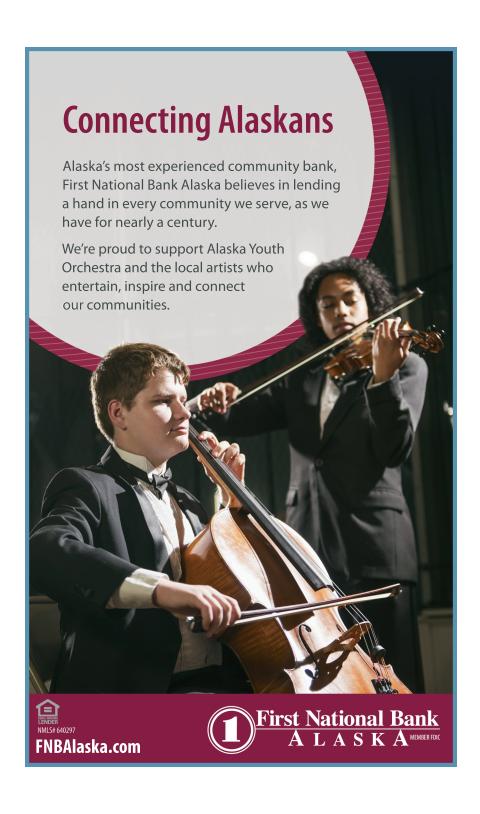


*** FEATURING ***

ANCHORAGE YOUTH SYMPHONY

With AYO Alumni Soloist Ceylon Mitchell II, Flutist Performing Carl Reinecke's Flute Concerto, Op.283 LINN WEEDA, MUSIC DIRECTOR









ALASKA YOUTH ORCHESTRAS

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I see my life in terms
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JENNIFER BUNDY-COBB

A NOTE FROM OUR BOARD PRESIDENT

Welcome to the first of our three spectacular concerts. It is my privilege to serve as this year's Board Chair of Alaska's premier youth orchestra. AYO holds a special place for me as an alumnae, so it is very exciting to come full circle and complete my journey in this volunteer capacity. I want to thank Tanguy Libbrecht who did so much for so long as the Past Board

Chair and for providing so much help during the transition of leadership. The upcoming season is going to be great and I am excited for everyone to hear what achievements are being marked.

While this is our first concert, it is not our first event. Many of you already know we were one of four recipients in this year's Mayor's Charity Ball. Thank you to the parents and board members who donated time, talent and items to this event. We are still waiting for the final tally, but I am told we are on track to receive what we expected. I would like to specifically thank Linda Ottum and Nina Bingham for working with a few of our string students who performed for the guests the night of the gala.



The role of the Board is to govern the AYO and allow Mr. Weeda to focus on the music and the experience of the students. There are many dedicated board members who have chosen to spend some time each month giving back - some of whom have kids in the orchestra and some who just wish to support our musicians develop a lifelong love of music. I would like to invite anyone else who is interested in board service to come to our monthly meetings – whatever your talents, there is a place for you.

Enjoy tonight's concert. We will see all of you in the new year!

With Gratitude

Jennifer Bundy-Cobb Board Chair, Alumnae



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DENISE BROWN-CHYTHLOOK

A NOTE FROM OUR EXECUTIVE DIRECTOR

Welcome to AYO's Fall Concert - tonight is a homecoming and a celebration!

Ceylon Mitchell II, tonight's featured soloist, was a member of Anchorage Youth Symphony not long ago. Now we get to celebrate his musical accomplishments in the first of our annual alumni solo appearances.

In addition to Ceylon's homecoming, we're also celebrating the accomplishments of our current young musicians. They have all worked very hard to be on the AYO stage. They have shown years of dedication to lessons and practicing and have made music a priority in their busy schedules. Chances are, one of them will be a future Alumni soloist!

Musical accomplishment doesn't happen without support of family, educators, and community. I am thrilled to say that Southcentral Alaska is a wonderful community for young musicians! From large-scale corporate donations, to parents who generously volunteer their time, you're making AYO a success! We use every gift, no matter the size, to support the musicians you see on stage. Thank you for supporting AYO and making musical dreams come true!

Sincerely,

Denise Brown-Chythlook, Executive Director





LINN WEEDA

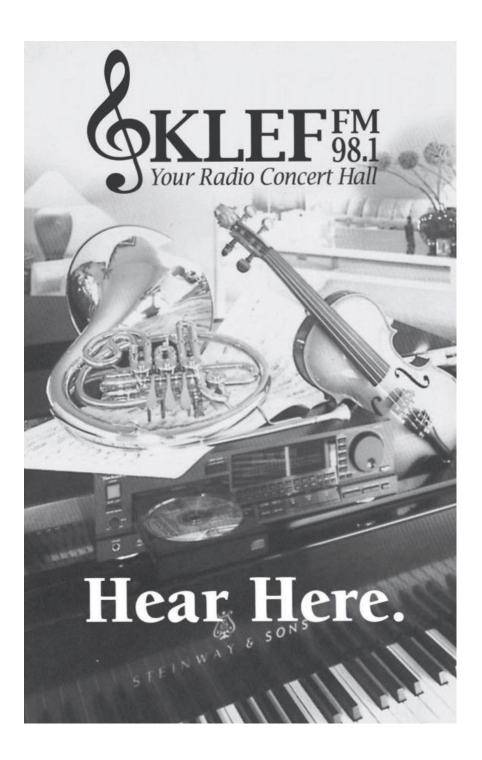
A NOTE FROM THE MUSIC DIRECTOR

It is with great pleasure that I welcome you to our new season of great music making. We have chosen both familiar classics as well as interesting new music this season. This concert is no exception-it is filled with bright and familiar music — from Bernstein's jazzy Candide Overture to Mendelssohn's famous Wedding March.

Our featured soloist, Ceylon Mitchell, is an alumnus of AYO and attended East High. I remember him well — a smart, driven and personable musician that I admired. It helps that he attended my alma mater, Boston University! In addition to other honors, he was a winner of the Anchorage Festival of Music's Young Artists competition. He immediately came to my mind when we decided to start an annual series showcasing alumni soloists with the orchestra. In addition to his work as soloist, he is visiting schools and consulting in his area of expertise, marketing. I can't think of a better person to help kick off this program!

Happy listening!

Linn Weeda, Music Director, Alaska Youth Orchestras





ANCHORAGE YOUTH SYMPHONY CONDUCTOR

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.

"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."

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.



CEYLON NARVELLE MITCHELL II

MUSIC ENTREPRENEUR EDUCATOR AND ARTS ADMINISTRATOR

Ceylon Narvelle Mitchell II is a music entrepreneur, educator, and arts administrator in the Washington D.C. metropolitan area. Originally from Anchorage, Alaska and a graduate of East Anchorage High School, he earned a Master of Music Education degree from Boston University and a Master of Music Performance degree from the University of Maryland, in addition to a Graduate Certificate in Multimedia Journalism. Recent achievements include the National Music Festival Symphony Orchestra, the Young Alaskan Artist Award, and the 2018 Prince George's



Forty UNDER 40 Awardee in Arts & Humanities. Ceylon's mission is keeping classical music alive, authentic, and accessible.

An active freelance artist, Ceylon is the co-founder, flutist, and media manager of Potomac Winds, a chamber music collective. Described by the University of Maryland as "magnificent, deeply moving, and a model of alumni pride," the ensemble is committed to promoting woodwind chamber music as a virtuosic medium through engaging performances of the highest level of artistic expression. As a music educator, Ceylon maintains a private studio in Maryland and serves as the Potomac Valley Youth Orchestra flute choir conductor. He previously served as a teaching artist with the Boston Flute Academy and as the director of the Boston University Flute Ensemble.

Ceylon also supports performing artists and arts organizations with digital media strategy and content as a private consultant and founder of M3 Music Media Marketing, a multimedia organization. Tailored services include photography, videography, design, and social media consulting. Recent clients include The Clarice, Capitol Hill Jazz Foundation, the Arts & Humanities Council of Montgomery County, the Anchorage Festival of Music, and numerous individual artists. Ceylon seeks to equip and empower his fellow performing artists for artistic and marketing success in a 21st century landscape.

Previous mentors include Professor Leah Arsenault, Dr. William Montgomery, Professor Linda Toote, Dr. Carmen Lemoine, and Sharon Nowak of Anchorage, Alaska, his first flute teacher. Additionally, Ceylon has performed in masterclasses for professional flutists such as Aaron Goldman, Marina Piccinini, Sir James Galway, Paul Edmund-Davies, Trevor Wye, and Marianne Gedigian. He remains grateful to the entire Anchorage music community for preparing him for a promising career in the arts with encouragement and inspiration. Ceylon currently resides in Maryland with his fiancé, whom he will wed in March 2019.

:: A L A S K A Y O U T H O R C H E S T R A S :: S E N I O R P R O F I L E S ::



SENIOR PROFILE

AMBER PIKE

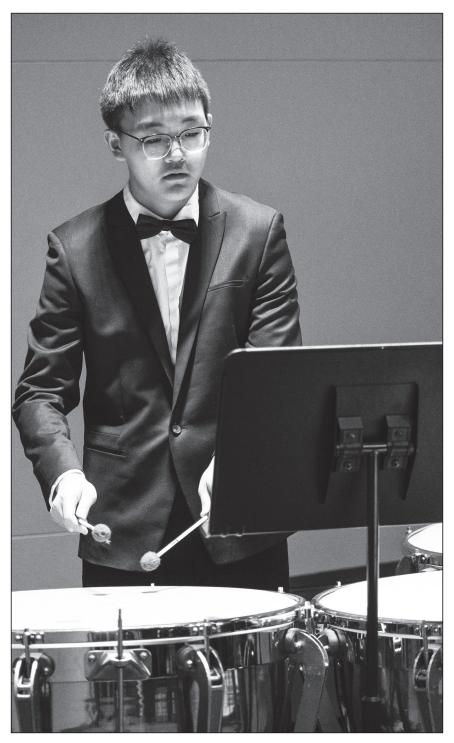
SCHOOL: Chugiak High School **INSTRUMENT:** Violin

Amber Pike is a senior at Chugiak High School and has played the violin with AYO for all 4 years of high school. Her musical accomplishments include being named concertmaster of the 2018 Honors Performance Series Orchestra which performed in the Sydney Opera House, Sydney, Australia. She's also been accepted into Interlochen Arts program and Idyllwild. Amber plans to attend college and pursue her dream of studying to become a conductor.

Amber says she enjoyed being exposed to a variety of exciting and challenging music in AYO. She also wants to thank Nina Bingham, her private teacher. "THANK YOU FOR EVERYTHING!" said Amber. "You have been an absolute inspiration to me ever since I met you, and I am extremely thankful for you. Thank you, Mom and Dad, for always being my number one supporters. I love you!"



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Bob Amos: Big Ears, Big Heart

Thoughts of Linn Weeda, AYO Music Director

We are dedicating our season to someone who was important to the Youth Symphony, Bob Amos. Bob's association with the Youth Symphony extended back almost 40 years, to when he first arrived in Anchorage.

I knew Bob from my high school years on. I was nuts about music — especially orchestral music. He encouraged me to audition for the Youth Symphony. Bob liked the group because it combined two things he cared deeply about—music and young people.

Bob had the unusual ability to run into me nearly every time I visited home. On one of those visits he mentioned that AYS and ACC conductor Dewey Ehling might retire, and it might be a good time for me to return to Alaska. I took his advice and it paid off wonderfully! Bob maintained his connection with the Youth Symphony, recording all of our concerts, going on many of our tours, and serving on the board for many years.

Bob taught me how to hear 'underneath' the music. He had what we musicians call 'big ears' - he heard music knowledgeably. We would often compare different conductors on the same piece. Right to the end, he sent me YouTube links he thought I might find insightful. He was invariably correct.

Bob was a valued advisor. Bob brilliantly chronicled two generations of great music making. Bob was a teacher that students remember fondly. Bob was kind.

Bob Amos was my friend.





Alaska Youth Orchestras

Linn Weeda, Music Director

Fall Concert November 27, 2018 at 7:00PM Alaska Center for the Performing Arts, Discovery Theater

Program

Leonard Bernstei	Overture to Candide
Alexander Borod IV.	nAlexander Borodin Finale: Allegro
Edvard Grieg I. II. III. IV.	Peer Gynt Suite No. 1, op. 46 Morning Mood Death of Åse Anitra's Dance In the Hall of the Mountain King

INTERMISSION

Carl Beinecke	.Concerto for Flute and Orchestra in D major, op. 283

Allegro molto moderato

II. Lento e mesto

III. Finale: Moderato

Ceylon Mitchell, flute

Antonín Dvořák......Slavonic Dances, op. 46

No. 8 in G minor

No. 1 in C major

II. No. 6 in D major

III.

Felix Mendelssohn......Wedding March from A Midsummer Night's Dream, op. 61

Audio recordings of this concert available. Email surrealstudiosak@gmail.com to order.





ANCHORAGE YOUTH SYMPHONY MUSICIANS

VIOLIN 1

Gabriel Gullett, concertmaster
Lily SlatonBarker
Elijah Carricaburu
Alison Royce
Jose Abdelnoor
Luis Munoz
Sophie Lee
Shreya Sujith
Carmen Gordon-Rein
Carlos Keppers
Luke Howe
Katherine Pugh

VIOLIN 2

Ella Chythlook, principal
Robert Calivo
Alice Imamoto
Amber Pike
Abby Carothers
Penelope Hobbie
Emily Shem
Brogan Vos
Kalen Richardson
Rachel Ninan
Lillian Bleeker
Ella Flood

VIOLA

Joseph Hwang

Claire Mahoney, principal
Rachael Shaw-Rosenbaum
Keola Tabisola
Hannah Nelson
Charles Panigeo
Allie Livermont
Annie Couey
Kameron Potter

CELLO

Heather Kim, principal
Sara Wong, principal
Isabelle "Katt" Harris
Isaac Backa
Averyl Cobb
Elliot Lippy
Owen Williams
Hannah Goldman
Jasmyn Bednar
Cassie Welch

BASS

Wayne Koelsch, *principal*Cailey Winn
Mark von Luhrte
Casandra LeBlanc

FLUTE

Lara Searcy, *principal*Angela Yun
Sara Inoue
Alex Westervelt
Ceyda Ertekin

OBOE

Antonia Barela, *principal*Hriana Bowie
Anita Koelsch
Lisa Elconin

CLARINET

Nicole Rieser, principal Takuma Inoue Beck Haywood Kristina Yu Piper Spiro Kody Calaustro

BASSOON

Emma Flodin, *principal* Xavier Libbrecht Kaitlyn Paculba

HORN

Shockley Searcy, principal

TRUMPET

Esther Shore, *principal*Lucas Devon
Hudson Taylor

TROMBONE

Eric Rueb, *principal*Kohlby Vierthaler
Brooke Nichols
Cameron Lowther

TUBA

Zachary Williams, *principal*Micah Brown

PERCUSSION

Chance Williams, *principal* Ethan Zawodny

HARP

Andrea Weatherby, principal

LEAVE OF ABSENCE

Collyn Kim, *violin* Bradley Beals, *violin* Autumn Kirkpatrick, *bass*

GUEST MUSICIANS

Erik Oder, *Horn*Lupe Marroquin, *Horn*Lauralynn Rader, *Horn*Brady Byers, *Percussion*Kade Bissell, *Percussion*



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Overture to Candide

Leonard Bernstein

Born in Boston, MA in 1918. Died in New York City in 1990.

Show composed and premiered in 1956. Full orchestra version of overture composed and premiered in 1957, composer conducting.

Born 100 years ago this year, and one of the leading musicians in American history, Leonard Bernstein was the first native-born American to be named conductor of a major American symphony orchestra. He was the composer of wildly successful works – including the musicals West Side Story, On the Town (with its signature tune "New York, New York"), numerous film scores (*On the Waterfront*), and concert works (*Fancy Free, Mass,* and three symphonies).

Candide is a stage work based on Voltaire's satiric novel of the same name. Its premier was unsuccessful and was soon withdrawn, principally because its approach is operatic (with all of the emotion associated with the genre) while being ironic and detached in feeling. Two revivals of the reworked production in 1974 and 1982 were equally unsuccessful.

Whatever the fate of the show, the brilliant and vivacious overture became established in the repertoire. Bernstein's flair for writing memorable yet quirky tunes is most prominent here – for instance, a tune heard first in the violas is in the untraditional meter of seven. Rhythmic zest and brilliant orchestration are the hallmarks of this brief, jazzy, and infectious score.



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Symphony No. 2 in B minor

Alexander Borodin

Born in St. Petersburg; November 12, 1833. Died St. Petersburg; February 27, 1887

Composed 1869-1877. Revised 1878-1879. Premiered on March 10, 1877 in St. Petersburg, conducted by Eduard Napravnik; the more lightly scored revision in which it is now known had its premiere under Rimsky-Korsakov's baton on March 4, 1879

Nearly a century ago Sir Henry Hadow said of Alexander Borodin that "No musician has ever claimed immortality with so slender an offering". His purely orchestral catalogue comprises just four works: two symphonies, an uncompleted third one, and the "musical picture" *In Central Asia*. Yet with the Second Symphony he created what the English conductor David Lloyd-Jones has described as "one of the boldest and most colorful symphonies of the 19th century . . . movements of contrasting mood, color and tempo that nevertheless form a whole with an underlying unity."

Russia at the end of the last century was just finding its musical voice, based not on models of other countries but on its own language and folklore. Professional organizations, educational institutions or composers were scarce in Russia early in the 1800's. Indeed, some of the most famous composers of this era in Russia had other jobs: for instance, Moussorgsky was a government bureaucrat and Rimsky-Korsakov was a Naval officer. Alexander Borodin was a world-famous chemistry professor (he invented the nitrometer) and distinguished physician who helped create the School of Medicine for Women in St. Petersburg. Indeed, when the Soviet government finally got around to erecting a monument to Borodin, it was to honor his scientific and medical contributions and not to his music.

Borodin was an illegitimate child of a nobleman who was raised by a family of serfs. Early on it was discovered that he had a precocious intellect. Borodin was industrious, hard-working and modest. Music was very important part of his life - his free time was spent playing cello (on which he was a very fine performer) and later composing. He dubbed himself a "Sunday" composer finding time only to compose on vacations or while he was sick: instead of wishing him well, his friends jokingly hoped for ill health so that he could concentrate on his composition! His most famous work is the Symphony heard tonight. The work took over eight years to complete: the final push for finishing this composition was a severe leg inflammation he sustained which gave him the time to compose.

The Russian journalist Stasov wrote that in this symphony the composer "...was haunted ... by the picture of feudal Russia, and he tried to paint it in his music." Stasov reported that Borodin had specific images in mind when composing this work: the final movement featured approximations of the sounds of ancient instruments at a hero's banquet. Borodin's fellow composer Mussorgsky wrote that "The strength of a lion is in this Symphony ... it should be called the 'Slavonic Heroic Symphony."



Peer Gynt Suite No. 1, op. 46

Edvard Grieg

Born in Bergen, Norway in 1843. Died in Bergen in 1907. Composed in 1874. Suite No. 1 was extracted by the composer in 1888.

Isben's Peer Gynt (1867) is one of the great plays of Norwegian literature. It tells the highly moralistic story of Peer Gynt as he travels from the mountains of Norway to the desert in Northern Africa. The play anticipates many theatrical innovations: a disregard for reality, a freedom from time, and stage techniques that only could be fully realized in the cinema that had yet to be invented.

In 1874 Grieg was at the height of his career. As Norway's greatest composer Isben asked Grieg to compose music for entre-actes, scene changes, choruses, and songs. In some ninety minutes of music, Grieg utilized Norwegian fiddle music along with composed works. In 1888 (and later in 1891) he extracted two suites for concert performance.

The music from the first suite contains some of the most famous symphonic works from the nineteenth century. It opens with "Morning Mood" which is the prelude to the fourth act and depicts morning in the desert. The second movement depicts the death of a peasant woman, Ase. The third movement is a dance of a young girl, and final movement — *In the Hall of the Mountain King* — was originally a choral work in the play. In a dream Peer enters the troll's Mountain Hall. As Grieg writes: "There is a great crowd of troll courtiers, gnomes and goblins. The king of the trolls sits on his throne, with crown and scepter, surrounded



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by his children and relatives. Peer Gynt stands before him. There is a tremendous uproar in the hall." The trolls sing of wanting to harm Peer, describing in detail how they will do it. The music reflects this fury: starting slowly, the work is one long *accelerando* to the frenzied ending.

Flute Concerto, op. 283

Carl Reinecke

Born in Altona (near Hamburg), June 23, 1841. Died in Leipzig, March 10, 1910. Composed in 1908. First performance, March 15, 1909 in Leipzig, Maximilian Schwedler soloist.

A versatile and respected conductor, pianist, teacher and administrator in his lifetime, Carl Reinecke also composed prolifically, particularly after his retirement as director of the Leipzig conservatory in 1895. For the next 14 years he wrote some 300 works in virtually every form — several operas, four symphonies and many concerti. The flute concerto heard tonight is the last concerto he wrote.

This work was dedicated to the flutist Maximilian Schwedler (1853-1940) who gave its premier. Schwedler was both principal flute of the Leipzig Gewandhaus Orchestra (where the composer was the long-time director), and taught at the Leipzig Conservatory from 1908.

This lovely, three movement work shows the composer's absolute mastery of orchestral texture, as well as a complete knowledge of the flute.

Slavonic Dances, op. 46

No. 1 in C major (Furiant)

No. 6 in D major (Sousedská)

No. 8 in G minor (Furiant)

Antonín Dvořák

Born in Nelahozeves (near Prague), 1841. Died in Prague, 1904. Composed as a piano duet in 1878 and orchestrated in 1878. First performance December 18, 1878, in Dresden, Bernhard Gottlöber conductor

The young Dvořák had won the Emperor's Composition contest for the third time when one of the jurors on the committee — none other than the famous Johannes Brahms — recommended Dvořák to be published. Soon, Dvořák produced a suite of Slavonic Dances for piano four hands, based on Brahms' own Hungarian Dances. At the publisher's insistence, Dvořák orchestrated them. This plan worked very well — these works are still some of his most performed compositions.

These delightful and tuneful dances are all original compositions — the melodies are Dvořák's own creation. But the composer utilized the rhythms of the various ethnic dances of his native Czech countryside. The Furiant is a fast Bohemian dance in three, with shifting accents that add to its fire. The middle dance heard tonight is in the form of a Sousedská, a slow



Bohemian Dance that is in triple meter. It is closely related to the Austrian landler, which itself is the basis for the waltz.

Wedding March from A Midsummer Night's Dream, op. 61:

Felix Mendelssohn

Born in Hamburg, Germany in 1809. Died in Leipzig in 1847.

Composed in 1843. Theater production premier, October 14, 1843 in Potsdam. Concert performance premier in London, May 27, 1844, composer conducting.

The history of music can have no better example of a musical prodigy than that of Felix Mendelssohn. By the age of 17 he had composed numerous and masterly symphonies,

The Anchorage Festival of Music Congratulates

Ceylon Mitchell II

2014 Young Alaskan Artist

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Medieval ballads, airs, and dances Sunday, Sept. 30, 2018 4:00 PM Alaska Airmen Association Building On Lake Hood

A Baroque Slumber Party

Music for the 17th and 18th century household Saturday, March 30, 2019 7:00 PM Private home

Tickets available at CenterTix.com or by calling 263-ARTS.



songs, and most likely his most famous work, the *Overture to A Midsummer Night's Dream*. His rise in the musical world was fabulously rapid, and like Mozart - a prodigy with whom he is most often compared - his life was short-lived.

In 1842 Mendelssohn was asked by the King of Prussia to organize and direct the musical activities in Berlin. The composer was unhappy in Berlin where he was under appreciated by musicians and critics. Eventually he was released from his duties and returned to his home in Leipzig, where he had made the Leipzig Gewandhaus Orchestra into an internationally renowned ensemble. While in Berlin the King commissioned Mendelssohn to compose works for the theater. Mendelssohn turned to Shakespeare's play *A Midsummer Night's Dream* for which he had composed his now famous overture some 20 years earlier. He completed twelve numbers - ent'ractes, songs, choruses and the like. In addition to the overture, three movements comprise the most famous of these pieces: the Scherzo, Nocturne and Wedding March.

In the play, this march forms the introduction before the fifth act, where the royal marriage and that of the two young couples takes place. The Wedding March is so very familiar to listeners: thousands – even millions – of couples have walked down the wedding aisle using this music (or Wagner's equally familiar march from *Lohengrin*). Because of our familiarity with this music, we can miss its ingenuities and delightful details. For instance, trumpets open with a fanfare in C major – yet the orchestra enters with chords *not* in that key! Another example is the wonderful middle section in two parts that offers a lyrical respite from the noisier music. Joyousness and good humor permeate this remarkable composition.



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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



:: A L A S K A Y O U T H O B C H F S T B A S :: H I S T O B Y ::



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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PATRON INFORMATION

EMERGENCY

Fire Exits: There are numerous, convenient and clearly marked fire exits from all areas of the Center. Note the nearest exit as you take your seat. In case of emergency, the ushers will direct an

Emergency Calls: (during performances) 263-2965. Please leave the following information in order to be contacted in the facility: the event, theatre, seat number, and name

First Aid: Contact the nearest usher.

Children: It is strongly recommended that children under 6 years of age not be brought to the theatre except for family events specifically described as such by the performing organization. In any event, all patrons, including children and babies, must have a ticket for admittance.

Latecomers will not be seated until an appropriate break in the performance, as determined by the presenting organization.

Cameras and Recording Equipment: The taking of photographs or the use of any audio or video recording device is strictly prohibited in the theatres unless permission is granted by the promoter.

Pagers, Alarm Watches, and Cellular Phones: Please silence your pagers, digital watch alarm and cellular telephones before the performance begins

Smoking is permitted outside the building only. Smoking including use of an electronic smoking device is prohibited within 20 feet of each entrance per (AO 2006-86(S) and Alaska Statute 18.35.300 prohibits smoking in public indoor places.

Bottled water, purchased from the concessionaire or vending machines, is permitted in the theatres. Generally, food and beverages are not allowed in the theatres unless otherwise advertised

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 on Street level of the Lorene Harrison Lobby & Orchestra level of the Carr-Gottstein Lobby.

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

Accessible Services Program. The Alaska Center for the Performing Arts has an Accessible Services Program to better serve patrons who experience disabilities. It is our goal to provide a fully enjoyable experience to all patrons. Through these a tully enjoyable experience to all patrons. Infrough these services, patrons with disabilities should have no hesitation in attending an event at the Alaska Center. Please call Accessible Services for best available accessible seating. For more information, contact Cindy Hamilton, Vice President, at 263-2902 (voice) or 263-2903 (TTY). A brochure about the program is available at the Center ticket office, the Center administrative office as well as from ushers.

Wheelchair Availability: Patrons may borrow a wheelchair, courtesy of the Carolyn Ramey Memorial Fund, for access to and within the theatres. Call Julie at 263-2902 or 263-2920.

Wheelchair Access is available in all theatres. Provisions are made for wheelchairs at the rear of each theatre and the front of the Atwood Concert Hall. Your advance notice to the Ticket Office is requested.

Assistance for hearing impaired. Head phones are available at the House Manager Station on Orchestra Level of the Lorene Harrison or Carr-Gottstein lobbies.

Parking is available in the Municipal Garage on 7th and G hourly parking is also available at 6th and H; the Penney's Garage on 6th and E Streets; the Fifth Avenue Mall Garage at 5th and C; State Garage on E Street & 7th, and on the street.

Personal Apparel: The Management is not responsible for personal apparel or other property of patrons. Patrons are advised

to take wraps with them whenever they leave their seats. Lost and found items may be claimed at the Center office, 8am to 5pm.

TICKETING: CenterTix.com; CenterTix is Located in the Carr-Gottstein (South) Lobby of The Alaska Center for the Performing Arts (located across the street from Humpy's).

Phone: (907) 263-ARTS (263-2787); 263-2717 (teletypewriter)

Ticketing Hours:

Call Center:

CenterTix at the Center: Mon - Fri from 9am to 5pm

Saturday from 12pm to 5pm Sunday – Closed Mon-Fri from 9am to 5pm

Saturday from 12pm to 5pm Sunday - Closed

Events: Box office is open 90 minutes prior to curtain time for ticketed events in the Center and remains open through the first intermission (or 30 minutes after curtain time if there is no

intermission) Unable to use your ticket? Call 263-ARTS (2787)

Productions at the Center employ members of I.A.T.S.E. Local 918.



ALASKA CENTER FOR THE PERFORMING ARTS MANAGEMENT

The Alaska Center for the Performing Arts Inc., a nonprofit manages the facility under contract to the Municipality of Anchorage. Administrative offices are located in the Center at 621 West 6th Avenue. Inquiries about booking the theatres should be directed to Cindy Hamilton, Vice President and Event Operations Director, 263-2919.

USHERING IN THE ARTS

"Ushering in the Arts," a project of the Alaska Center for the Performing Arts, is also supported by ConocoPhillips, First National Bank Alaska, and the ushers themselves. For more information, call Melissa Weckhorst at 263-2920.

Visit our new website at: AlaskaPAC.org See our calendar of events, purchase tickets on-line at www.CenterTix.com and much. more.



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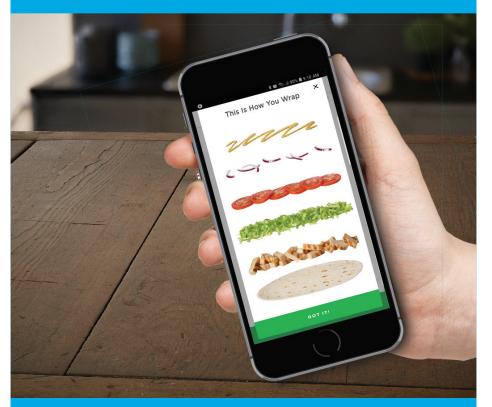
Alaska Youth Orchestras is proud to partner with North Star Behavioral Health Working together for the betterment of Alaska's youth





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THANK-YOU!

Alaska Youth Orchestras would like to sincerely thank the Atwood Foundation for their generous support!

