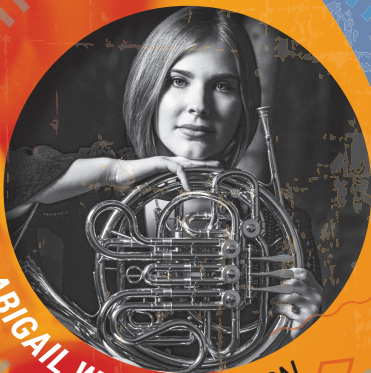


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2019-2020



ALASKA YOUTH  
ORCHESTRAS



ABIGAIL WEBSTER, HORN



HEATHER KIM, PIANO

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LINN WEEDA MUSIC DIRECTOR

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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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# JENNIFER BUNDY-COBB

A NOTE FROM OUR BOARD PRESIDENT

Spring has sprung and we are glad to have everyone back for our mid-season concert. Tonight's event is all about the performers, specifically the two soloists. We are very proud to showcase the talents of these two accomplished musicians.



I typically take some time in this note to thank the people who have been making a big difference to AYO. While many have been working hard to get tonight's performance ready for prime time, I want to take a minute to thank a group of people that don't often get recognized. The four members of our finance committee (Rhonda, Ken, Denise and April) committee have been working hard to find new and creative ways to secure funding. Because of the diligence of this group, AYO's sustainability is as bright as it has been in a long time. This accomplishment is not a small feat given our economy in Alaska.

I also want to thank the member of our Performing Director Board and their sponsor Will Lacy. Each of the members of this board takes time each month outside of rehearsal to work on important cultural aspects of AYO. The quality of work that Will and the board members provide is outstanding.

Lastly, AYO will be sponsoring a summer program – Family Summer Symphony - that will be for the whole family (at least the musicians in your family). More information will be coming throughout the spring.

Please enjoy tonight's concert and I hope you have a relaxing Spring Break.

With Gratitude,

Jennifer Bundy-Cobb  
Board Chair, Alumnae

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# DENISE BROWN-CHYTHLOOK

A NOTE FROM our Executive Director

Welcome! What a season it's been so far – and tonight is going to blow you away! Congratulation to our fantastic concerto competition winners!

AYS has some exciting developments I want to tell you about. We're forming an Alumni Committee to better connect our present musicians with our past musicians. We're also formalizing a booster to help expand our community involvement and better support our musicians' needs. If you're interested in becoming more involved with AYS, we'd love to hear from you and get you involved in one of these committees.



Auditions for our 2020-2021 season are just around the corner – May 11 and 12. There are so many more exciting opportunities we're working on for next year. I wish I could tell you about every single one of them. Suffice it to say that AYS 2020-2021 is going to be full of exciting, challenging, new, FUN programs!

Lastly, I want to encourage each of you to consider donating to our Above and Beyond Scholarship Fund. This fund provides financial support for musicians who need it in order to participate in AYS. All funds raised are matched by a couple of fantastic local donors, so every dollar is doubled. Last year we awarded around \$15,000 in scholarships and we want to do that again for 2020-2021!

Thank you for being here tonight and supporting music education and the performing arts! Enjoy the concert!

Sincerely

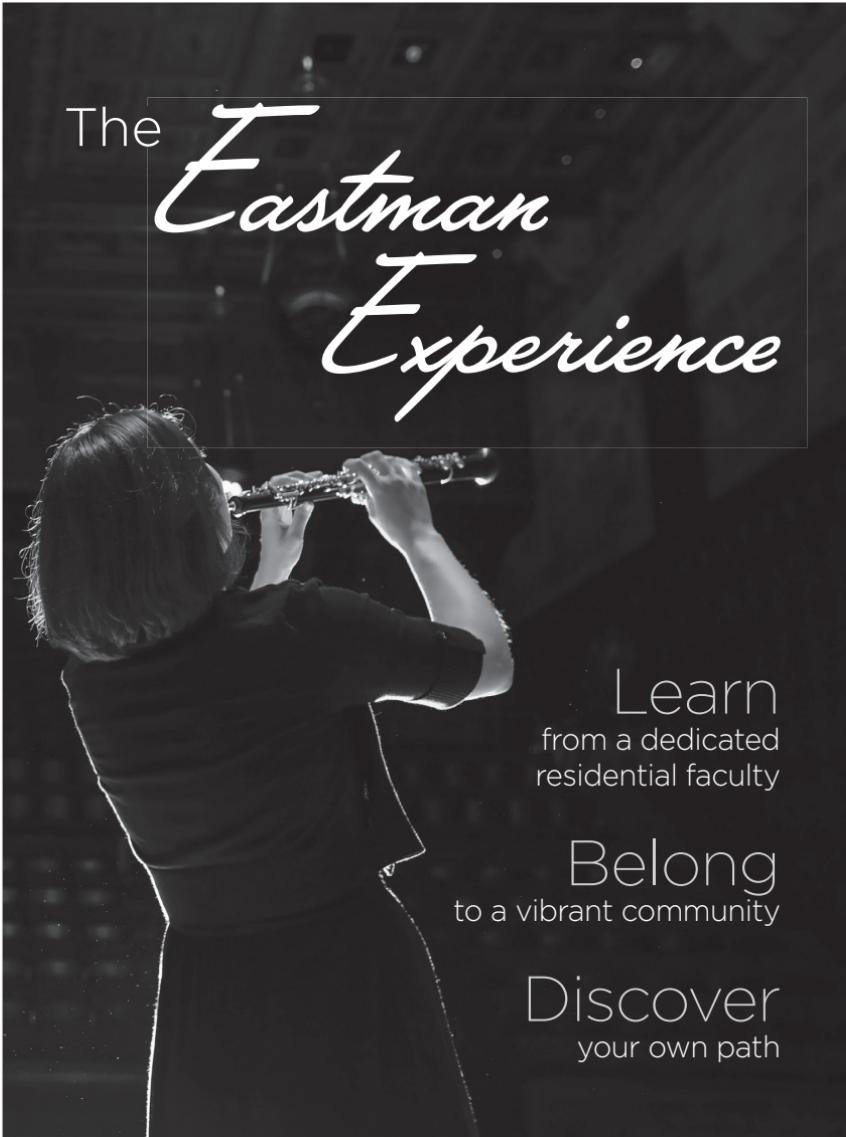
Denise Brown-Chythlook  
Executive Director



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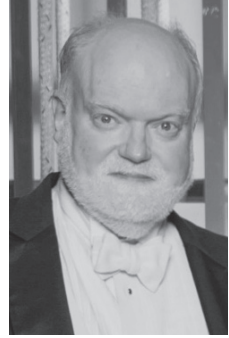
# LINN WEEDA

A NOTE FROM OUR MUSIC DIRECTOR

As always, welcome to our concert!

Our program tonight features descriptive music that tells a story, that celebrates a nation, and music for the movies.

In addition, we celebrate the achievements of our members: we are featuring Abigail Webster and Heather Kim - two soloists; one the winner of our annual Anchorage Youth Symphony concerto competition, and the other, winner of our Piano Concerto Competition. Also, we are premiering our newest group-the Anchorage Youth Symphony Brass Ensemble!



I am looking forward to our last concert, when we will feature AYS Alumna Christine Harada Lee as soloist and a performance of Beethoven's mighty Fifth Symphony. I hope will join us for that concert on May 10th.

Linn Weeda  
Music Director – Alum '70-'71

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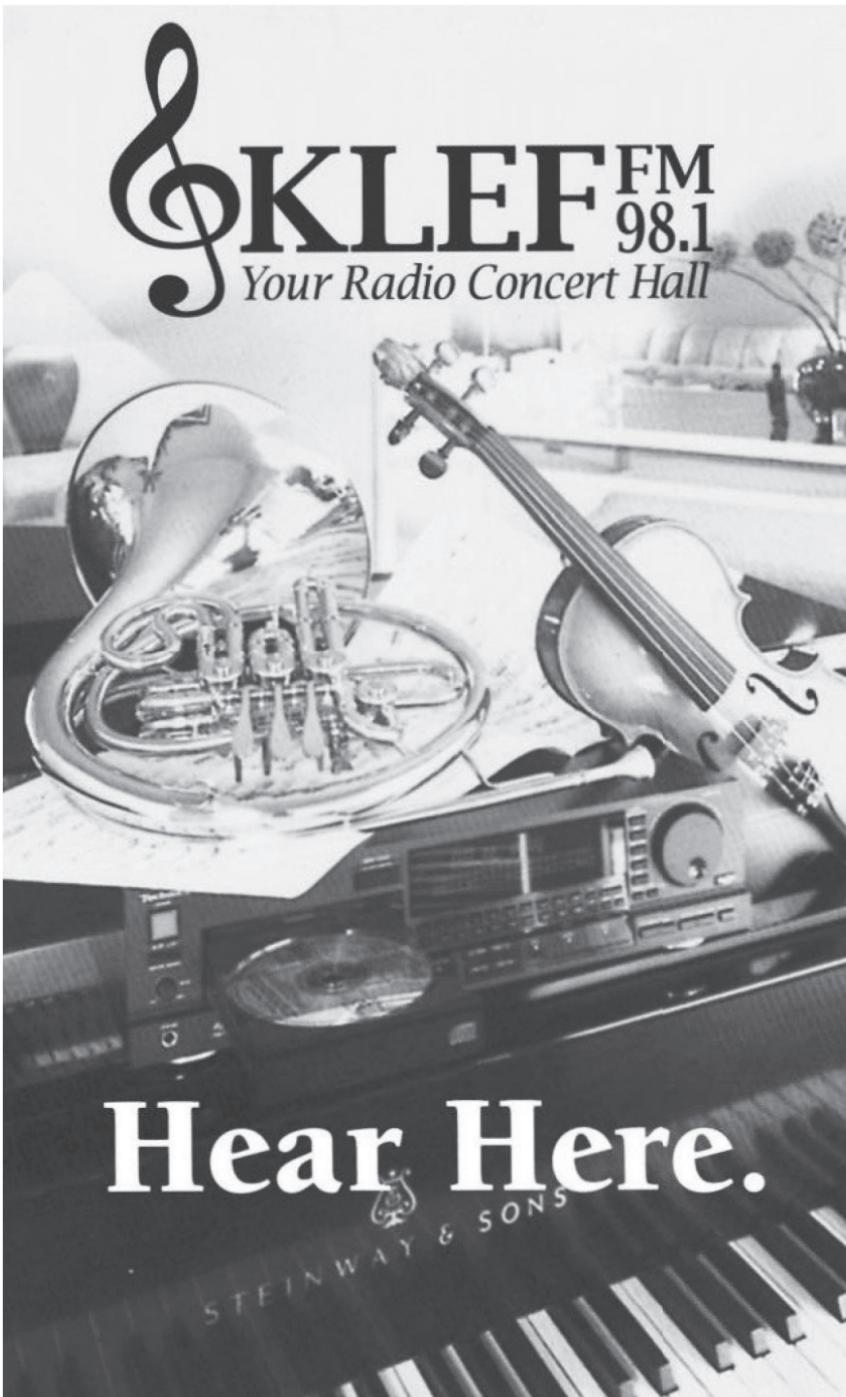
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*- Albert Einstein*

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# 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.



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# ANCHORAGE YOUTH SYMPHONY

## **VIOLIN 1**

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

## **VIOLIN 2**

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

## **VIOLA**

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

## **CELLO**

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

## **BASS**

Cassandra LeBlanc, 1st  
Mark Von Lührte  
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  
Emma Flodin  
Kaitlyn Paculba

## **HORN**

Abby Webster, 1st  
Shockley Searcy

## **TRUMPET**

Esther Shore, 1st  
Jake Altman  
Ethan Howe

## **TROMBONE**

Brooke Nichols, 1st  
Alex Fratello

## **TUBA**

Micah Brown, 1st

## **PERCUSSION**

Justin Brentwood, 1st  
Ethan Zawodny  
Cade Corbin  
Lucy Nash

## **HARP**

Andrea Weatherby, 1st  
Sadie Morehead



# ANCHORAGE YOUTH SYMPHONY

LINN WEEDA, MUSIC DIRECTOR

## Winter Celebration Concert

**Tuesday, March 3, 2020 at 7:00 PM**

Discovery Stage, Alaska Center for the Performing Arts

Linn Weeda, Music Director

## PROGRAM

Reinhold Glière ..... Concerto for Horn and Orchestra in Bb major, op. 91

1: Allegro

Abigail Webster, horn\*

Camille Saint-Saëns ..... Dance Macabre, op. 40

Bedrich Smetana ..... Vltava (The Moldau) from *Má Vlast*

## INTERMISSION

Anchorage Youth Symphony Brass Ensemble

Edvard Grieg ..... Concerto for Piano and Orchestra in A minor, op. 16

Heather Kim, piano\*\*

Klaus Badelt (arr. Ted Ricketts) ..... Music from *Pirates of the Caribbean*

*\*winner of the Anchorage Youth Symphony Concerto Competition*

*\*\*winner of the Piano Concerto Competition*



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Cello - Jennifer Bundy-Cobb & Doug Cobb  
Percussion - Steven Alvarez

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## **HEATHER KIM, piano**

Heather Kim is a senior at South Anchorage High School and has studied music since she was about ten years-old, starting as a classical pianist and later picking up the cello around late elementary school. She has played cello with the Anchorage Youth Symphony for three years, the third which she'd entered as the principal cellist, and is spending her fourth year with the symphony as the 2020 AYS piano concerto competition winner. With many years of musical achievements and experience, some of her most memorable moments include winning first chair cellist at the 2018 Alaska All-State Music Festival, which she'd done for two years (sophomore and junior year), winning second place in the highest division of the 2019 Alaska Piano Competition (junior year, senior division), participating in the 2018 Oxbow Art School 2-Week Summer Program (Napa, California), and participating in the 2018 Berklee College of Music 5-Week Performance Program (Boston, Massachusetts). Heather's hobbies aren't only limited to music, but also include art, writing, watching movies, gaming, and photography. Throughout her years of studying music, both classical and contemporary, she'd grown interest, not only in music performance, but in film score composition and music production, and will officially be attending the Berklee College of Music as a student in September as a music major.



## **ABIGAIL WEBSTER, horn**

Abby Webster has been doing music in some form or another since before she could talk. Abby first discovered her love of music at O'Malley Elementary where she was in the chorus and was often featured as a soloist. Abby has continued to sing throughout high school and most enjoys bringing her vocal skills to the South Anchorage High School Jazz Band. In second grade she began taking piano lessons with Joy Blumell and quickly discovered a new way to express her musical talents. Abby considers piano the foundation of her musical education and continues to play in the jazz band and as an accompanist, as well as playing simply for the love of it.



In sixth grade Abby began playing French horn in band and never looked back. She has studied with Darrel Kincade for six years. With Darrel's guidance and the encouragement of her band directors Dan Whitfield and Justin Somaduroff Abby has set and achieved many goals. Abby was selected as first chair at All State Band four years in a row and won Command Performance at State Solo and Ensemble for the last three years. She was also selected to represent Alaska in the All Northwest Honor Band as a Freshmen and Junior. She began playing professionally as a sub for the Anchorage Symphony at the age of 16 and continues to perform with the ASO and the Anchorage Opera. Abby is excited to further her musical education in college where she will study French Horn Performance and prepare for Physician Assistant school at Northern Arizona University.



## ANCHORAGE YOUTH ORCHESTRAS

### MUSIC NOTES

LINN WEEDA, MUSIC DIRECTOR

#### **Concerto for Horn and Orchestra in Bb major, op. 91**

Reinhold Glière

*Born in Kiev, Ukraine on January 11, 1875. Died June 23, 1956 in Moscow.*

*Composed in 1951. Premier May 10, 1951 in Leningrad (now St. Petersburg), Russia. Valery Polekh, horn soloist with the Leningrad Radio Symphony Orchestra.*

Reinhold Glière 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 very well crafted, with engaging melodies, rich textures and often complex harmonies.

In 1950 Glière was attending rehearsals at the Bolshoe Ballet in Moscow of his just completed ballet "The Bronze Horsemen". During a break Valery Polekh, the principal horn of the orchestra, asked Glière to compose a concerto. Subsequently, the hornist met with the composer several times, familiarizing Glière with the possibilities of the instrument.

This romantic work has become an important part of the horn repertoire and is one of Glière's most often performed works.

#### **Danse Macabre, op. 40**

Camille Saint-Saëns

*Born in Paris in October 9, 1835. Died in Algiers on December 16, 1921.*

*Originally composed as a song in 1872. Revised as an orchestral work in 1874. First performance in 1875.*

Camille Saint-Saëns recalled that his parents

*...took me to a symphony concert, and my mother held me in her arms near the door. Until then I had only heard single violins and their tone had not pleased me. But the impression of the orchestra was entirely different, and I listened with delight to a passage played by a quartet, when suddenly, came a blast from the brass instruments...I broke into loud cries, 'Make them stop. They prevent my hearing the music.' They had to take me out.*

As the passage above reveals, the precocious Saint-Saëns possessed a hypersensitive ear. Born to a peasant family, at a very early age Saint-Saëns showed a remarkable talent that has been compared favorably with Mozart. He was trained at the Paris Conservatory in piano, composition and organ. While he steadily composed (only while standing up!), Saint-Saëns' early career was as a brilliant piano soloist. He wrote in virtually every medium: opera, symphonies, chamber music, concertos, and choral works. After 1900 he principally pursued his literary pursuits, publishing a book of poems and writing for scientific journals.



Originally composed as a song, *Danse Macabre* is the third of the four tone poems written by the composer, and the most frequently performed. The original song (and this subsequent orchestral work) is based on a familiar Romantic theme: that Death appears at midnight on Halloween night. Playing his fiddle, Death summons all of the dead to dance with him until dawn, at which time they return to their graves until the following Halloween.

This picturesque work begins with the clock chiming twelve times quietly, signifying that midnight has arrived. The fiddle tunes up at the beginning, but it is done 'incorrectly' – the top two strings are tuned to the interval of a tritone. An inside joke is that this interval is known to musicians as 'the devil's interval'. The fiddle wakes the dead, and the dance begins: Saint-Saëns vividly depicts the whirling wind, stormy weather, the fearfulness of the scene, and even the rattling of skeletons (listen for the xylophone!).

The work ends as the solo oboe sounds a distant fanfare: dawn has broken, and it is time for the waltz to end, the dead once again returning to their graves.

### **Vltava (The Moldau) from Má Vlast (My Homeland)**

Bedrich Smetana

*Born March 2, 1824 in Litomyšl, Bohemia. Died May 12, 1884 in Prague*

*Composed between November 20 and December 8, 1875. Premiered April 4, 1875.*

Smetana was a composer whose music – particularly the *Moldau* heard tonight – is identified with the 19th Century nationalistic school of composition. After a series of failed revolutions in 1848, there became a concerted effort by artists and musicians in many countries to explore the character of their own homelands through art. This led to operas and songs written in regional languages, an interest in folk art and music, and the incorporating of these cultural elements into their works.

At the time of the composition of this iconic work, Smetana was completely deaf, having lost his hearing the previous year. As can be imagined, this was devastating: he had to give up his career as director of the National Theater and forgo all public performances. In addition, his personal life was unraveling, and he became estranged from his wife. Smetana's last decade would be one of artistic triumph but a gradual descent into madness – he was committed to an insane asylum for the last few months of his life.

Right about the time of his deafness, Smetana wrote a series of five symphonic poems (called "Vltava" or "My Homeland"). This work paints musical pictures of Czech places, historical events and myths. *Ma Vlast* ("The Moldau") is the second of this work.

The *Moldau* is the great river that begins from two springs (one hot, the other cold) in Bohemia, builds to become a mighty river that passes Prague and its magnificent castle Vyšehrad and ends by emptying into the Elbe River.



In the beginning Smetana represents first one spring (initially played by the flutes and the pizzicato violins that depict tiny drips), then a second spring when the clarinet enters. Gradually the texture becomes more complex, and we hear the magnificent theme of the river being played by the full orchestra. As if we are on a boat in the river, we pass by a hunting party who blast their horns as they chase game; a farmer's wedding that is being celebrated with a polka; and a night scene on the river, where mermaids play while over the river in the fog stand great castles and ruins. There follows a return to the flowing river, soon interrupted by the fearful St. John's Rapids, that leads to an expansive statement of the river theme, as if thankful to have survived the cataract. As a finale, the river widens out to pass by the beloved Vyšehrad castle in Prague (identified by its own magnificent four note theme) before the river vanishes into the distance.


### **Concerto for Piano and Orchestra in A minor, op. 16**

Edvard Grieg

*Born in Bergen, Norway in 1843. Died in Bergen in 1907.*

*Composed in 1868. First performance: April 3, 1869, Copenhagen. Edmund Neupert, piano. Holger Simon Paulli, conductor.*

Edvard Grieg was one of Norway's most important composers. Yet surprisingly he had a very modest musical output. His catalogue contains no opera, one concerto, and a limited number of chamber works. Yet other composers, critics and audiences universally celebrated his string quartets, songs, short piano works as well as his few orchestral works, most famously Peer Gynt.



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One of his most famous works – and the first piano ever to be committed to record in 1906 – is his piano concerto heard tonight. Only twenty-five years old at the time of its composition, the work shows the influence of composer Robert Schumann as well as Norwegian folk music.

The great Hungarian pianist and composer Franz Liszt championed the work and was largely responsible for making it one of the most frequently performed of all piano concertos.

### **Music from Pirates of the Caribbean: The Curse of the Black Pearl**

Klaus Badelt

*Born June 12, 1967 in Frankfurt, Germany.*

*Composed in 2002. Movie premier on July 23, 2003. Album released in 2003*

Typically, music written for the stage and for movies is composed quickly, and Pirates is no exception. The music was written, scored and recorded in a matter of a few months in the early part of 2003.

Klaus Badelt was third and final composer brought onto the Pirates project. He was a young composer closely associated with academy award winning composer Hans Zimmer. Pirates was not Badelt's first film – he had composed music for commercials and films in his native Germany, as well as part of a team of composers in Zimmer's Hollywood studio. But Pirates sealed Badelt's career in Hollywood, where he has gone onto to compose numerous other films.

There are six main themes in this arrangement:

1. A jig titled "Fog Bound" performed by the cellos at the beginning. In the movie this occurs during the opening credits.
2. "The Medallion Calls" is actually the main character's theme. (Jack Sparrow)
3. In the final battle scene "The Pirates Cave" is music performed.
4. "The Black Pearl" is played during Jack's escape from the English.
5. "One Last Shot" accompanies the last scene of the movie, and leads directly to
6. "He's a Pirate" which was performed over the final credits.





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Visit [www.AlaskaYouthOrchestras.org](http://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 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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## 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:**

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Saturday from 12pm to 5pm

Sunday – Closed

Call Center:

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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**

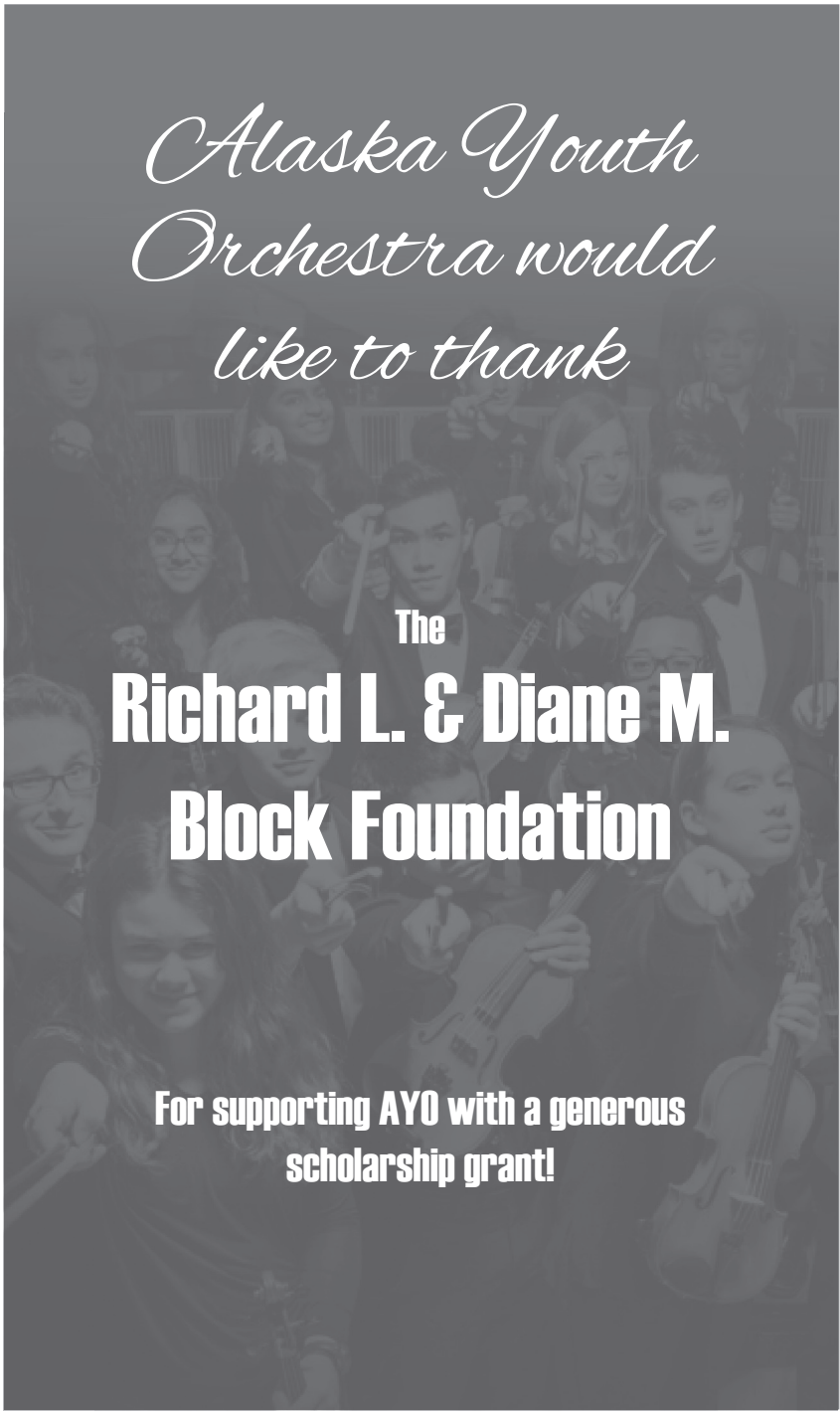
"Ushering in the Arts," a project of the Alaska Center for the Performing Arts, is also supported by ConocoPhillips, First National Bank Alaska, and the ushers themselves. For more information, call Melissa Weckhorst at 263-2920.



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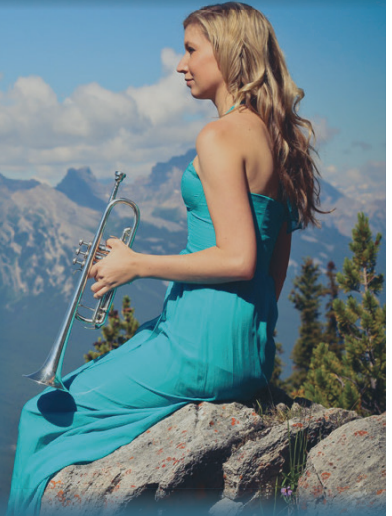
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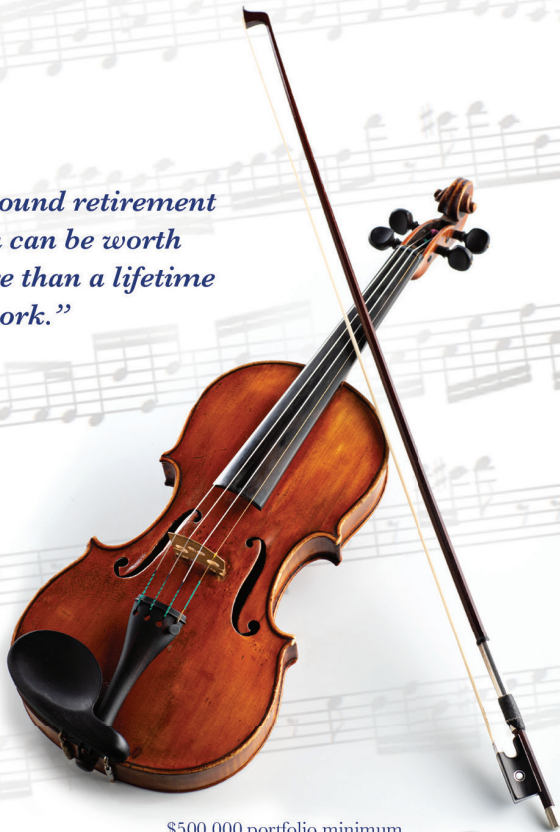
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