Oakland Symphony Orchestra Association, is an integrated group whose membership numbers a large percentage of minorities. Dr. Denis M. de Coteau, the conductor and musical director, is a prominent young Negro, who is fast attaining international recognition for his work with this Youth Orchestra and his many guest conducting appearances throughout the United States and Europe.

The members of the Orchestra rehearse from three to six hours weekly and perform 20 to 30 concerts a year. Last season 23 concerts were performed. Included among these was being the accompanying orchestra for the Fulbright-Hays National Conducting Competition. This was the first time this competition was held on the West Coast and the location was changed because the Competition Administrators had heard of the quality of the Youth Orchestra. Also the Orchestra was the accompanying orchestra for the Oakland Symphony Young Artist Award Competition, and received many favorable reviews for this performance. During the 1971/72 season the orchestra gave 16 performances in the Oakland 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. The Orchestra also has presented free summer park concerts for the last two years.

Each year the orchestra takes a tour and has presented concerts throughout the Western and Southern United States and in Canada. During the 1969/70 season the orchestra toured Negro colleges in the South and played programs of contemporary American Negro composers. 1970/71 saw the orchestra performing on college campuses throughout the State of California. In September 1972 the orchestra received the distinctive invitation of being one of the ten most outstanding youth orchestras of the world invited to participate in the Herbert Von Karajan International Festival of Youth Orchestras in Berlin, Germany. In rigorous competition with the other orchestras, the Oakland Symphony Youth Orchestra received fourth place and much praise from Festival judges, who were impressed by the youthfulness and performing abilities of the group. The orchestra also made a special trip to Mainz, Germany where their performance received rare reviews.

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. The orchestra has been heard on radio in Europe through the **Voice of America**, and their recent appearances in Germany were broadcast by both radio and television throughout Europe.

The orchestra has commissioned and presented world premieres of four pieces written by contemporary American composers. Commercial recordings were also made and are being distributed nationally. The piece "Kingdom Come" written by Henry Brant for large and small symphony orchestras was performed by Oakland Symphony and the Youth Orchestra on the regular Oakland Symphony subscription concerts.

The orchestra has given many performances with the choral groups in the Bay Area and was invited to participate in the 1970 Monterey Jazz Festival from which they received many superlative reviews.

The calibre of performance of these musicians is that of young professionals, as has been indicated by many critical reviews of their performances. The orchestra has established a reputation not only for excellence of performance, but also for distinctive repertoire. In addition to performing European orchestral 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 and an Afghanistan classic. However, it is particularly in the modern repertoire that the orchestra has excelled and has gained an international reputation for its abilities in this area.

## THE OAKLAND SYMPHONY YOUTH ORCHESTRA

### *Salute to the Oakland Symphony, Spring 1974*

The Oakland Symphony Youth Orchestra is the Youth project of the Oakland Symphony Orchestra in cooperation with the high schools of the greater East Bay. The Orchestra is presently conducted by Dr. Denis deCoteau, of the music faculty of California State University, Hayward. There are presently sixty-eight members of the Orchestra.

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

In the fall of 1960, Gerhard Samuel became conductor of the Northern California Honor Orchestra and it became an affiliate of the Oakland Symphony Orchestra. After 1962 George Kyme again assumed the conductorship with E. Rollin Silfies acting as business manager.

Robert Hughes became the Youth Orchestra's third director in 1964. At that time he was Contra Bassoonist and Assistant Conductor of the Oakland Symphony Orchestra. It was then the orchestra became a chamber group of fifty-five members. This enabled the group to explore literature covering a wider range of orchestral music, including works from early composers, and to achieve a higher performance level. Under Hughes' baton the Orchestra traveled the Western United States and Canada. It attended the Music Educators National Conference Biennial Convention in Seattle in 1968. During the time that Robert Hughes was conductor of the Youth Chamber Orchestra the group performed "Jewel Encrusted Butterfly Wing Explosions" by Robert Moran; Ned Rorem's "Water Music"; Henry Brant's "Kingdom Come" and Lou Harrison's "Pacific Rondo" (the last two pieces were with the Oakland Symphony Orchestra). All of these helped to make the orchestra better known and to show the music world how talented youth were in the East Bay. Continuing under the baton of Robert Hughes and

with Ethel London, as their manager from 1964, the Youth Chamber Orchestra presented the premier performance of Gerhard Samuel's "No More Singing" in 1968. In 1969 they traveled to Arizona. In 1970 the Orchestra prepared a concert of works of black composers and traveled through the southwestern states, including Texas and Louisiana, where it visited predominately black colleges.

In the Spring of 1970 Robert Hughes relinquished his baton to Denis deCoteau. The Orchestra continued its tours through Northern and Southern California in 1970-71 playing on college campuses. Its more ambitious tour was in September 1972 when it participated in the Herbert von Karajan International Festival of Youth Orchestras in Berlin, Germany, placing fourth among the ten competing groups. While in Germany, the orchestra was invited to Mainz as guests of the Rhineland Pfalz Government which sponsored the trip.

Financial support for the Youth Orchestra comes from the sponsoring Oakland Symphony Orchestra Association which pays the Conductor and General Manager, furnishes office space and equipment. The Parent's Auxiliary, formed in 1965, sells tickets and program advertising, provides publicity and organizes out-of-town concerts. The parents pay a registration fee of \$105, while other funds are solicited through private donations. A few scholarships are available for able students when parents cannot afford to pay the registration fee.

The Youth Orchestra holds auditions in September and students who play in their high school orchestras are eligible.

The season runs concurrently with the school year and at present has from thirty to thirty-five concerts.

In addition to the pieces that we wrote of in this article, other interesting and perhaps controversial music played by the orchestra was Howard Brubeck's "Dialogues for Jazz Combo and Orchestra" and Delius' "Walk to the Paradise Garden". These pieces were played early in the Orchestra's history. Under deCoteau the Orchestra includes regularly the music of non-white composers such as Chou Wen-Chung, Clarence Cameron White, Silverstro Revueltas and Stephen Chambers.

If you have not heard the Youth Orchestra play you should try to attend its next concert as the Orchestra is outstanding and will provide you with a most enjoyable evening.