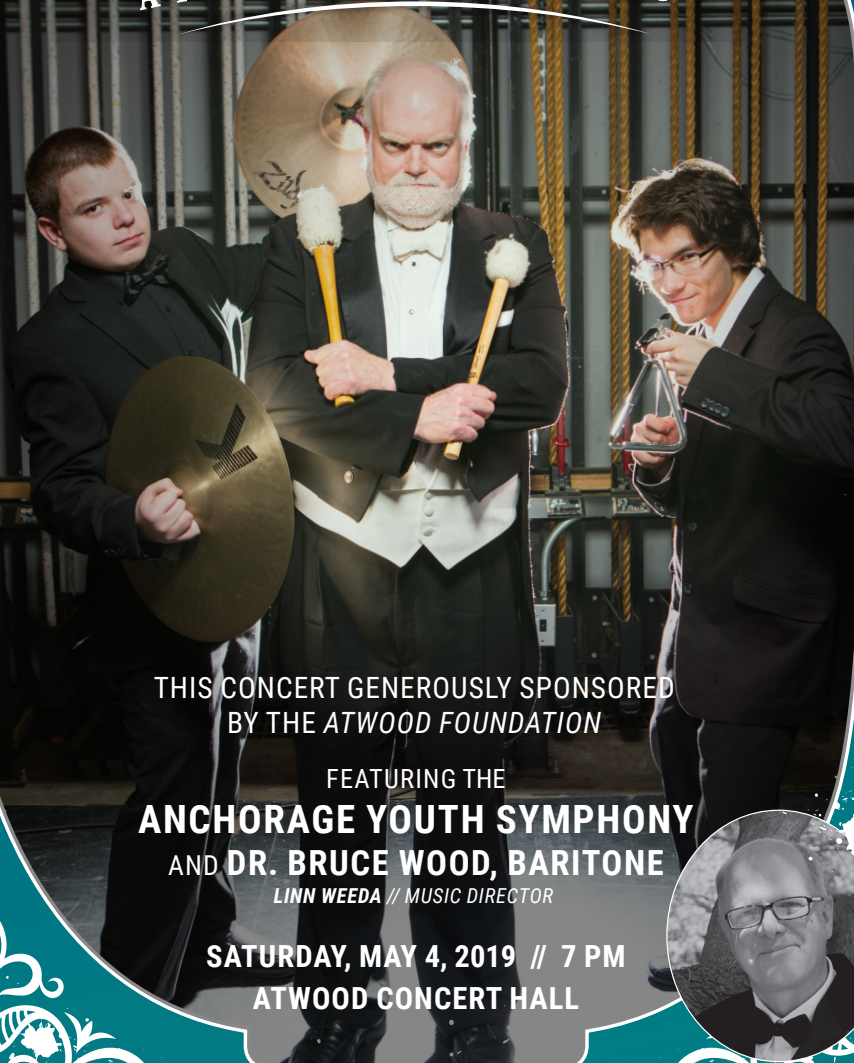


ALASKA
YOUTH
ORCHESTRAS

SPRING CONCERT

A TRIBUTE TO MUSIC EDUCATORS



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FEATURING THE
ANCHORAGE YOUTH SYMPHONY
AND **DR. BRUCE WOOD, BARITONE**

LINN WEEDA // MUSIC DIRECTOR

SATURDAY, MAY 4, 2019 // 7 PM
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Building musicianship, inspiring youth to love music, offering enriching opportunities for music performance, and creating a musical legacy to sustain the arts throughout the lives of our members and community.

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AlaskaYouthOrchestras.org

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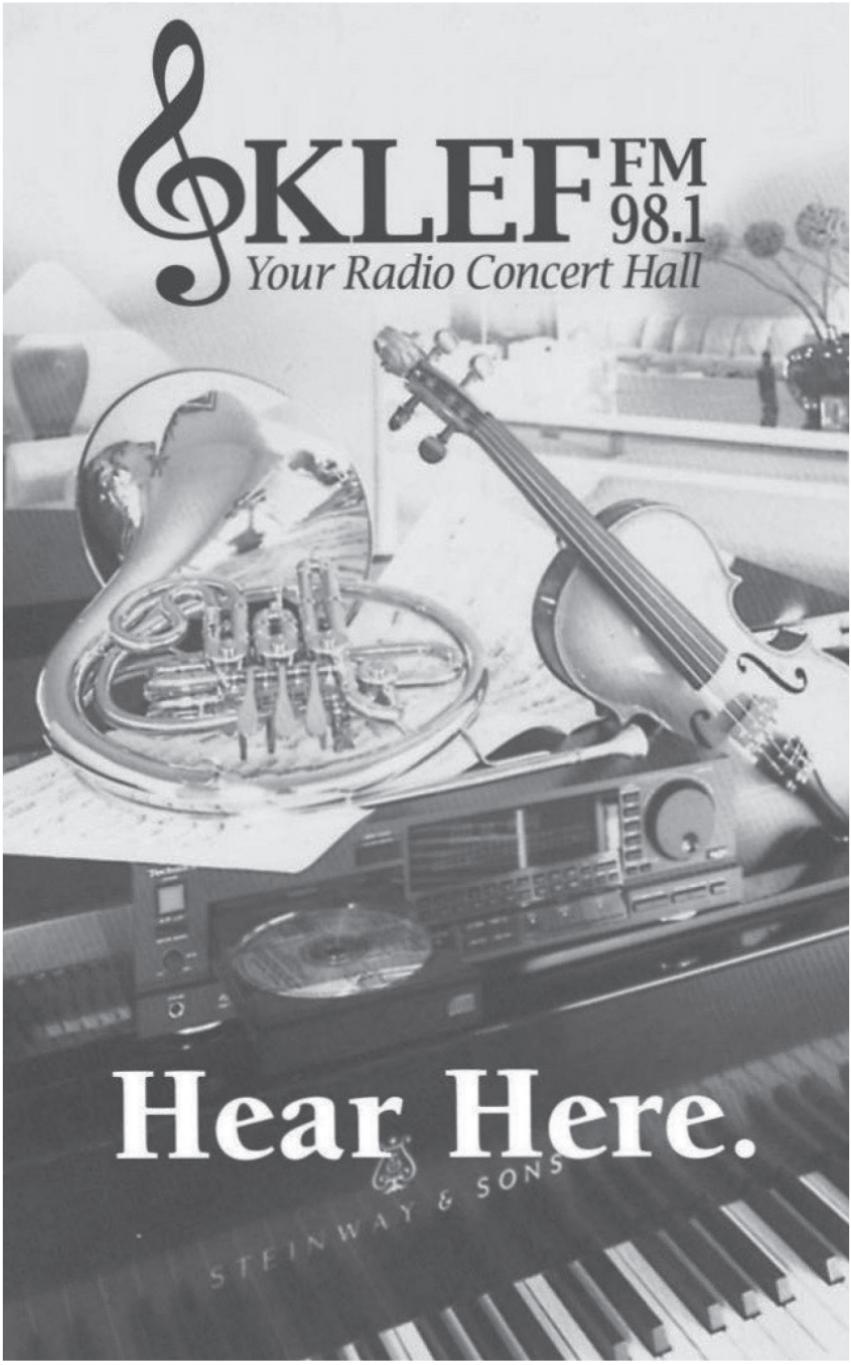
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JENNIFER BUNDY-COBB

A NOTE FROM OUR BOARD PRESIDENT

Spring has sprung and we are very excited to welcome you to our final concert of the season. We are finishing off with a bang and are so glad you decided to join us for this evening of entertainment.

As we put our eye toward summer the AYO staff and Board will take some time to relax but we also be working hard to prepare for next season. I hope to welcome everyone back next season which will be a special one as we celebrate Linn Weeda's 30th anniversary.



This season could not have been pulled off as well as it was without the support of so many people. Thank you to our wonderful staff of Denise and Zach who keep the rehearsals and gears of the organization running smoothly. Thank you to the coaches who give so much of their time and talent and Rebecca who manages the music library. And also, a big thanks for our Board and volunteers.

Look for communications over the summer about opportunities to support AYO for the upcoming season. Enjoy the concert. Good luck to anyone who is graduating and moving on and for the rest of you I look forward to seeing you next season.

May the Fourth Be With You!

With Gratitude,
Jennifer Bundy-Cobb
Board Chair, Alumnae



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DENISE BROWN-CHYTHLOOK

A NOTE FROM our Executive Director

Good evening and thank you for joining us at our 2018-19 season finale! Tonight's program is going to blow you away! It is the perfect end to a year of hard work and incredible growth – a celebration of not only the young musicians on stage, but also of the Music Educators who have impacted their lives and the lives of so many others.

This season would not have been possible without the support of our generous donors – particularly The Atwood Foundation, tonight's concert sponsor – all of which help us provide our musicians with the highest level of education possible. AYO is a small yet mighty non-profit and our ability to serve the youth of Alaska is largely based on the support our community provides.



Next season is just around the corner, in fact, auditions will take place this coming Monday and Tuesday. AYO's 2019-20 season will feature spectacular music and skilled musicians as we celebrate Maestro Linn Weeda's 30th Anniversary!

We'd love for you to be a part of everything we have planned for next season. There are so many ways, large and small, that you can invest in the next generation of Alaska's leaders by supporting AYO. Whether you're attending our concerts, donating to the scholarship fund, sponsoring a musician's chair or section, or advertising in our concert program; with your help we can make sure AYO thrives in the years to come!

Enjoy the music!,

Denise Brown-Chythlook
Executive Director



AYO Staff



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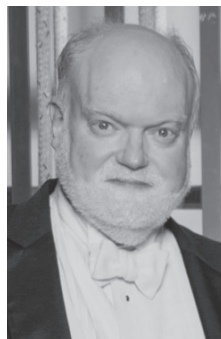
LINN WEEDA

A NOTE FROM OUR MUSIC DIRECTOR

Welcome to our final concert for the 2018-2019 Season! This year has been full of changes for the Youth Symphony that have provided a tremendous push to our growth in the future. Most importantly, we have been performing exciting works and have instituted a new series that incorporates our valued alumni as soloists.

Before we rush off to a busy summer, we will have auditions for our upcoming season, starting on May 6. Next season's program will feature a celebration of Beethoven's 250th anniversary, along with several exciting works.

Tonight, we will feature Dr. Bruce Wood as our soloist. In addition to him being a wonderful musician, he is Director of Fine Arts in the Anchorage School District. We couldn't be more pleased to have him with us.



Linn Weeda, Music Director

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The Maestro's 30th



**Join us for Alaska Youth Orchestra's
2019-2020 season as we celebrate
Linn Weeda's 30th year!
Highlights include the Maestro's
favorite pieces, exciting soloists, and
Alaska's finest youth musicians!**

AlaskaYouthOrchestras.org





LINN WEEDA

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.

*Alaska Youth Orchestras
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“Music education opens doors that help children pass from school into the world around them – a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.”

- Gerald Ford, Former President of the United States

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~Alaska Youth Orchestras



BRUCE WOOD

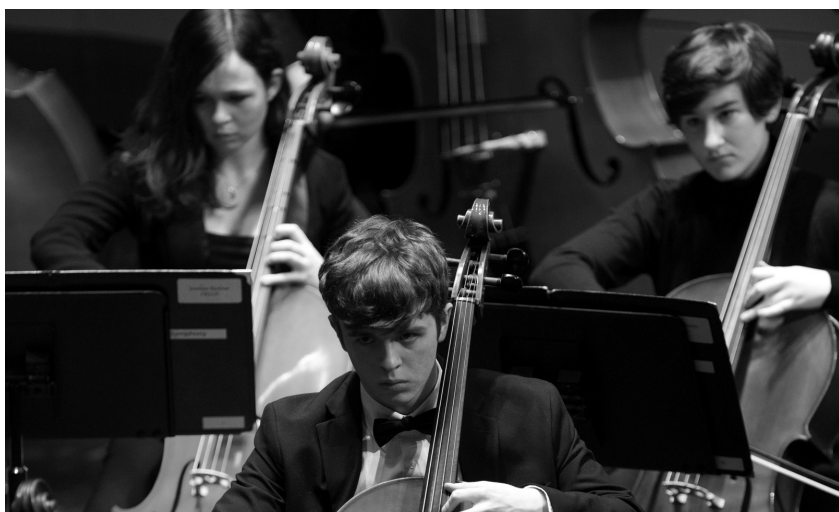
Director, Fine Arts, Anchorage School District

Dr. Bruce Wood is the Director of Fine Arts for the Anchorage School District, where he works with over two hundred colleagues to make sure forty-seven thousand students have access to the arts.

Before arriving in Alaska, Dr. Wood was Associate Professor of Music Education at Texas Tech University. Dr. Wood received his Masters and Ph. D. from the University of Wisconsin-Madison and his Bachelor's degree from Morningside College in Sioux City, Iowa.

As a singer, Dr. Wood has been featured with the Alaska Chamber Singers as bass soloist for the Brahms Requiem, Faure Requiem, Eternity Passing Over – An Arctic Requiem, Schubert Mass, and Haydn's Nelson Mass. He has been a member of the Texas-based choral ensemble, Conspirare.

Dr. Wood's writing and research has been published by the American String Teachers' Journal, Strings Magazine, and GIA publications. In addition, Dr. Wood was the founding Music Director of the Youth Orchestras of Lubbock.





ANCHORAGE YOUTH SYMPHONY

VIOLIN 1

Gabriel Gullett,
concert master
Lily SlatonBarker
Luis Muñoz
Elijah Carricaburu
Carmen Gordon-Rein
Shreya Sujith
Luke Howe
Katherine Pugh

VIOLIN 2

Alice Imamoto,
principal
Kalen Richardson
Robert Calivo
Ella Chythlook
Lillian Bleeker
Penelope Hobbie
Abby Carothers
Rachel Ninan
Emily Shem
Joseph Hwang
Bradley Beals
Brogan Vos

VIOLA

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

CELLO

Heather Kim,
co-principal
Sara Wong,
co-principal
Katt Harris
Averyl Cobb
Elliot Lippy
Owen Williams
Hannah Goldman
Jasmyn Bednar
Cassie Welch

DOUBLE BASS

Cailey Winn, principal
Wayne Koelsch
Mark von Lührte
Cassandra LeBlanc

FLUTE

Lara Searcy, principal
Angela Yun
Sara Inoue
Alex Westervelt

OBOE

Antonia Barela, principal
Hriana Bowie
Anita Koelsch
Lisa Elconin

CLARINET

Takuma Inoue, principal
Kristina Yu
Beck Haywood
Kody Calauastro

BASSOON

Emma Flodin, principal
Xavier Libbrecht
Kaitlyn Paculba

HORN

Shockley Searcy, principal

TRUMPET

Esther Shore, principal
Lucas Devon
Hudson Taylor

TROMBONE

Kohlby Vierthaler,
principal
Brooke Nichols
Cameron Lowther

TUBA

Zachary Williams,
principal
Micah Brown

PERCUSSION

Ethan Zawodny, principal
Chance Williams

HARP

Andrea Weatherby,
principal



ANCHORAGE YOUTH SYMPHONY

LINN WEEDA, MUSIC DIRECTOR

Alaska Youth Orchestras Fall Concert

Saturday, May 4 at 7:00PM

Alaska Center for the Performing Arts, Atwood Concert Hall

PROGRAM

Aaron Copland.....Old American Songs, Set One
I. The Dodger
II. Simple Gifts
III. I Bought Me A Cat

Dr. Bruce Wood, Baritone

Alexander Borodin.....Symphony No. 2 in B minor
III. Andante
IV. Finale: Allegro

Edvard Grieg.....Peer Gynt Suite No. 1, op. 46
I. Morning Mood
II. Death of Åse
III. Anitra's Dance
IV. In the Hall of the Mountain King

INTERMISSION

Bill Klemm.....Mosaique

Aaron Copland.....Old American Songs, Set Two
I. Zion's Walls
II. At the River
III. Ching-A-Ring Chaw

Dr. Bruce Wood, Baritone

Piotr Ilyich Tchaikovsky.....The Year 1812, Festival Overture
in Eb major, op. 49

Surprise Guest Soloists

This event includes smoke, strobe lights, and loud noises.



KOHLBY VIERTHALER

Kohlby Vierthaler is graduating from Steller Secondary School and has played the trombone for six, three of them with AYO. Throughout those years Kohlby has participated in All-State Band, 2017, 2018, and 2019 State Solo & Ensemble as a soloist, a member of a duet and a quartet. He also performed in the 2017, 2018, and 2019 Aurora Music Festival Honor Band. In addition to music, Kohlby enjoys hiking, biking, rock climbing, traveling, creative writing, and ultimate frisbee.



Kohlby says, "AYO gave me the experience to be both in an orchestra for the first time, and in a professional setting. In addition, the orchestra has allowed me to expand my skills beyond what is normally offered in a typical school orchestra...Without these experiences, it is unlikely I'd have such a broad perspective (on) and appreciation for music of all types." Kohlby plans to attend UAA and is undecided as to what his major will be. He wants to thank Nobuo Toba, Tevya Robbins, and Linn Weeda for helping him in his high school music career.

CAILEY WINN

Cailey Winn is graduating from South Anchorage High School after having played the double bass with the Anchorage Youth Symphony for all four years. She has also participated in All-State Orchestra and Alaska State Solo and Ensemble Music Festival all four years. This year she was principal bassist for Alaska's All-State Orchestra and played in All Northwest Orchestra in Portland, OR as well. Cailey has been on the honor roll every year of high school and has attended state and national debate competitions.



Cailey will be attending Brigham Young University to study physiology and developmental biology with the intention of eventually becoming an obstetrician. Cailey says, "Being in AYO allowed me to meet other musicians my age who shared my interest in performance. I would like to thank Jeanne Bruhn for encouraging me to push myself musically, Nathan Levine for finding cool opportunities for me to perform, and my parents for supporting me throughout the concerts and rehearsals."





WAYNE KOELSCH

Wayne Koelsch will graduate from Dimond High School after playing the double bass with the Anchorage Youth Symphony for three years. Additionally, Wayne has performed at Solo and Ensemble since 9th grade and has made it to State since 10th grade. Wayne has also been in All- State each year since 10th grade and was Principal Bassist at All-State. Wayne also enjoys cross-country running and skiing, biking, and fishing in the summer with friends and family.



"I have enjoyed the opportunity to meet musicians from other schools that I never would have otherwise. The experience of playing in an incredible orchestra has been invaluable to me, and I am proud to be able to say that I have performed some of the most famous pieces ever as a member of AYO," Wayne says.

This fall Wayne will attend the University of Alaska Fairbanks where he will study mechanical engineering, take music lessons, and play in one of the Fairbanks orchestras. Wayne thanks his private teacher, Jeanne Bruhn who he's been with since 7th grade. He would also like to thank his parents for supporting his music and particularly his mom who has accompanied him on several of his solo performances.

KEOLA TABISOLA

Keola Tabisola is graduating from Polaris K-12 after having played the viola in the Polaris Orchestra since 6th grade and playing with AYO this year. Keola also received a superior rating for State Solo and Small Ensemble playing Hummel's String Trio in G Major in 2018, as well as participating in the 2017 and 2018 All State Orchestra. Keola added musical opportunity to Polaris K-12 by leading a Chamber Intensive in 2019 with the goal of helping other students discover that music is more than "black stuff on a sheet of paper, it's a communication of concepts." In addition to music, Keola enjoys volleyball and video games.



Keola says, "AYO has definitely forced me to become a better musician, in terms of leadership capacity and communicating within the section. Additionally the orchestra exposed me to an even larger variety of composers and music that I would not have been able to experience otherwise."

Keola plans to attend UAA and play viola for life! Thank you to "my parents for always supporting my endeavors, Nina Bingham (private teacher) for fostering my growth in skill. Chris Nees (music director) for starting my journey on the viola. The artists and



faculty of ACMF (Anchorage Chamber Music Festival) for helping me realize the deeper nuances of music. My fellow musicians for (being) willing to continue to make music with me the past few years."

HUDSON TAYLOR

Hudson Taylor will graduate from Alaska Middle College School this spring after having played trumpet with AYO for the past four years. In addition to graduating with a high school diploma, Hudson will also receive an Associate of Arts degree from UAA at the same time. He is a National Merit Scholarship finalist, Presidential Scholars Program candidate, and the top ranked bowler for the Anchorage School District.



Hudson plans to attend the University of Texas at Dallas to pursue a degree in biomedical engineering with a current plan to specialize in prosthetics. He enjoys playing his trumpet, bowling, and a variety of video games. Hudson noted that he particularly enjoyed the social atmosphere of AYO.

HRIANA BOWIE

Hriana Bowie graduates this spring from Polaris K-12 with a Seal of Biliteracy in Spanish and has played oboe with AYO for the past 4 years. Additionally, Hriana has achieved the Polaris Leadership Endorsement and co-presented research on language use in the Wizard of Oz at the NWA Conference in Madison, Wisconsin. Hriana also enjoys backpacking and basketball.



"I enjoyed facing the challenges presented by the musical selections we played (in AYO) which were honestly much more interesting than anything I could have gotten from my regular high school," Hriana said. "I would like to thank Margo Sorum and Emily Weaver. They're the best!" Next fall Hriana will attend Mississippi State University where she plans to study Industrial Engineering.

TAKUMA INOUE

Takuma Inoue will graduate from Dimond High School and has played clarinet with AYO for the past 4 years. Throughout those years, Takuma has participated in ASAA All-State Band (2015- 2017), and ASAA State Solo & Ensemble where he received a superior rating for his solo in 2017 and 2018 when he also placed 2 nd in Alaska. Other accomplishments include, Quest for Excellence USA: Alaska Award, National College match Scholarship, Asian Alaskan Cultural Center Outstanding Award, AP Scholar with Honor, National Honor Society Lettering Member,





Varsity Letters in swimming and diving, and much more.

Takuma enjoys computers, triathlon, swimming, volunteering and community service, and the outdoors. "Just being in AYO has allowed me to enjoy a wide variety of music. From classical pieces to contemporary, I have been through a vast repertoire of music that has turned into experience that I may need in the future. It honestly looks pretty good on college applications and resumes and has allowed me to find a new group of friends," Takuma said. "I would like to thank Crystal Hanson, my private clarinet teacher. Not only did she help me with music, she taught me to be a better person. Every minute I spend with her during lessons is a wild ride and I would not trade that time for anything else."

This fall Takuma will attend Brown University where he has been offered a full-ride scholarship to study pre-med and plans to become a neurologist. He will also continue to study music.

ANTONIA BARELA

Antonia Barela will graduate from Mat-Su Central School this spring after playing for 5 years with AYO. Highlights during those years include a command performance at Solo & Ensemble her sophomore year, and playing in the Music Conservatory of Burgos, Spain. Antonia is also a UA Scholar and enjoys spending time with her family, reading, and listening to a wide variety of music.



Antonia plans to pursue a career in music therapy so she can help children through the healing power of music. "I would like to thank my oboe teacher Naomi Stamoolis for always encouraging me in my musical endeavors, and for providing me with the necessary musical tools to succeed in both solo and ensemble music throughout my education," Antonia said. "I would also like to thank both of my parents for always supporting me in my passion for music, and for ensuring I had all the resources I needed to be successful in all of my goals."





ANCHORAGE YOUTH ORCHESTRAS

LINN WEEDA, MUSIC DIRECTOR

Old American Songs, Set One and Two

Aaron Copland

Born in New York, 1900. Died in New York, 1990

Set 1 composed in 1950. Set 2 composed in 1952. Both sets orchestrated in 1955. Premier of orchestra version, 1955.

The premier American composer of the twentieth century, Aaron Copland had two sides to his compositional life: a populist composer interested in directly communicating the American spirit to his audiences, and a modernist who experimented with advanced compositional techniques.

By 1950, Copland's reputation was secured with the composition of his great ballets (Billy the Kid, Appalachian Spring, Rodeo), and numerous other compositions. He decided to take a break from writing his Emily Dickinson Songs and chose five American folk songs to set for voice and piano. These works proved to be so popular that he set another five songs the following year. He later orchestrated them in the version heard tonight.

We have excerpted six of the songs from the two sets. Opening our suite, The Dodger is a setting of a satiric political song from the presidential election of Grover Cleveland in 1884. Simple Gifts is the famous tune that the composer had used earlier in his Appalachian Spring and comes from the Shakers – a religious sect so named because they danced during their church services. I Bought Me a Cat is a children's song while Zion's Wall is a revivalist song. At the River is a famous hymn tune from 1865. The set concludes with Ching-A-Ring Chaw – a nonsense song prominent in the late 1800's.

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

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.

Early in Borodin's life 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. His most famous work is the Symphony heard tonight and took over eight



years to complete.

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 third movement was inspired by a legendary Slavic minstrel; the finale, features 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."

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 he was asked by the playwright 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 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.

Mosaïque

Bill Klemm

Bill Klemm writes:

Mosaïque was composed in honor of my friend and colleague at Rice University, Thomas Littman, who passed away unexpectedly in December 2010. To explain my approach to this composition is, in a way, to explain Tom.

Tom was a bit of a minimalist. An engineer by trade, he was a musician and loved



fine art. He worked as the graphic designer for the Shepherd School of Music. Tom's dedication made him well suited for editing program notes. He viewed his attention to these details as service; he loved things to be simple, elegant, and proper but he was anything but pretentious.

Tom's admirable minimalism is reflected in my approach and construction of this piece. A simple interval or two and syncopated rhythm repeat through several variations and themes. It appears as melody, counter-melody, and accompaniment. The "insistence" of these elements is quite intentional. I tried to assemble the fragmented bits as one would to create a mosaic.

I chose the French form as the title not to be pretentious, but because Tom would have enjoyed a discussion about the subtle difference between the uses of "L'Accent Tréma" and the "dieresis"

About Bill Klemm

Bill Klemm started composing music in the eighth grade while attending school in Houston, winning composition prizes from a young age. Enlisting in the United States Marine Corps, he served as a trombonist for the 2nd Marine Air Wing Band in North Carolina. After returning to the Houston area in 1991, Klemm continued his musical studies at the University of Houston's Moores School of Music where he received a degree in musical composition. He had an active career as a freelance trombonist in the Houston area, while also continuing his compositional activities. In 2017, Bill took early retirement from Rice University and relocated to the majestic South-Central Alaska where he now serves as the low brass coach for AYO.

The Year 1812, Festival Overture in Eb major, op. 49

Piotr Ilyich Tchaikovsky

Born in Votinsk, May 7, 1840. Died in St. Petersburg, Nov. 6, 1893.

Composed in 1880. First performance in Moscow August 20, 1882, Ippolit Altani conducting.

For most listeners, the background for the perennially favorite 1812 Overture is unclear: indeed, it has become a staple of Independence Day concerts in America since 1974, even though it had nothing to do with America's independence.

1812 was a traumatic year in Russia. Napoleon and his French army of over 250,000 men invaded the country in June of 1812, arriving in the outskirts of Moscow in September. The Russian army fought valiantly to avoid the invasion of Moscow but lost the Battle of Borodino with over 70,000 men dead. In defeat, the Russians abandoned and burned part of Moscow. With winter setting in and few supplies, Napoleon was forced to retreat back to France, arriving in December with his army decimated.

In 1880 a cathedral in Moscow was being constructed to commemorate the victory. Tchaikovsky was commissioned to write an overture to celebrate the consecration of the church, as well as the Tsar's twenty-fifth anniversary of his coronation. The overture was conceived with an ambitious plan that included an outdoor performance with 16 cannon



shots and the coordinated ringing of church bells throughout Moscow. It was never performed as envisioned by Tchaikovsky.

The Overture principally quotes four principal themes: a Russian hymn ("O Lord, Save Thy People") heard at the beginning; the French Marseillaise representing the invading French army; and a folk song ("By the Gates") representing the Russian people. The themes seem to fight each other throughout the composition, much as an army would. After six cannon shots, a long descending scalar passage towards the end indicates the retreating French Army. This leads to the concluding triumphant section based on the opening hymn and in the last pages of the score, the national anthem of Russia ("God Save the Tsar"), accompanied by the joyous pealing of bells and celebratory cannon shots.





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Visit www.AlaskaYouthOrchestras.org for information
on how you can become an AYO sponsor.



THE HISTORY OF ALASKA YOUTH ORCHESTRAS

The Anchorage Youth Symphony was formed in the early 1960's under the leadership of prominent local musicians and educators including Kurt Pasch, Jeanne (Ray) Bruhn, Charles Gorsuch, Marlow Thomas, Frank Pinkerton, and Dewey Ehling. Young musicians of that period were trained in the Anchorage schools and gave many concerts throughout the city.

In 1981 the Anchorage Youth Symphony Association was granted 501(c)(3) non-profit status and began operating separately from the Anchorage School District.

Linn Weeda was again engaged as the Music Director in 1992 and continues in that position, now 29 years later. In recent years the program has expanded to include coaching by local professional musicians, many who were in the youth symphony as young players.

In 2012, the organization expanded to allow for multiple performing groups and has since been known as Alaska Youth Orchestras. This expansion has included an annual recording project, a chamber music series, the formation of the Anchorage Youth Philharmonic, an alumni association, scholarships, and extensive touring.

Alaska Youth Orchestras is now a resident company of the Alaska Center for the Performing Arts and an active member of the Anchorage arts community.





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 orderly exit.

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 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:

CenterTix at the Center:

Mon – Fri from 9am to 5pm

Saturday from 12pm to 5pm

Sunday – Closed

Call Center:

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 organization, 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.



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