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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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Alaska Youth Orchestras 1689 C St. #202, Anchorage, AK 99501 AlaskaYouthOrchestras.org

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JENNIFER BUNDY-COBB

A NOTE FROM OUR BOARD PRESIDENT

Welcome back to another great season for AYO. I am privileged to be returning as the Board Chair for a second term. I am so proud of the work that we have done over the last few years and want to thank everyone who has been a part of modernizing and restructuring our organization. AYO, like so many other nonprofits in Alaska, is having to redouble our efforts to seek out new funding sources to ensure long-term sustainability and I am happy to report that our efforts are paying off and the future of AYO is very bright.



As the season kicks off the Board's fall focus has been in a few areas. We have added new Directors, each with a unique background which is allowing our organization to mature. Additionally, the new performing board members were seated recently and they have embarked on a their project which looks to be outstanding again.

This is a special season with a lot to celebrate, we received a large endowment coinciding with our music director's 30th season just to name a few. We are also trying a new fund-raising event this year, taking a break from the traditional silent auction – we hope you enjoy this and take the time to view these truly amazing works of art. Also, a special thank you to those that participated in the alumni orchestra, how amazing to see all those faces from all the years of AYO come together like you did.

Last item of note, we are trying a few new things with the calendar this season; it is a difficult task to sometimes coordinate with other music and performing conflicts (not to mention sporting and social events such as Prom). We hope that you like this new schedule and that our artists are able to attend an AYO concert without having to give something else up. To that end our final performance this year will be on Mother's Day, so please plan ahead to spend that special day with us.

Happy Holidays – here is to a wonderful winter and spring for 2020.

With Gratitude,

Jennifer Bundy-Cobb Board Chair, Alumnae



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DENISE BROWN-CHYTHLOOK

A NOTE FROM our Executive Director

Welcome to our 55th Anniversary Celebration Concert!

It is an honor to present the 84 brilliant young musicians of the 2019-2020 Anchorage Youth Symphony. They are the reason we do what we do, and nothing makes us prouder than to show them off to you whenever we get the chance.

Events like this wouldn't be possible without the support of our community. We are immeasurably grateful for Pinkerton Retirement Specialists' generous sponsorship of this weekend's events and for the newly established Frank and



Carol Pinkerton Anchorage Youth Symphony Endowment, made possible by a \$100,000 donation from Frank and Carol Pinkerton. Our board and staff are committed to creating meaningful sustainability and this is a giant leap forward to that end!

Each of you here is an important part of creating that sustainability! Half of the proceeds from today's ticket sales will go directly to increasing our new endowment. Additionally, funds raised from the PROJECT VIOLIN silent auction taking place in the lobby will be used to ensure our day to day operations continue to meet our musician's needs.

Thank you for your support! Enjoy the concert!

Sincerely

Denise Brown-Chythlook **Executive Director**

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Welcome to our first concert of the 55th season of the Anchorage Youth Symphony. We are glad you are here!

Tonight, I am particularly excited to celebrate the man who founded the Youth Symphony. Frank Pinkerton was an important visionary for the Anchorage School District where he founded the string program; to South Central Alaska through his development of summer music programs; and to Anchorage by introducing audiences to wonderful visiting artists. While his lasting legacy is the Anchorage Youth Symphony, I believe an even stronger legacy is all of the students that he influenced



Added to the pleasure of tonight's concert is the chance to hear Paul Rosenthal – another musician who had a profound impact on me. I first met him in high school and got to know his brilliant artistry during my college years. The founder of the Sitka Summer Music Festival, he has appeared with the Youth Symphony on two previous occasions.

I am a product of the Anchorage Youth Symphony. It was with this ensemble that I first played Beethoven and Handel and even an opera – all under the direction of Frank Pinkerton. I thank Mr. Pinkerton for those early chances. And the Youth Symphony profoundly thanks him for his vision and his continued commitment to youth music making.

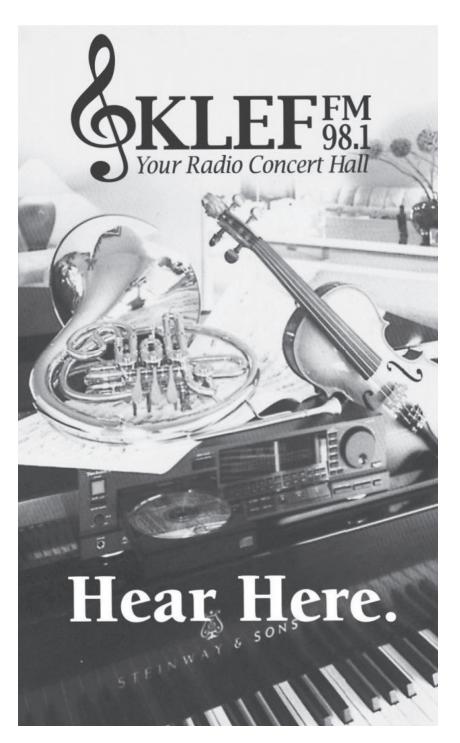
Mr. Pinkerton - Bravo!

Linn Weeda

Music Director - Alum '70-'71

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- Albert Einstein

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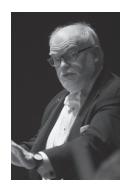
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A lifelong Alaskan, Linn Weeda received his baccalaureate from UAF, where his trumpet teacher was James Kowalsky and his conducting teacher was Gordon Wright. He received his Master's from Boston University, where he studied trumpet with Armando Ghitalla 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.





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ANCHORAGE YOUTH SYMPHONY

VIOLIN 1

Gabriel Gullett, 1st Elijah Carricaburu Lily SlatonBarker Ashley Kim Luis Munoz E Chythlook Alice Imamoto Abby Carothers Maia Brown Yeajin Namgung Mary Kim Katherine Pugh Rebekah Dunfee **Emily Shem** Luke Howe Brogan Vos

VIOLIN 2

Kalen Richardson, 1st Matthew Nagel Robert Calivo Shreya Sujith Hannah Kim Lillian Bleeker Rachel Ninan Carmen Gordon-Rein Hailey Smith Penelope Hobbie Senneca Slocombe Andrew Billings Jordan Lambert Aaron Richard Joseph Hwang **Bradley Beals**

Julian Riley

VIOLA

Rachael Shaw-Rosenbaum, 1st Keola Tahisola Richard Tikiun Alana Lim **Emilie Bieshelt** Allie Livermont Rowan Brune Claire Moreland

CELLO

Sara Wong, 1st Daniel Cabrera Elliot Lippy Isabelle Harris Averyl Cobb Josiah Verbrugge Hannah Goldman Ben Liu Sam Spanos Cassie Welch Michael Ninan Laurel Scheel Jasmyn Bednar

BASS

Casandra LeBlanc, 1st Mark von Luhrte Angelina Aneo

FLUTE

Lara Searcy, 1st Angela Yun Sara Inoue Antonia Yu

OBOE

Morgan Wilhelm, 1st Joseph Oh

CLARINET

Ali Strand, 1st Skye Li Kristina Yu

BASSOON

Xavier Libbrecht, 1st Kaitlyn Paculba Emma Flodin

HORN

Abby Webster, 1st Shockley Searcy

TRUMPET

Esther Shore, 1st Jake Altman **Fthan Howe**

TROMBONE

Brooke Nichols, 1st Alex Fratello

TUBA

Micah Brown, 1st

PERCUSSION

Justin Brentwood, 1st Lucy Nash Cade Corbin Ethan Zawodny

HARP

Andrea Weatherby, 1st Sadie Morehead

GUEST MUSICIANS

Laura-Lynn Rader, horn Lupe Marroquin, horn Bill Klemm, trombone Matt O'Conner, bass



ANCHORAGE YOUTH SYMPHONY

LINN WEEDA, MUSIC DIRECTOR

Alaska Youth Orchestras Fall Concert Saturday, December 15, 3:00 PM

Alaska Center for the Performing Arts, Atwood Concert Hall

PROGRAM

Reinhold Gliére	Russian Sailor's Dance from <i>The Red Popp</i> y	
Georges Bizet	Suite No. 1 from the opera Carmen	
INTERMISSION		
Silent Auction - PROJECT VIOLIN: The Art of Music		
Dusenbury/Drake, arr. Rosent	halBravura Variations on Alaska's Flag Song	
	Alumni Orchestra	
	Paul Rosenthal, Violin Frank Pinkerton, Conductor	
	,	
Arturo Márquez	Danzon No. 2	
	Owen Williams, Piano	



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ANCHORAGE YOUTH ORCHESTRAS

MUSIC NOTES

LINN WEEDA. MUSIC DIRECTOR

Russian Sailor's Dance from the Ballet "The Red Poppy"

Reinhold Gliére

Born in Kiev, Ukraine on January 11, 1875. Died June 23, 1956 in Moscow. Composed in 1927. First performance in June 14, 1927 at the Bolshoi Ballet in Moscow, Yuri Fayer conductor.

The Red Poppy is a three-act ballet set in the port of Kuomintang, China. Its subject is political in nature: a Soviet era ship is docked in the port where the captain notes the abuse that is suffered by the overworked Chinese workers and alleviates their plight. It was praised as the "first Soviet Ballet on a revolutionary subject".

The most famous excerpt – and the composer's most famous work – is the energetic Russian Sailor's Dance heard tonight. It is based on the popular Russian folk tune Yablochka (or Little Apple). After an introduction the theme is stated followed by twelve short and increasingly frenzied variations.

Reinhold Gliére was associated with the Soviet Union for most of his professional life, even though most of his training occurred before the Revolution of 1917. His music is conservative and well crafted, with engaging melodies, rich textures and often complex harmonies.

Suite No. 1 from Carmen

Georges Bizet Born in Paris in 1838. Died in Bougival, France 1875. Composed in 1874. Premiered in Paris (Opéra Comique) in 1875.

Most likely the most famous and loved of all operas, Carmen was Georges Bizet's last complete work: after years of chronic overwork he died some three months after the premier. At its premier in 1875 it was moderately well received by the public; critics on the other hand were savage in their condemnation.

The opera is set in Seville around 1830. The plot revolves around the passionate love of Corporal Don José for the tempestuous gypsy Carmen. He deserts the army to accompany her into the mountains to live the life of a smuggler. But Carmen tires of Don José and abandons him for the bullfighter Escamillo. In the last scene of the opera, a crazed Don José kills Carmen.

The concert suite heard tonight is one of two that Bizet made by juggling the different preludes and arias to make a coherent symphonic statement. The theme of fate runs through the opera: musically it is represented by the first music heard. This proceeds directly to the "Aragonaise" (a typical quick dance found throughout Spain) that completes the opening movement. The quietly meditative second movement that



features the flute and harp depicts the smuggler's hideout at night. The third movement is based on the first act "Seguidilla" (a type of dancing song in fast triple meter). Don José orders Carmen to be quiet; instead of obeying she sings this alluring song that captures Don José's heart. The march-like fourth movement is "Les Dragons d'Alcala" (The Soldiers of Alcala). The famous bullfighter's music completes this suite. Don José murders Carmen while this brilliant music is performed: the contrast of the loud bullfight music with the dark death of Carmen closes the opera with a heavy drama that is unforgettable.

Bravura Variations on Alaska's Flag Song

Paul Rosenthal Composed in 1983.

Renowned Alaskan violinist Paul Rosenthal has played violin since the age of three. He was educated at the Juilliard School in New York City and studied at the University of Southern California with Jascha Heifetz. Rosenthal first came to Alaska in the 1960s and became enamored of the people of Alaska. After moving here permanently in 1969 he has performed in most towns and villages in the state, is the founder of the Sitka Summer Music Festival and has served as music faculty at both the Anchorage and Fairbanks campuses of the University of Alaska.

In 1983 Rosenthal composed Bravura Variations on Alaska's Flag Song in the long tradition of performer/composers who wrote virtuosic works on patriotic tunes, folk and popular songs.

The memorable tune was composed by Elinor Dusenbury as a reaction to greatly missing Alaska upon being transferred in 1936. Setting Marie Drake's poem about the



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State's flag, Dusenbury performed it for the first time in Juneau on a return visit in 1938. The song became the official State song when statehood was granted in 1959.

Danzon No. 2

Arturo Márquez

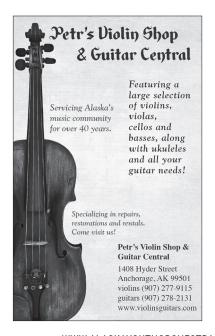
Born in Álamos, Sonora, Mexico in 1950.

Composed in 1994. First performance in 1994 in Mexico City, conducted by Francisco Savin.

The Danzon is a Cuban dance that migrated to the Veracruz region of Mexico. Derived from the English Contradance, the Danzon is a precursor to the more modern Latin American dances such as the Cha-Cha and Mambo,

Márquez commented that he visited a dance hall in the Veracruz region where he was struck by the rhythmic vitality, elegance and freshness of the dance. He has composed six Danzons for various combinations of the instruments. The Danzon No. 2 has proven to be one of the most popular orchestral works written by a Latin American composer since the 1950's. Its popularity exploded in 2007 when Gustavo Dudamel conducted the work with the Simon Bolivar Youth Orchestra on their European and American tour.

Arturo Márquez received his musical training in La Puente, California, later studying piano and music theory at the Conservatory of Music of Mexico. He has studied composition at the Taller de Composición of the Institute of Fine Arts of Mexico and privately in Paris and California. A highly awarded composer, Márquez is in high demand internationally for new works.







ALUMNI ORCHESTRA

VIOLIN 1	Nathan Harrison 1982-1985
Judith Pinkerton, 1st1965-1971	Judy Spernak-Friar 1970-1973
Daniel Perry 1979-1983	BASS
Adam Stewart 1999-2003	Zach Akins, 1st 2008-2010
Dennis Barry 1965-1970	Heidi Herbert-Lovern 2004-2008
Heather Threat 1972-1977	Jim Pinkerton 1974-1978
Dori Olson 1974-1979	
Michael Giles 1984-1987	FLUTE
Carol Howarth 1974-1980	Corinne McVee, 1st 1975-1977
	Sharon (Sturgis) Tonjes 1965-1970
VIOLIN 2	Nan Schleusner (White) 1984-1987
Dan Pinkerton, 1st 1978-1983	Nina Brudie 1978-1981
Nancy Pinkerton Gunn 1973-1977	
Jill Lerner (Irish) 1978-1984	CLARINET
Frankie Larsen 2009-2013	Garrett Grenado, 1st 2012-2015
Stacy Edgar 1978-1984	
Christine Nees (Zimmerman) 1971-1974	OBOE
Marion Kelly	James Homsley, 1st 2012-2017
Karen Tornfelt 1970-1973	
	BASSOON
VIOLA	Sarah Cheverie, 1st 2009-2014
Nina Bingham, 1st 1974-1980	Karma Threet (Fitch) 1975-1977
Gary Pinkerton 1967-1974	
Sharifa Hay 2010-2011	HORN
Nathanial Knapp 2006-2010	Michael McVee, 1st 1970-1971
CELLO	PERCUSSION
Brett Lindsay, 1st 2008-2012	Corliss Kimmel, 1st 1969-1971
Debra Fitzgerald 1968-1974	



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THE HISTORY OF ALASKA YOUTH ORCHESTRAS

The Anchorage Youth Symphony was formed in 1964 by Frank Pinkerton and has continued under the leadership of prominent local musicians and educators including Dewey Ehling, Kurt Pasch, Jeanne (Ray) Bruhn, Charles Gorsuch, Marlow Thomas, and, most recently, Linn Weeda.

In 1981 the Anchorage Youth Symphony Association began operating separately from the Anchorage School District and was granted 501(c)(3) non-profit status. Since then the organization has remained an active member of the Anchorage arts community and has been a resident company of the Alaska Center for the Performing Arts since 2011.

Linn Weeda has served as Music Director for 30 years, expanding the program to include coaching by local professional musicians, many who were in the youth symphony as young players. Additional expansion has included recording projects, chamber music programs, touring, and scholarships.



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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.

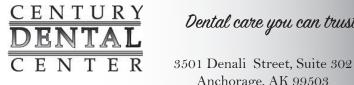
USHERING IN THE ARTS

"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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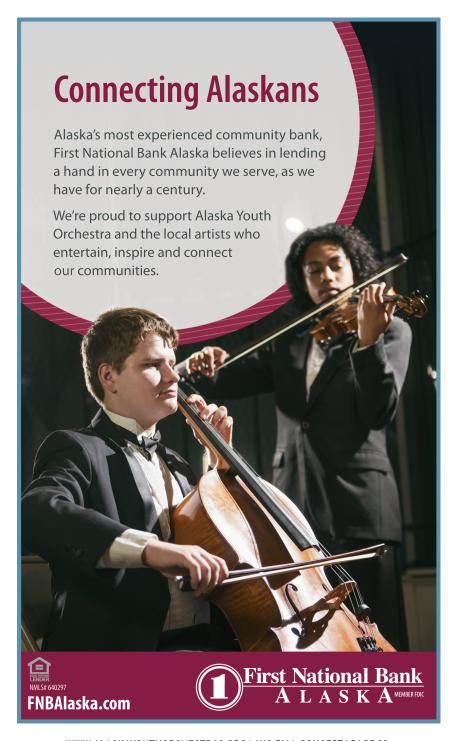
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From managing benefits and workers' comp to engaging high-quality workforces to deploying compliance strategies, Wilson Albers and Alera ConnectHR has advisors in Alaska to assist with finding solutions that fit your needs. We're proud to support the arts and culture and take great pride in our local community.



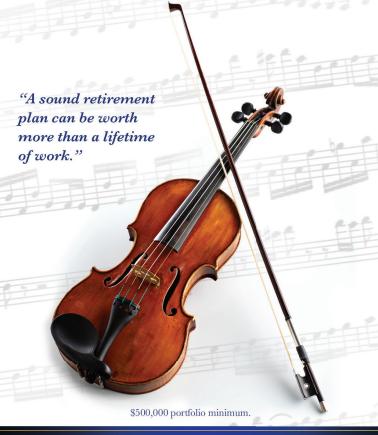




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