

Anchorage Concert Chorus and Alaska Youth Orchestras
present



Saturday, May 5, 2018, 7:00 p.m.
Evangeline Atwood Concert Hall
Alaska Center for the Performing Arts

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Anchorage Concert Chorus
Grant Cochran, D.M.A., Conductor & Artistic Director
Roland Rydstrom, Executive Director
Janet Carr-Campbell, Accompanist

Alaska Youth Orchestras
Linn Weeda, Artistic Director
Denise Brown-Chythlook, Executive Director
Tevya Robbins, Anchorage Youth Philharmonic Director
Laura Koenig, Chamber Music Director

The Generations: Unity Through Music concert program was printed in part by
George and Betty Skadal in celebration of Dr. Grant Cochran's landmark 25th season with ACC.



We applaud the beauty of teamwork and the power of music.

Alaska Airlines is proud to support the Anchorage
Concert Chorus and its passion for sharing
the finest choral music with Alaskans.

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Message from the President of the Anchorage Concert Chorus



Good Evening and Welcome to Generations: Unity Through Music!

For our final concert of the year, the Anchorage Concert Chorus is pleased to be collaborating once again with the Anchorage Youth Orchestras. These gifted teens will be helping us bring to life two amazing Glorias by Giacomo Puccini and Francis Poulenc, which also feature another of our favorite collaborators, soprano Mari Hahn. The ACC is excited to be sharing the stage with all these talented musicians, and hope you enjoy the partnership of youthful enthusiasm and seasoned experience as much as we have.



If you're a loyal fan of the ACC, you know that we've been celebrating Dr. Grant Cochran's 25th year as artistic director of the Anchorage Concert Chorus this concert season, and what better way to celebrate an anniversary than with a big trip! The ACC is capping off this hallmark year with a singing tour of Italy, where we'll be performing in St. Peter's Basilica in the Vatican, at St. Mark's Cathedral in Venice, and opening the Festival Ultrapadum in Milan. It's going to be an extraordinary experience, and this year you can be part of it: for the very first time, ACC is creating a documentary film recording our experiences, the sights, and our music! We plan to show this documentary off to our Anchorage community next year, so be on the lookout for upcoming news. You can also get a preview of our tour music program at our upcoming tour concert, Wednesday, May 23rd, 7pm at the UAA Recital Hall. We hope you will join us to wish the choir Bon Voyage.

The ACC also has a very exciting 2018/2019 season in the works for next year, and we're thrilled to give you a preview of what our fall concert includes; check out the 2018-2019 Season Highlights section of your program for more information. I have only a few words for you: original commissioned music!

As you can tell, ACC is dedicated to bringing you unique and moving musical experiences, from an insider's glimpse of our Italian Tour, to world premieres of brand new choral music. Our upcoming plans are ambitious, and we hope you will consider becoming partners with ACC by making a financial gift to chorus and helping us fund our important work! We rely on patrons of the arts like you, and hope you will join us next year for the Anchorage Concert Chorus's 72nd concert season! Be on the lookout for season tickets, available September 1st.

Thank you very much for joining us tonight, and we hope you enjoy the show!

Jennifer Midthun Janes
Anchorage Concert Chorus Board President

Anchorage Concert Chorus

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Dr. Grant Cochran

Conductor and Artistic Director, Anchorage Concert Chorus

Dr. Cochran received his undergraduate education at Trinity College (Connecticut), graduating with a Bachelor of Arts degree in Music and History, with honors in Music. His graduate study was completed at Yale University School of Music, where he held a number of conducting positions including Director of the Yale Freshman Chorus. As valedictorian of his Master of Music class, he went on to earn the Doctorate of Musical Arts degree in choral conducting.

While at Yale, Dr. Cochran studied under Marguerite Brooks and Fenno Heath. He received further training from Robert Shaw, Sir David Willcocks, and from Helmuth Rilling as a master-class conductor at the Oregon Bach Festival, where he directed both the Festival Choir and Orchestra and the Kyoto Bach Choir from Japan. Selected as a conducting fellow at the Chorus America/Chicago Symphony Association Conducting Workshop, he led the Civic Orchestra of Chicago and members of the Chicago Symphony Chorus under the tutelage of Stephen Cleobury, Fiora Contino, and Gustav Meier. Studies in composition, orchestration and arranging were taken with Maury Yeston, Willie Ruff, Gerald Moshell, and Fenno Heath. Dr. Cochran is a published composer with the E.C. Schirmer Music Company (Boston).



In 1992 Dr. Cochran accepted the position of Artistic Director and Conductor of Anchorage Concert Chorus. During his tenure, the Concert Chorus has collaborated with all of the major arts organizations in Anchorage as well as with various orchestras from both the “lower 48” and abroad, including the National Symphony (USA), the Academy of Oxford Orchestra (England), the Moscow and St. Petersburg State Philharmonic Orchestras (Russia), and the Karlovy Vary Symphonic Orchestra (Czech Republic). The Chorus also has had the privilege of sharing the stage with a range of celebrity artists that have included Jerome Hines, Judy Collins, and the Chieftains.

Under his baton the Anchorage Concert Chorus has performed many of the great choral-orchestra works. A partial list includes Orff’s *Carmina Burana*; Bach’s *Mass in B-Minor*, *St. John Passion* and *St. Matthew Passion*; the *Requiems* of Verdi, Brahms and Mozart; Poulenc’s *Gloria*; and Britten’s *War Requiem*. The Chorus has also presented fully-stage productions of Menotti’s *Amahl and the Night Visitors*, a semi-staged production of Sondheim’s *Sweeney Todd*, as well as the Alaska premier of Bernstein’s *Mass*. Each season always includes the ever popular “Family Holiday Pops” that frequently feature newly arranged and orchestrated pieces by Dr. Cochran.

In addition to his appointment as conductor of the 160-voice Concert Chorus and its 40-voice Chorale, Dr. Cochran is currently Associate Professor of Voice/Choral Studies at the University of Alaska Anchorage where he also serves as the Chair of the Music Department. He has extensive experience at the secondary level as well, holding teaching positions at public and private schools in Alaska and Connecticut, including Grace Christian School, Service High School, Dimond High School and the Canterbury School (Connecticut). Over the course of his twenty-five year professional career, Dr. Cochran has appeared as music director, accompanist, adjudicator, singer, and actor for various opera, theatre, choral, and church organizations throughout the United States.

His professional work in Anchorage is nicely complemented by a busy home life that includes his wife, Lorna, and their children: Hailey and Stephanie, Madison, Drew, and August.

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If you'd like to discuss any generous contribution or sponsorship opportunity, please contact our Executive Director at **907-274-7464** or **concertchorus@gci.net**. Or simply visit the *Support The Chorus* page of the ACC website: **AnchorageConcertChorus.org**.

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Mentor Program: Scholarships are available for high school and college students 16 and older. You should have choral experience and be able to read music. Ability to sight-read is preferred.

Rehearsals: Chorus rehearsals are held Monday evenings from 6:30-9:30 p.m. at Central Lutheran Church from just before Labor Day through the end of the Chorus season (generally into May.)

Watch the Chorus website or call the office for more information:
AnchorageConcertChorus.org | 907-274-7464

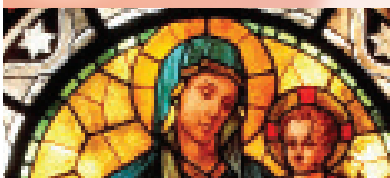


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Original music commissioned by ACC – John Muir’s gorgeous text about Alaska set to music by Eric Banks .
A Mass for the Oppressed, an original setting of the traditional Latin Mass by Alaskan composer and conductor Emerson Eads – an emotional and artistic response to the release of the Fairbanks Four.
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Traditional and contemporary carols, hymns, and songs of the season.



ITALIA 2018 DOCUMENTARY

Our friends at Buzzbiz Creative are joining us on our upcoming tour of Italy and documenting all of it for you! Highlights will be our performances and singing at St. Peter’s Basilica in Rome, St. Mark’s Basilica in Venice, the opening night of a festival near Milan, and much, much more. Watch the ACC website for details -- this one’s a game-changer and you won’t want to miss it!



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Famous movie scores from *Amadeus*, *On The Waterfront*, *Saving Private Ryan*, and *Alexander Nevsky*!

TICKETS and SEASON SUBSCRIPTIONS are on sale by September 1 –
watch the ACC website and CenterTix for details throughout the Summer and early Fall!

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Tevya Robbins

Conductor, Anchorage Youth Philharmonic

Mr. Tevya Robbins received two Bachelor of Arts Degrees in Music Education and Political Science from Humboldt State University. He has earned a M.M. in Instrumental Conducting from Portland State University. He has had opportunities to conduct the Beaverton Community Band and the Portland State University Wind Ensemble. Mr. Robbins is currently the Band Director at East Anchorage High School. He has a love of music and a love of being involved in the education of young people.



A Note from AYO Music Director Linn Weeda

It is with great pleasure I write to you about tonight's concert. This represents the fourth collaboration with the Anchorage Concert Chorus spanning well over 10 years, performing works together that include Vaughan-Williams' powerful *Dona Nobis Pacem* and Beethoven's stupendous *Symphony No. 9*.

Each of these performances – whether conducted by me or by Dr. Cochran – has brought me great joy. There is joy in performing great music by wonderful composers, there is joy in collaborating with such an accomplished ensemble as the Concert Chorus, and there is joy in introducing the AYO members to repertoire that they might not normally perform, in the magnificent Atwood Concert Hall.

With this concert, we honor Dr. Cochran's magnificent and unprecedented leadership of one Alaska's most important performing ensembles. I can truly say that these 25 years of working with Dr. Cochran have been wonderful – and joyful!

A handwritten signature in dark ink, appearing to read "Linn Weeda". The signature is fluid and cursive, with a large, stylized initial "L".

A Note from AYO's Board President

I am delighted to welcome you to this enchanted evening and our long awaited collaboration with the Anchorage Concert Chorus. This is a reunion of sorts as we collaborated on a concert 4 years ago. Momentous events like this tend to come full circle and we are excited to showcase our young, talented musicians, along with The Concert Chorus.

This represents the culmination of the season for AYO and for our seniors, and for them it represents both an end and a new beginning. We hope they will take fond memories of this performance and their time with AYO and turn it into a lifelong love for music.

Thank you to our patrons, volunteers, coaches, board, Executive Director Denise Brown-Chythlook, Musical Director Linn Weeda, and Alaska Youth Philharmonic conductor Tevya Robbins for another amazing season that was full of growth and beautiful music.

Finally, thank you to Grant Cochran, Roland Rydstrom and the entire Anchorage Concert Chorus for this wonderful evening. Please sit back and enjoy *Generations: Unity Through Music*.

Tanguy Libbrecht, Board President, Alaska Youth Orchestras

Linn Weeda

Conductor, Anchorage Youth Symphony

A lifelong Alaskan, Linn Weeda received his baccalaureate from UAF, where his trumpet teacher was James Kowalsky and his conducting teacher was Gordon Wright. He received his Master's from Boston University, where he studied trumpet with Armando Ghitalla and Roger Voisin, won the concerto competition, and was student of the year.



Further studies were with Julio Tancredi in trumpet, Larry Scripp in solfege, Charles Bruck and Gunther Schuller in conducting. He has also studied with the principal trumpeters of the Atlanta, London, Los Angeles, and Rotterdam orchestras.

As a freelancer in Boston, he was a member of a number of orchestras and was heard nationally on National Public Radio performing on baroque trumpet with the Smithsonian Chamber Players. He has given recitals and performed concertos throughout the country and in Asia. He has appeared with most of the orchestras and festivals in Alaska as soloist – most recently appearing with the Anchorage Symphony, performing a world premier of a trumpet concerto written for him by Boston composer Louis Stewart.

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As a conductor, Weeda led orchestras in the United States, Australia, New Zealand, and Germany. He has been Music Director of the Fairbanks Youth Symphony and founded the Tupelo (Mississippi) Community Orchestra. He was Staff Conductor of the Greater Boston Youth Symphony. He regularly conducts the Anchorage Symphony Orchestra in the annual Halloween concert and in Young People's Concerts. He has led the AYS on tours within Alaska and on international tours to Australia and, in the summer of 2010, to China.

Currently Weeda is Music Director of the Alaska Youth Orchestras, Assistant Music Director and Principal Trumpet of the Anchorage Symphony, Principal Trumpet of the Anchorage Opera. In addition to his many credits as a performer, Weeda has taught at King's Lake Music Camp, University of Alaska Fairbanks Summer Fine Arts Camp, and the Fairbanks Summer Arts Festival. In addition he teaches classes in ear training, solfege, and trumpet at the University of Alaska Anchorage.

Soprano Mari Hahn

Soprano Mari Hahn is a versatile performer of oratorio, opera and art song. She has performed as soloist with the Anchorage Concert Chorus in Bach's St. John Passion, Britten's War Requiem and Orff's Catulli Carmina. Recently, she was the soprano soloist in Gorecki's Third Symphony with the Anchorage Civic Orchestra. She is also known locally as a producer, music director and stage director. With Anchorage Opera, she served as chorus master for three seasons, and stage directed three productions: Rossini's *Il Cambiale di Matrimonio*, Mozart's *Impresario* and Rimsky-Korsakov's *Mozart and Salieri*. Recently, she adapted Engelbert Humperdinck's libretto of Hansel and Gretel into an Alaska Native story, performed by the UAA Opera Ensemble in a co-production with Anchorage Opera. As part of Anchorage Opera's educational outreach program, this production has toured to Unalakleet and Nome. Dr. Hahn was appointed to the UAA music faculty in 2002, and serves as Associate Professor of Voice. Her principal area of research is incorporating somatic techniques into vocal pedagogy, and she is a certified Alexander Technique practitioner. She is active as a clinician, adjudicator and Alexander Technique consultant, and was invited to present at the regional NATS conference in Seattle. This summer Dr. Hahn tours Italy with Anchorage Concert Chorus where they will perform in St. Peter's Basilica in Rome, St. Mark's Basilica in Venice, and at the opening night of Festival Ultrapadum near Milan.



A note from ACC Artistic Director & Conductor Grant Cochran

I have had the opportunity to collaborate with many fine arts organizations during my 25 years in Alaska but working with the Anchorage Youth Orchestras is always a highlight. There's really nothing quite like being in the midst of the amazing energy and excitement that these accomplished young musicians bring to a performance. The Concert Chorus and I are delighted to once again share the stage with Anchorage's best and brightest, and we thank Linn Weeda for his work in making this multi-generational concert possible.

I would also like to thank my friend and colleague Mari Hahn, Professor of Music at UAA, for the beautiful singing and the expressive musicality she brings to every performance. And we are delighted that she will be accompanying the Concert Chorus on its June tour to Italy performing the Puccini and Poulenc, this time with L'Orchestra Filharmonica dei Navigli.

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AYO provides weekly rehearsals, professional coaching, community involvement, and touring. We perform at The Alaska Center for the Performing Arts when not on tour.

What: Alaska Youth Orchestra Auditions

Who: Young musicians of all instruments
(Grade 9 - Age 22)

How: Register online to reserve your audition
time: March 19-May 5

Where: Visit www.alaskayouthorchestras.org
for audition materials and an overview
of our program

When: Auditions held May 7 & 8

(907) 538-6406

AYO is a nonprofit organization that strives to build musicianship, inspire our youth to love music, offer enriching opportunities for music performance, and create a musical legacy that will sustain arts throughout the lives of our members and our communities.

Alaska Youth Orchestras

Mission Statement

The mission of the Alaska Youth Orchestras is to build musicianship, inspire our youth to love music, offer enriching opportunities for music performance, and create a musical legacy that will sustain arts throughout the lives of our members and our communities.

Contact information

Alaska Youth Orchestras

P.O. Box 240541 • Anchorage, Alaska 99524

Email | youthsymphony@gmail.com

Web | alaskayouthorchestras.org



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History of the Alaska Youth Orchestras

In the early 1960's many individuals recognized the need for an orchestra for the youth of Anchorage. Forerunners of what became known as the Anchorage Youth Symphony were organized and conducted by such prominent local musicians and educators as Kurt Pasch, Jeanne (Ray) Bruhn, Charles Gorsuch, and Marlow Thomas. Young musicians of that period were trained in the Anchorage schools and gave many concerts throughout the city.

“The AYO encourages and supports the music program within the schools in the belief that great music played well instills in young people discipline and the joy of great musical ideas.”

In 1965 the Anchorage School District hired Frank Pinkerton as its director of music. In that position he formally organized the Anchorage Youth Symphony. As its music director, Mr. Pinkerton oversaw the expansion of opportunities to perform throughout the state, and the youth symphony's reputation grew steadily.

Dewey Ehling replaced Frank Pinkerton as music director of both the Anchorage School District and the youth symphony. The Anchorage Youth Symphony Association became a 501(c)(3) non-profit in 1981. Until his retirement in 1986, he expanded the touring schedule, traveling and performing nationally and internationally.

In 1986 and 1987 Linn Weeda led the orchestra. In 1987, John Duff was appointed Music Director. During his tenure the orchestra toured Scotland. In 1991 Russell Guyver succeeded Duff, instituting a series of retreats to encourage the social interaction of members, as well as concerts in the Matanuska-Susitna valley.

Linn Weeda was again engaged as the Music Director in 1992, and continues in that position. In recent years the orchestra's program has expanded to include coaching by local professional musicians, many who were in the youth symphony as young players. Other activities under Weeda have included an annual recording project, a chamber music series, the Formation of the Anchorage Youth Philharmonic, an alumni association, scholarships, and extensive touring.

In 2012, the non-profit Anchorage Youth Symphony Association became Alaska Youth Orchestras.

Members of the orchestras are chosen each year during auditions in the spring, and are drawn from every public and private school in the area as well as from the Matanuska- Susitna Valley. In previous years, students have flown in from Kodiak, Homer, and Kenai to rehearse and perform with the orchestras.

Without great music, education is not complete. Music education has long been an educational priority of the Anchorage School District with classes in orchestra, band, and chorus offered at the elementary, junior, and senior high levels. The AYO encourages and supports the music program within the schools in the belief that great music played well instills in young people discipline and the joy of great musical ideas.

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AYO Senior Profiles

Emma Thomas, South Anchorage High School

Emma has played French horn in the Anchorage Youth Symphony under the direction of Linn Weeda for 4 years, serving as principal horn for the past two years. In addition to participating in the Alaska Allstate Band and Orchestra, Emma received superior ratings at the district and state levels of the ASAA Solo and Ensemble Festivals. She also enjoys playing in the South High Symphonic Band, and playing in the pit orchestra for school musicals. Emma has played assistant principal horn with the Anchorage Symphony Orchestra's Nutcracker performances for the past two years. Last summer she attended the Interlochen Center for the Arts Horn Institute in Michigan, studying with Leelanee Sterret of the New York Philharmonic, and Corbin Wagner of the Interlochen Arts Academy. She has also studied under Erik Oder, Dan Heynen, and Darrel Kincaide. When not playing French horn, Emma enjoys spending time with friends and family, and painting professionally and recreationally.



Alaska Youth Orchestras gave Emma the opportunity to play challenging classical pieces alongside many talented musicians. AYO also inspired her to further her musical interests in college and beyond. Emma plans to attend the University of Nevada, Reno in the fall to pursue a degree in speech pathology.

Emma would like to thank her parents for always supporting her musical pursuits and never missing a concert. She would also like to thank her band director Mr. Somaduroff, Darrel Kincaide, and Linn Weeda for their mentorship. Lastly, she would like to thank Abby Webster for not only being an incredible musician to play with these past two years but also an amazing friend.

Yu-Jin Choi, Dimond High School

Yu-Jin has played flute and piccolo in the Alaska Youth Orchestras. She played in the Anchorage Youth Philharmonic in 9th and 10th grade, serving as the principal chair in 10th grade. She has played in the Anchorage Youth Symphony since junior year, and is currently serving as the principal chair.

Yu-Jin has played piano since the age of 5 and participated in Alaska Piano Competition from 2010 to 2016, placing in the top 3 places each year, including first place in the Junior Young Artist Division in 2013. She has also participated in MTNA Competition and was the first alternate in 2012 and 2014 and Junior Division State Winner in 2013.

From ninth grade, Yu-Jin has participated in Solo and Ensemble for piano, flute, and piccolo and qualified for state for all performances. Her awards include getting Command Performance on piano in 2015



and 2017 and Command Performance on flute quartet in 2017. She has also participated in All-State Band for all four years with three different instruments and participated in All-State Orchestra in 2015 and 2016. She received First Chair Award on piccolo in 2015 and on piano in 2016.

In 2017, Yu-Jin was chosen as the winner of the Concerto Competition hosted by the Anchorage Civic Orchestra. She played Grieg Piano Concerto in A-minor, which she recounts as the most memorable experience in her life. She has played in the Dimond High Band all four years of high school and she is currently serving as the president. She has participated in the pit orchestra for school musicals, such as “Oklahoma” and “Sound of Music” and played piano for school events, such as Japanese Immersion Graduation and Special Graduation.

Regarding her participation in the Alaska Youth Orchestras, Yu-Jin writes: “I have learned numerous things that I could not learn as a solo pianist from participating in AYO. I have been a solo pianist for my entire life and didn’t have many experiences of playing with other musicians. In AYO, I learned how to match my sound with others, how to tune, and how to keep up the tempo with the others. I don’t know how I would have continued music if I didn’t participate in AYO.”

Yu-Jin plans to pursue a double-major in biology and piano, or minor in music. She would like to study virology, become a virologist, and work for the World Health Organization someday.

Yu-Jin writes, “It was a long journey to become who I am right now, and during that journey, there were a lot of people who have helped me and encouraged me. I would like to give special thank you to my piano teacher, Alla Artemyeva, and my flute teacher, Laura Koenig. They were the ones who have showed me the way to success. Lastly, I would like to thank my family for their love and support.”

Jennifer Tollefsen, Bartlett High School

Jennifer has played violin with the Alaska Youth Orchestras for three years. She has been a state level participant in ASD’s solo and ensemble program for over 2 years. She has also been a participant in the All-State orchestra for over 2 years. Additionally, she was part of the quartet that won Anchorage Civic Orchestra’s Concerto Competition in 2017. She has been Concert Master of the Bartlett Symphonic Orchestra for 3 years.

Jennifer has participated in Debate, Drama, and Forensics for 3 years, placing multiple times in Lincoln-Douglas debate and Duo acting. She is co-captain of the DDF team, and Secretary of National Honor Society at Bartlett High.



Jennifer plays piano, viola, and guitar along with violin. Additionally, she enjoys public speaking and being the leader in many groups. In response to how AYO has benefited her, Jennifer writes, “I have become a better team player because of participation in AYS. Additionally, it has taught me to be a better leader whether or not I am supposed to be the leader of the group.”

Jennifer plans to attend graduate school and earn a degree in psychology and business management. She wants to minor in music education and be a music teacher.

Jennifer writes, “I want to thank my JYS conductor for encouraging me to continue with music in the years when it was the hardest. Furthermore, I want to thank my current violin teacher, Nina Bingham, for teaching me and helping me continue with music when it was financially difficult.”

Spencer DeBerard, South Anchorage High School

Spencer has played bass with the Anchorage Youth Symphony for four years. In addition, Spencer’s awards and accomplishments include Alaska Spirit of Youth Runner Up, 2016, WorldStrides Heritage Festival Maestro Award, 2017, All-State Orchestra, 2017, Great Alaska Talent Competition Finalist, 2017, WorldStrides Heritage Festival Ovation Award, 2014 and Jazz Musician of the Year, 2013 and 2014.

In addition to playing classical and jazz, Spencer has grown up performing bluegrass at the Anchorage Folk Festival and other events around the state. He has also recorded two CDs with his band, The Vinyl Floors. Spencer plans to attend college in the fall to study biology and hopes to continue on to medical school. He writes that music will always be a big part of his life and he plans to keep performing and teaching in the future.



Spencer would like to thank his music teachers, Mary Schallert, Kevin Cassity, Matt O’Connor, Nathan Levine, Amanda Elfrink, Justin Somaduoff, Dan Whitfield, and his parents, Lisa and Scott.

Myah Precie, Dimond High School

Myah has been a member of the Alaska Youth Orchestras bass section for four years. She has served as principal bassist since 2016. During her high school career, she has received 10 superior ratings for her solo and ensemble works at regional and state Solo and Ensemble competition. She has also participated in the All-State Music Festival for the past four years and has served as principal bassist for the three years.

Myah says Alaska Youth Orchestras introduced her to musicians from all around the district who were as equally driven and passionate about music as she is. It allowed her to perform in a competitive setting that gave her experience playing in an orchestra that holds itself, the musicians, and performance to the highest standard.

She would like to thank her bass instructor, Jeanne Bruhn, for her patience and encouragement over the years. She would also like to thank her parents for letting her bring home a bass in sixth grade not knowing what they were getting into.

Myah plans to attend Colorado State University in Fort Collins and double major in Music Therapy and Bass Performance.

Anchorage Youth Symphony Roster

Violin 1

Alison Royce, principal
Gabriel Gullett
Hahni Johnson
Jose Abdelnoor
Collyn Kim
Jennifer Tollefsen
Amber Pike
Estelle Son

Violin 2

Elija Carricaburu, principal
Lily Slaton Barker
Elena Kamel
Sophie Lee
Ninan Rachel
Yohei Fujimoto
Benjamin Fischer
Kyla Potter

Viola

Claire Mahoney, principal
Rachael Shaw-Rosenbaum
Carissa Lacy
Ella Duprow
Aieleen Kim
Charles Panigeo
Lucie Imamoto
Janpal LaChapelle
Sarah Wolski
Aaron Jenkins
Edward Hazelton

Cello

Andrew Bozone, principal
Esen Falskow
Heather Kim
Averyl Cobb
John Walatka
Alexander Daskalos
Amaya Reid
Michelle Turchetto

Bass

Myah Precie, principal
Wayne Koelsch
Cailey Winn
Spencer Deberard
Mark Von Lührte

Flute

Yu-Jin Choi, principal
Reese Gasque
Lara Searcy

Oboe

Antonia Barela, principal
Hriana Bowie
Lisa Elconin

Clarinet

Nicole Rieser, principal
Grey Sato
Takuma Inoue

Bassoon

Jenna Morris, principal
Emma Flodin

Horn

Emma Thomas, principal
Abby Webster
Kieran Kauffman

Trumpet

William Binnian, principal
Sabastien Libbrecht

Trombone

Kohlby Vierthaler, principal
Drew Cochran

Tuba

Zachary Williams, principal

Percussion

Bailey Egan, principal
Jin Chin

Harp

Andrea Weatherby, principal

Leave of Absences

Kiya Gates, cello
Anna Kendall, cello

Anchorage Youth Philharmonic Roster

Violin 1

Alice Imamoto, principal
Abby Carothers
Luke Howe
Shreya Sujith
Emily Shem
Naomi Taylor
Kristoff Finley

Violin 2

Carmen Gordon-Rein, principal
Katherine Pugh
Carlos Keppers
Ella Flood
Gavin Starck
Joseph Hwang
Hannah Nelson
Leo McNicholas

Viola

Burke Croft, principal
Hannah de Leon

Cello

Sara Wong, principal
Daniel Cabrera
Toren Lawley
Jasmyn Bednar
William Bittner
Lucas Ruda

Bass

Trinity Heine, principal

Flute

Sara Inoue, principal
Esther Cho

Clarinet

Beck Haywood, principal
Harlie Lewallen
Kristina Yu
Aspen Koehler

Bassoon

Kaitlyn Paculba, principal

Trumpet

Hudson Taylor, principal

Trombone

Cameron Lowther, principal

Harp

Sydney Winn, principal

Leave Of Absence

Maddie Frieser, viola

Unlocking Alaska's Energy Resources

ConocoPhillips
Alaska



Generations: Unity through Music

Anchorage Youth Philharmonic
Tevya Robbins, conductor

Song Without Words Gustav Holst
arr. Roy Phillippe

Hatikva (from “Munich”) Traditional
arr. John Williams

The Chronicles of Narnia: The Lion, The Witch and the Wardrobe ... Gregson-Williams & Barton
arr. Bulla

Anchorage Youth Symphony
Linn Weeda, conductor

Suite from *The Tale of Tsar Saltan* op. 57 Nicolai Rimsky-Korsakov

I. Introduction to Act 1: *The Tsar’s Departure and Farewell*
III. Introduction to Act 4: *The Three Wonders*

Hungarian Rhapsody No. 2 Franz Liszt
arr. Muller-Berghaus

~~~~~ *intermission* ~~~~~

***Anchorage Youth Philharmonic and Anchorage Youth Symphony  
Anchorage Concert Chorus  
Grant Cochran, conductor***

**Gloria** ..... Francis Poulenc

Mari Hahn, *soprano*

- I. Gloria in excelsis
- II. Laudamus te
- III. Domine Deus
- IV. Domine Fili unigenite
- V. Domine Deus
- VI. Qui sedes

**Gloria from ‘Messe di Gloria’** ..... Giacomo Puccini

Mari Hahn, *soprano*

***Program notes by Linn Weeda***

**Song Without Words from *Second Suite for Military Band***

Gustav Holst

Born September 21, 1874 in Cheltenham, England. Died May 25, 1934 in London. Composed in 1911. First performance 1922.

Like many composers of his era, Gustav Holst took an intense interest in the folk songs of Britain. Folk song permeates many of his compositions, none more so than his two suites for Military Band. The less frequently performed Second Suite includes this lovely melody, derived from the folk song “I’ll Love My Love.”

**Hatikva (The Hope) (from “Munich”)**

Traditional, arr. John Williams

Born in February 8, 1932 in Floral Park, New York

The 2005 Stephen Spielberg film *Munich* tells the story of the infamous 1972 Palestinian attack and murder of eleven Israeli athletes at the Munich Olympics, and the subsequent retaliation by the Israeli government. The film garnered critical claim and worldwide success. It was nominated for numerous awards, as was its sound track, written by Spielberg’s longtime collaborator John Williams. This excerpt from the film score is a beautiful setting of the national anthem of Israel, Hatikva.

## **The Chronicles of Narnia: The Lion, the Witch and the Wardrobe**

Harry Gregson-Williams & Stephen Barton

Born December 13, 1961 in England. Movie released in 2005.

The music you will hear tonight is drawn from the movie *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* that is the first adaptation of C.S. Lewis's epic series of fantasies. The plot revolves around four children evacuated from the London Blitz during World War II; after finding a wardrobe they are led to the fantasy world of Narnia. They ally with the lion against the forces of the White Witch. Harry Gregson-Williams is a prominent English film composer whose credits include the Shrek movies, Wolverine, X-Men, as well as numerous soundtracks for video games. Stephen Barton is a British film composer who has collaborated on many film projects – most notably with Gregson-Williams on the Narnia films.

## **Suite from the opera, *The Tale of the Tsar Saltan* op. 57**

Nicolai Rimsky-Korsakov

Born March 6, 1844, in Tikhvin, Russia, died June 8, 1908, in Lyubensk, near Luga, Russia.

Composed 1899-1900. Orchestra suite fashioned in 1903. First performance of complete opera in Moscow on November 3, 1900, Mikhail Ippolitov-Ivanov conducting.

To those of us who speak English as our principal language, Shakespeare is the model of brilliance and astonishing breadth of language. To a German, Goethe is fundamental to understanding German culture. For Russians, Aleksandr Pushkin is the father of Russian literature. His influence extends into every aspect of the Russian character.

Like Goethe and Shakespeare, many composers had been inspired by Pushkin's themes: the author's epic poems inspired composers such as Moussorgsky and Tchaikovsky to create some of the greatest of Russian operas.

The prolific composer Nicolai Rimsky-Korsakov also succumbed to Pushkin's influence. In addition to iconic orchestral works, Rimsky-Korsakov wrote sixteen operas. *The Tale of the Tsar Saltan* is the eleventh, and is based on Pushkin's fairy tale poem of the same name. It was written in 1899 to celebrate the centenary of the poet's birth.

The story revolves around the Tsar who wishes to marry. After choosing his bride, he sets off for war. While away, jealous sisters spread rumors that the new Tsarina has given birth to a monster so that the Tsar would reject her. The plan works and the Tsarina and her young son are thrown into the sea in a barrel.

The first of tonight's two excerpts occurs in the prologue of the opera, and depicts the Tsar heading out to war: one can imagine the celebration and hopefulness of the crowds as the procession passes. As it passes into the distance, the music too disappears into silence.

The second selection occurs during the last act and is subtitled "The Three Wonders." In the opera, after the Tsarina and the Prince are thrown into the sea, they land on the Magic Island of the Three Wonders. These three wonders are (in order of appearance in this movement): a magic squirrel who gathers acorns made of precious jewels, thirty-three brightly armored knights, and the magic swan who is transformed into the princess. Interspersed is a trumpet fanfare that is utilized by the composer throughout the work to introduce new scenes and characters, as well as setting the festive mood of the whole opera. The work ends with the whole orchestra performing an extended version of the fanfare.

## **Hungarian Rhapsody No. 2**

Franz Liszt (orchestrated by Karl Müller-Berhaus)

Born in Raiding, Hungary in 1811. Died in Bayreuth, Germany, 1886.

Composed in 1847.

Franz Liszt was born in poverty in Hungary, but by his fifth birthday it was obvious that the child had exceptional talent. He became known as a *wunderkind*, and the family moved to Paris. It was there that the young man heard the amazing violin virtuoso Paganini and realized that there was no comparable virtuoso for the piano.

He practiced over the next two years a grueling five to six hours a day, and immersed himself in literature and art. Great artists who were flocking to Paris at that time provided further inspiration: Chopin's poetic piano playing and compositions in particular were compelling.

In 1838 Liszt read of the disastrous flooding that wreaked havoc on his almost forgotten homeland. By this time in his career, he had curtailed his concertizing. The crisis brought him back to the stage, and he gave a series of charity concerts in Vienna that were to be the start of 'Lisztomania.' Concertgoers would burst into tears at his concerts, and his sweat-stained clothes – even locks of his hair from the barber – would be stolen by adoring fans.

During this time, he would relentlessly compose, expanding the boundaries of technique of the piano, of harmony, of form, and even the subject matter of music. One inspiration he drew upon was the music of his homeland: he composed nineteen rhapsodies that are based on Hungarian melodies, harmonies and rhythm of his childhood. The most popular of these is the work heard tonight.

*Hungarian Rhapsody No. 2* opens with a *Lassau* - a dark, somber and stately dance. After this slow opening section, the piece proceeds to a *Friska* that is fast and often playful.

This particular composition has often been the subject of film sound tracks and commercials. Film animators have used this work frequently: the most famous examples are a series of animations that resulted in a cutthroat competition between Warner Brothers and Hanna Barbera movie studios.

## **Gloria for Soprano, Chorus and Orchestra**

Francis Poulenc

Born in 1899 in Paris. Died in 1963 in Paris.

Composed between 1959 and 1960. First performance on January 20, 1961 by Boston Symphony Orchestra, Charles Munch conductor, Adela Addison, soprano.

*My music is my portrait.*

— Poulenc

Poulenc's father, the head of a large and successful chemical firm, was an avid music lover who insisted that his son receive a good classical education. His mother was an accomplished pianist who constantly played for him music of Mozart, Schumann, and Chopin -- delightfully, as Poulenc later recalled.

Part of a set of composers (dubbed *Les Six*), his early works reflects this group's rejection of Romanticism and Impressionism, while embracing popular music, satire, and irony. In 1936 a good friend of Poulenc's

experienced a grisly death in a car accident and it moved him to profoundly reexamine his faith. A series of religious choral works resulted that seem to both accept and question faith.

Asked by the Boston Symphony to write a choral work, Poulenc chose the Latin text of the Gloria – the second section of the Catholic Mass. He had studied Antonio Vivaldi's wonderful setting of the same text, and he imitated much of the verve from this great work. Indeed, one can hear in Poulenc's *Gloria* (especially in the second movement) some of Vivaldi's motives. The lovely soprano solos were originally composed with the famous soprano Leontyne Price in mind, although she was unable to sing the premier due to scheduling difficulties. *Gloria* would prove to be his last major work.

As Phillip Huscher writes:

*the way Poulenc marries serious musical ideals with the wit and style of Parisian café society is the essence of his unique language. His music becomes truly powerful—not just merely delectable—when it encompasses majesty and insouciance, gravity and charm, sobriety and high spirits.*

In a tribute written after Poulenc's death in 1963, the American composer Ned Rorem called Poulenc "a whole man always interlocking soul and flesh, sacred and profane."

Poulenc's style genius lies in fusing opposites into an artistic whole while maintaining a wonderful sense of melody, rhythm and color. The clearest example of this duality heard tonight is his setting of the *Laudamus te*. Its dance-hall rhythms and off-kilter text settings have always surprised those listeners who expect a more devout kind of joy. Poulenc said this movement simply reminded him of a favorite fifteenth-century fresco by Benozzo Bozzoli in Florence, in which the angels stick their tongues out at one another.

### **Gloria (from *Messa di Gloria*)**

Giacomo Puccini

Born in Lucca, Italy on December 22, 1858. Died in Brussels on November 29, 1924.

Composed in 1880. First performance of complete Mass, July 12, 1880 in Lucca. First performance of Gloria, 1878.

Puccini is justly celebrated as one of the greatest opera composers, renowned particularly for *La Bohème*, *Tosca* and *Madama Butterfly*. He was the fourth generation of a family of church musicians from Lucca in northern Italy, and held the position of town organist and *maestro di capella* at the cathedral of San Pao-lino. While he was still only eighteen he composed the setting of the "Gloria" heard tonight as part of his graduation exercise. During that same spring of 1876 he walked twenty miles from Lucca to Pisa and back for a performance of Verdi's *Aida*. Based on this experience he decided to become a composer of dramatic opera rather than liturgical music. The first complete performance of his Mass was given in 1880. It was a great success, praised by critics and public alike.

In 1951 a copy of the mass was found in Italy, and the first American performance occurred in Chicago in 1952 – its first performance since the premier 72 years earlier. Because Puccini clearly intended it to be a farewell to his association with sacred music, it was not performed again in his lifetime.

Since its publication in 1951 it has been universally known as the *Messa di Gloria*. Remarkably assured for an eighteen-year old, its style is unashamedly operatic, clearly influenced by Puccini's hero Verdi.

A real *tour de force*, the Gloria section takes up nearly half the entire mass. It is often performed as a complete work in its own right, full of rhythmic energy, soaring melodies and arresting dramatic gestures.

Here Puccini's operatic instincts are fully expressed. There are several sections, starting with the joyous opening theme that defines the movement. A dramatic tenor solo sings 'Gratias agimus' and is followed by a reprise of the 'Gloria in excelsis' theme. A truly Verdian melody is introduced by the chorus basses for 'Qui tollis'. 'Cum sancto spiritu' is set to an exuberant fugue, with the final section that combines the fugue subject with the opening 'Gloria' theme, building to a compelling climax.

### **Text and translation of the Gloria**

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris.  
Amen.

*Glory to God in the highest  
And on earth peace  
to all those of goodwill.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee glory  
for thy great.  
Lord God, Heavenly King,  
God the Father almighty.  
Lord, only begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.  
Thou who takest away the sins of the world,  
have mercy on us.  
Thou who takest away the sins of the world,  
receive our prayer.  
Thou who sittest at the right hand of the Father,  
have mercy on us.  
For thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the father.  
Amen.*





# The Anchorage Concert Chorus

*Grant Cochran, Conductor and Artistic Director;*

*Roland Rydstrom, Executive Director; Janet Carr-Campbell, Accompanist*

## **Sopranos**

Charity Austin-Grunst  
Maeve Barlow-Diemer  
Cindy Bledsoe  
Rianne Campbell  
Casey Carruth-Hinchey  
Sarah Cleary  
Jennifer Coughlin  
Lorna Cochran  
Emma Digert  
Kelly Forestal  
Catherine Gage  
Trudy Gantz  
Noel Grunwaldt  
Debra Hageman  
Anne Helzer  
Sheila Stowman-Henderson  
Sharon Higgins  
Teresa Hintze  
Andrea Hulman-Watsjold  
Kathryn Ireland  
Christine Kendrick  
Kerma Kenley  
Katy Kerris  
Oriele Kinder  
Franny Main  
Carolyn Morris †  
Lorna Morris  
Marcia Nathanson  
Renee Neufeld  
Melinda Nicholson  
Madison Nicolet-Lloyd  
Lora Nordstrom  
Kay O'Grady  
Susie Paine  
Mary Ray  
Joanna Reast  
Julie Romo  
Elizabeth Skladal  
Marie Stahl  
Sherri Sutherlin

Sharon Theroux  
Heidi Uhl  
Monte Wallace  
Natalie Ward  
Teena Woscek

## **Altos**

Amanda Aspelund  
Linda J. Bethon  
Emily Blahous  
Ruth Botstein  
Debra Bruneau  
Donna Davidson  
Kristy DeYong  
Janet Densmore  
Susan Derrera  
Barbara Digert  
Marina Donker  
Renee Downs  
Lisa Geist  
Ursula Gould  
Lou Ann Hennig  
Elizabeth Heynen  
Candace Hickel  
Dianna Hintze  
Kelly Keays  
Lauren Laichak  
Kristin Lanz  
Marilyn Lee  
Nan Magrath †  
Rebecca Maxey  
Jennifer Midthun  
Janes Ellee T.E. Mietzner  
Mary Ann Molitor  
Marshell Moy  
Jane Oakley  
Becky Oberrecht  
Lisa O'Brien  
Casey Painter  
Carrie Rader  
Lana Ramos

Katherine Rowell

Mary Kay Ryckman  
Elly Scott  
Cathie Sharp  
Jeanie Shifflett  
Diane Stanley  
Tricia Stockwell  
Lisa Terwilliger  
Emily Thatcher  
Cherie Whiteside-Remmer

## **Tenors**

Shaun Baines  
Ann Binnian  
Erin Borowski  
Dean Davidson  
Jeanette Dillon  
Kaye Dolphin  
Peter Ehrnstrom  
John Fraser  
Cynthia Schiller Geiermann  
Myles Gobeille †  
Craig Goodrich  
Henry Hedberg  
Michael Herndon  
Spencer Hodgson  
Marcus Holmquist  
John Janezich  
Eric Johnson  
Ed Kamienski  
Susan Knight  
Jim Lammie  
Phil Luce  
Kate O'Dell  
Lolly Rader  
Cathryn Simon  
Cameron Stam  
Robert Updegrove  
Jean Vreeman  
-

## **Bass**

Nicholas Alvord  
Martin Bassett  
Brian Blessington  
Alexander Boiko  
Jim Chase  
Drew Cochran  
David Crewdson  
Roger David  
Ken Diemer  
Scott Digert  
Fermen Dillon  
Brian Donnelly  
Greg Durocher  
John C. Finley  
Robert Gin  
Karl G. Hageman  
Jonathan Heynen  
Shasta Hood  
Ron Kichura  
Paul McGee Jr  
John Meyn  
Richard Newman †  
Keith Oberrecht  
James E. O'Malley  
Phillip Pletnikoff  
Steve Schaffer  
Jack Sharp  
Cappy Sotoa  
Reed Supe  
Guy Schwartz  
Tim Watson  
Mark Wohlgemuth

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† Section Leader

# Anchorage Concert Chorus Contributors:

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Steve Schaffer  
Brian Blessington

Louann Feldmann & Mike Herndon  
Kate O'Dell  
Emily Blahous  
Cindy & Mark Bledsoe  
Rianne Campbell  
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Joana Simon  
Jeff Schwartz  
Emily & Jay Thatcher  
Ben Oien  
Renee Downs  
Amanda Aspelund  
Ruth Botstein  
Rianne Campbell  
Jim Chase  
Kristy De Yong  
Kelly C. Dennis  
Susan Alexander Derrera  
Marijna Donker  
Sheila Henderson  
Spencer Hodgson  
Marilyn Lee  
Nan & Matthew Magrath  
Rebecca Maxey  
Steve McKean  
John Meyn  
Marcia Nathanson  
Richard Newman  
Kay O'Grady  
Julie Romo  
Jane Schlittler  
Jon & Joy Sharpe  
Patricia Stockwell  
Robert Updegrove  
Natalie Ward  
Tim Watson  
Mark Wohlgemuth  
Corey Loyd & Susie Paine

Aggie Rivera  
Brian Donnelly  
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Cynthia Schiller Geiermann  
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Linda J. Bethon  
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# History of the Anchorage Concert Chorus



Anchorage Concert Chorus has been a leader in Alaska's fine arts community for over 70 years! The Chorus was founded by Anchorage cultural icon Lorene Harrison as the Choir of All Faiths to perform Handel's Messiah during the 1947 Easter season. The organization gained non-profit status in 1969, and in 1992 changed its name to Anchorage Concert Chorus.

Shortly after its founding – under the direction of then-conductor Mary Hale – ACC sponsored the first Alaska Festival of Music which has become an important local organization in its own right. That era also began the Chorus' long-time association with internationally-known conductors and artists such as Robert Shaw, Gregory Hines, Judy Collins, Blake Stern, and The Chieftains, as well as featured performances on internationally-broadcast radio and television programs such as The Ed Sullivan Show, Bing Crosby's Radio Show, and A Prairie Home Companion.

In 1993, at the invitation of the Russian government, ACC performed in Moscow at Tchaikovsky Hall with the Moscow State Academic Symphony Orchestra. For over 40 years ACC has toured North America, South America, United Kingdom, Eastern and Western Europe, Australia, and New Zealand. This summer, ACC tours Italy where they will perform in St. Peter's Basilica in Rome, St. Mark's Basilica in Venice, at the opening night of Festival Ultrapadum near Milan, and at the Centro Mondo Migliore refugee community near Castelli Romani.

In addition to Mrs. Harrison and Mrs. Hale, the ACC artistic leadership is a who's who of the storied Anchorage music history: Royal Norquist, Elvera Voth, Dewey Ehling, and Jonathan Brotherton. Many of the visionary people who established Anchorage's cultural community over several decades also led and developed Anchorage Concert Chorus. Dr. Grant Cochran has been the artistic director and conductor since 1992, and tonight's show represents the Anchorage concert finale of his landmark 25th season with ACC!

Today Anchorage Concert Chorus is the largest auditioned chorus in Alaska and fosters excellence in choral music through world-class vocal performances, participation in community events, and music education. ACC is a resident company of the Alaska Center for the Performing Arts, a member of Chorus America, and routinely collaborates with Anchorage Symphony Orchestra, Alaska Youth Orchestras, Anchorage Opera, Alaska Chamber Singers, Alaska Dance Theater, Theater Artists United, and University of Alaska Anchorage's Wind Ensemble and University Singers.

Anchorage Concert Chorus continues to sponsor a performance of Handel's Messiah each year, now during the Christmas season. Next December's performance will be the 72nd Community Messiah. The orchestra-level lobby of the Alaska Center for the Performing Arts bears ACC founder Lorene Harrison's name, and the second-level reception and performance space of the Center is named for Elvera Voth.



# Sponsor A Singer:

**The conductor's podium during this landmark 25th Season is generously sponsored by Dr. Grant Cochran's mother Marlene Cochran and his mother-in-law Lorna Morris.**



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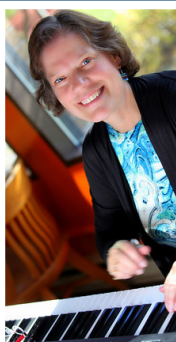
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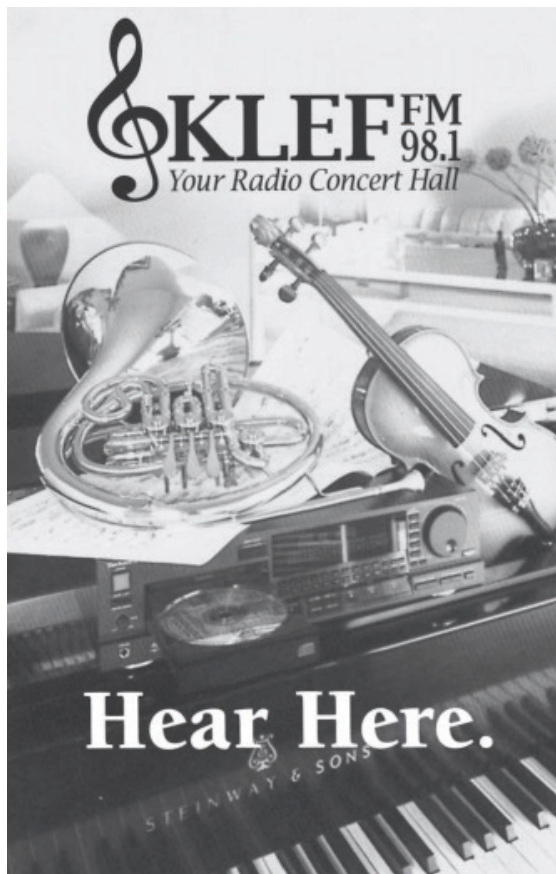


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Restrooms are located on the Street and Orchestra Levels in the Carr/Gottstein Lobby; in the Harrison Lobby, they are located on all levels. Baby changing tables are located in restrooms in both lobbies.

Coat Check is available on the street level of both the Harrison and Carr/Gottstein lobbies from October 1-May 1.

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