

**ANCHORAGE  
YOUTH  
SYMPHONY**

**BRITISH TOUR**

**1982**

**Municipality  
of  
Anchorage**



OFFICE OF THE MAYOR  
February 1, 1982

POUCH 6-650  
ANCHORAGE, ALASKA 99502-0650  
(907) 264-4431  
TONY KNOWLES,  
MAYOR



TONY KNOWLES

Anchorage Youth Symphony  
Lake Otis School  
3331 Lake Otis Parkway  
Anchorage, AK 99504

Dear Dewey Ehling and Members of the Anchorage Youth Symphony:

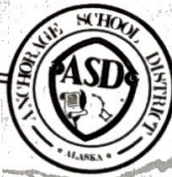
My best wishes to you on your upcoming tour of England. I understand you will be performing in London and the Winchester/Southampton area. I know this will be a wonderful opportunity for you to interact with young people and adults in another country and to act as ambassadors of good will for our city and nation.

You can be sure that all Anchorage residents are proud of your contribution to this exchange program and are pleased that you can represent us abroad.

Sincerely,

*Tony Knowles*  
Tony Knowles  
Mayor

TK:lc



ANCHORAGE  
SCHOOL DISTRICT  
4600 DeBarr Avenue  
Pouch 6-614  
Anchorage, Alaska 99502  
(907) 333-9561

February 2, 1982

Dewey W. Ehling  
Conductor  
Anchorage Youth Symphony  
3331 Lake Otis Parkway  
Anchorage, AK 99504

Dear Dewey:

My congratulations and best wishes go with the Anchorage Youth Symphony as these high school students start out on what may well be one of the most significant events in their lives.

I particularly want to commend them for their commitment to their music and to their desire to share it with others. From that commitment have come performances of which we are all exceedingly proud and their willingness to undertake this journey as ambassadors from Alaska and especially from Anchorage.

Good luck on your tour in Great Britain!

Sincerely,

*E.E. (Gene) Davis*  
E. E. (Gene) Davis, Ed.D.  
SUPERINTENDENT

jt

GENE DAVIS



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## CONDUCTOR

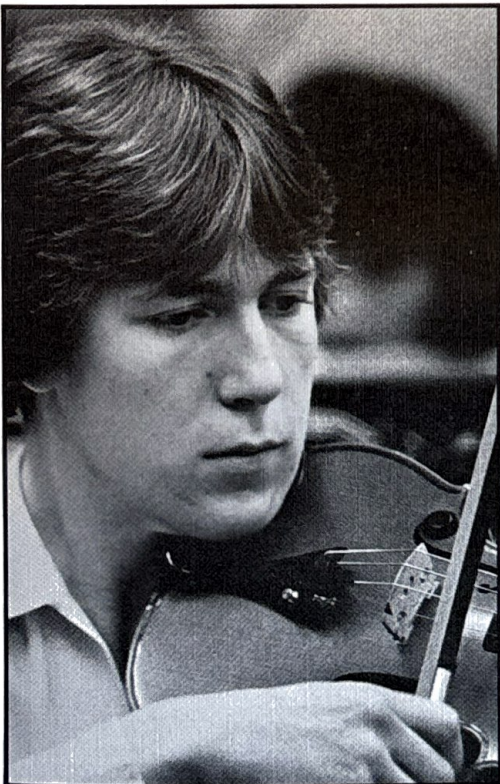
### DEWEY EHLING

This is the fourth season the Anchorage Youth Symphony has toured with conductor, Dewey Ehling. The previous tours have been within the state of Alaska or to the eastern neighbor, Canada. Mr. Ehling is, in addition to being conductor of the orchestra, the Director of Music for the 37,000 student Anchorage School District. He also is the conductor of the 160 voice Anchorage Community Chorus which received national recognition at the 1979 American Choral Director's biannual convention. He is the artistic director of the Alaska Festival of Music, Director of the Alaska Fine Arts Camp, and the musical director of the New Madrigal Singers.

Dewey has lived in Alaska since 1968. He has visited almost every part of the vast state. He has rafted 500 miles down the Kuskokwim River, cooked for petroleum geologists on Alaska's North Slope and fought forest fires in interior Alaska.

His favorite pastime is woodworking. He is an avid gardener and enjoys frequent games of basketball, racquetball and squash. Unlike most Alaskans, he does not hunt for wild game, even though there have been frequent opportunities.

Working with the Anchorage Youth Symphony is one of the most fascinating and interesting opportunities Dewey has ever had. Every student is special. He feels close to each member of the orchestra and loves being able to provide the leadership to help students learn repertoire and musicianship.



DAN PINKERTON,  
*Concertmaster*

TED STEVENS  
ALASKA

United States Senate  
WASHINGTON, D.C. 20510

February 4, 1982

Dewey W. Ehling  
Conductor  
Anchorage Youth Symphony  
Lake Otis School  
3331 Lake Otis Parkway  
Anchorage, Alaska 99504

Dear Dewey:

I am delighted to learn that the Anchorage Youth Symphony will be performing in Great Britain during the month of February. This is a great honor for our state and I know the Youth Symphony will represent us well with their fine performances.

Please extend my best wishes to all the students who will be performing abroad.

Cordially,

*Ted Stevens*  
TED STEVENS



TED STEVENS

FRANK H. MURKOWSKI  
ALASKA  
COMMITTEE ON ENERGY AND  
NATURAL RESOURCES  
COMMITTEE ON ENVIRONMENT  
AND PUBLIC WORKS  
COMMITTEE ON VETERANS'  
AFFAIRS

United States Senate  
WASHINGTON, D.C. 20510

January 28, 1982

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(202) 224-6665  
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(907) 586-7463  
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101 12TH AVENUE, BOX 7  
(907) 452-8227

Anchorage Youth Symphony  
Lake Otis School  
3331 Lake Otis Parkway  
Anchorage, Alaska 99504

Dear Orchestra Members:

It was with a great deal of pleasure that I read your letter informing me that you will depart on February 28th for a ten day tour of Great Britain.

This will be a once in a lifetime experience for you and I am delighted that you are going to be able to make the trip.

It is through such interchanges with citizens of other Nations that we maintain the goodwill of those we visit and in this sense, your tour is valuable to the entire Nation. The fact that you have managed to raise all the private funds needed to make this trip, without seeking any public support, makes it even more remarkable.

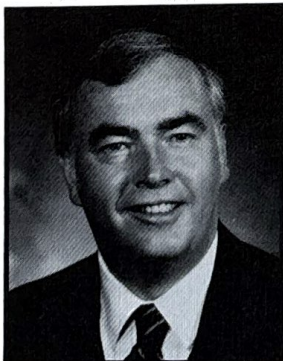
I am sure that you and those who will accompany you will bring great credit to the State of Alaska and I congratulate all of you for this effort.

With best regards, I am

Sincerely,

*Frank H. Murkowski*  
Frank H. Murkowski  
United States Senator

FRANK MURKOWSKI





KARL OLSON,  
*Principal French Horn*



KAREN SINES, *Principal Viola*



TRACY GELLERT,  
*Principal Flute*

SALLY STRANGE,  
*Principal Bass*

DAVID CHAPMAN, *Principal Clarinet*



# PROGRAM

## ANCHORAGE YOUTH SYMPHONY

*Anchorage, Alaska, USA*

*Concertmaster – Dan Pinkerton*

*Conductor – Dewey Ehling*

### FARNHAM MALTINGS

*Farnham, England*

*Tuesday, March 2, 1982*

**OAKLAND SCHOOL**  
*Waterlooville, England*  
**Saturday, March 6, 1982**

**HENRY BEAUFORT SCHOOL**  
*Winchester, England*  
**Tuesday, March 9, 1982**

SLAVONIC DANCE NO. 1, OP. 46 . . . . . *Antonin Dvorak*  
VARIATIONS ON "AMERICA" . . . . . *Charles Ives/William Schuman*  
NORFOLK RHAPSODY . . . . . *Ralph Vaughan Williams*  
RUSSIAN EASTER OVERTURE . . . . . *Nikolai Rimsky-Korsakov*

### – INTERMISSION –

SLAVONIC DANCE NO. 2, OP. 46 . . . . . *Antonin Dvorak*  
SYMPHONY NO. 5, OP. 107 (REFORMATION) . . . . . *Felix Mendelssohn*

1. *Andante, Allegro Con Fuoco*
2. *Allegro Vivace*
3. *Andante*
4. *Choral: Ein Feste Burg Ist Unser Gott*  
*Andante Con Moto, Allegro Vivace, Allegro Maestoso*

# ANCHORAGE YOUTH SYMPHONY

1981-82

Dewey W. Ehling, Conductor

	School Attended	# Piano	** Concertmaster	* Principal
		++ Piccolo	+ English Horn	## Not on Tour
<b>VIOLIN I</b>				
Linda Bottemiller	West			
Jim Brodie	Service			
Stacy Edgar	East			
Merriann Erkel	East			
John Hellen	West			
Kuri Kawakami	West			
Marion Kelly	Dimond			
Stacey McGraw	East			
Annette Morgan	West			
Mary O'Brien	West			
Dan Perry	West			
* Dan Pinkerton	West			
Ginger Reynolds	Bartlett			
Loren Rhyneer	Chugiak			
Maggie Robertson	Bartlett			
Elisabeth Spooner	ACA			
Dawn Wohlgemuth	West			
<b>VIOLIN II</b>				
Michele Anderson	Bartlett			
Patti Anderson	Bartlett			
Michelle Barnhart	Bartlett			
Erik Benson	West			
Michelle Benson	West			
Nina Bingham	UAA			
## Ruth Brodie	Service			
Matt Farr	West			
Tania Gatlin	East			
Andrea Gentry	East			
* Kevin Guinn	East			
Jill Irish	East			
Kim Markle	East			
Vicki McCall	East			
Jeff Michaelson	West			
Rickie Jean Palmer	Bartlett			
Tracey Parsons	Bartlett			
Sheryl Thompson	East			
Pamela Vinson	East			
Kim Williams	West			
<b>VIOLA</b>				
Rene Cvitash	Dimond			
Nick Harris	Bartlett			
Kim Heidemann	Chugiak			
Lynn Mayberry	Bartlett			
Emilie Mongin	West			
Kirsten Pace	Dimond			
* Karen Sines	Service			
Shelly Speir	East			
Shawne Stone	Dimond			
<b>CELLO</b>				
Jay Allender	West			
## Marian Bruce	Service			
Mike Doyle	Dimond			
Midori Gellert	Service			
Patrick Kinnicutt	Bartlett			
Peter Ljubicich	UAA			
Catherine McCall	East			
## Candace Putnam	East			
* Mark Putnam	East			
Janelle Rogers	East			
## Kristina Stewart	Service			
Karen Wood	East			
<b>BASS</b>				
Mary Bingham	West			
Randy Daly	East			
Christine Hughes	East			
Chris Irvin	Bartlett			
George Rhyneer	Chugiak			
Heath Spott	Steller			
* Sally Strange	ACA			
Debra Sutton	West			
<b>FLUTE</b>				
Shannon Egan	East			
+ + Woody Firm	West			
* Tracy Gellert	Service			
+ + Tera Harrington	Bartlett			
Debbie Mannix	West			
Daiva Worthington	Chugiak			
<b>OBOE</b>				
* Mark Biegel	Service			
Martha Munroe	West			
+ Carla Powell	East			
Karen Turner	Bartlett			
<b>CLARINET</b>				
Ava Brenneman	West			
Melora Brooks	Chugiak			
* David Chapman	East			
Allen Sherritt	West			
<b>BASSOON</b>				
* Lisa Holland	Service			
Barbara Pasch	Dimond			
Janai Powell	West			
Kevin Redmond	West			
Chris Tuck	Dimond			
<b>FRENCH HORN</b>				
James Ivey	Palmer			
Marcus Oder	East			
* Karl Olson	West			
<b>TRUMPET</b>				
Charlie Carte	Palmer			
Leslie Cottle	West			
Chris DuBrock	West			
* John Fisher	Dimond			
<b>TROMBONE</b>				
* Michael Bucy	Dimond			
Paul Carlander	Service			
Ben Sloan	Bartlett			
Philip Tschopp	Service			
<b>PERCUSSION</b>				
* Conrad Alexander	Bartlett			
# Tim Heavner	Service			
Jon Hyde	Dimond			
Kyle Patterson	Bartlett			
## Craig Williams	Bartlett			

# PROGRAM NOTES

## VARIATIONS ON "AMERICA"

**Charles Ives**

Charles Ives, twentieth-century America's most original composer, experimented in many different musical forms: chamber works for orchestra or solo instruments, symphonies, stage works, and innumerable songs. He was a successful insurance executive until he retired in 1930, but his musical "career" was cut short in the 1920's by a nervous ailment which prevented him from composing. The performing difficulties of many of his works—he freely admitted, for instance, that some of his songs would be impossible to perform—are matched by the demands they make on even a present-day listener: harsh dissonances and complicated rhythmic structures abound. Many times, Ives uses several different keys and time-signatures simultaneously.

A reading of Ives's *Essays Before a Sonata* reveals clearly that the composer does not resort to such complexities merely to be cute. They result, instead, from Ives's unique conception of the nature and purpose of music. The *Variations on "America"* demonstrate impressively that Ives had quite early come to the conclusions we read in the later *Essays*: they were written when Ives was aged sixteen! An excellent organist, Ives premiered the *Variations on July 4, 1891* during a recital at Brewster, New York.

Ives subjects the main theme, known as "America" in the United States, to five variations, with several interludes. Key changes are striking, and in the interludes Ives simply lays keys to come over the ones being left—with astonishing results. Ives's sense of humor does not desert him during the *Variations*; the manuscript score of the *Variations* is dotted with disapproving and protesting comments by one of his teachers. Even his father, from whom Ives drew much of his musical inspiration, would not permit his son to perform parts of the *Variations* in church: they "made the boys laugh out loud and get noisy." As for the composer, he thought that playing the last variation (which he says should be played "as fast as the pedals can go") gave him "almost as much fun as playing baseball."

The arrangement for orchestra of the *Variations* is by William Schuman, a respected American composer and teacher.

## NORFOLK RHAPSODY

**Ralph Vaughan Williams**

The *Norfolk Rhapsody* by Ralph Vaughan Williams has the distinction of being the earliest surviving orchestral work by the composer. Originally the

first of three such Rhapsodies based on folk-tunes written in 1906-07, this *Rhapsody* was revised in 1914. In the Spring of 1908 Vaughan Williams studied orchestration with Maurice Ravel in Paris. He suppressed all of his other orchestral compositions undertaken prior to his studies with Ravel.

The *Norfolk Rhapsody* owes its existence to Vaughan Williams's interest in collecting and preserving folk music. It is a happy coincidence that the two tunes that he uses in the Rhapsody—"The Captain's Apprentice" and "A Bold Young Sailor"—were written down by the composer on successive days: on January 9 and 10, 1905, at King's Lynn. We owe much to Mr. Anderson and an aging fisherman, Mr. Carter, who sang them to the composer.

The original *First Norfolk Rhapsody* used a brilliant finale; the 1914 *Rhapsody* uses a thinner scoring, and returns to the quiet theme that begins the work.

## RUSSIAN EASTER OVERTURE

**Nikolai Rimsky-Korsakov**

Written in 1888, Rimsky-Korsakov's *Overture on Themes of the Russian Church* was dedicated to the memories of Mussorgsky and Borodin. In his autobiography, the composer writes that it was his in-

MIKE BUCY, *Principal Trombone*



# PROGRAM NOTES

tention in the work to illustrate the legendary and heathen aspects of the Easter Festival, also to show the transition from the gloom and mystery of Passion Sunday to the merry-making of Easter Sunday morning. Important themes of the piece are taken from Orthodox Church Canticles. All of the work's religious connotations notwithstanding, the *Russian Easter Overture* is one of the composers's most brilliant showpieces for orchestra, and an exciting conclusion to any program.

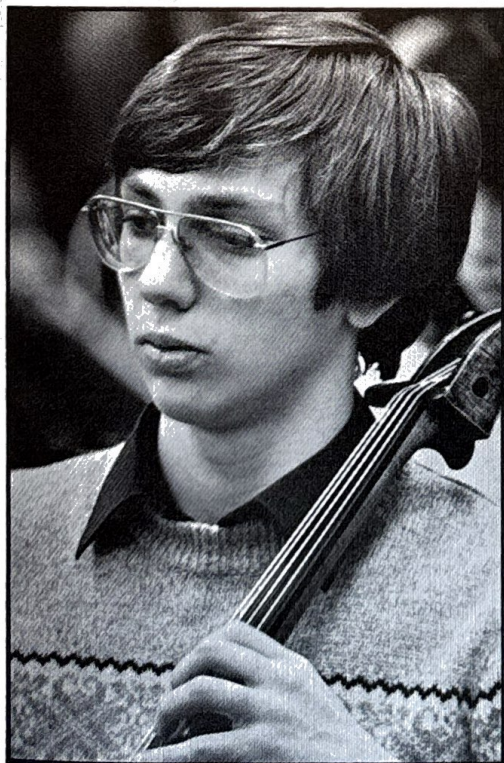
## SLAVONIC DANCES NO. 1 & 2, OP. 46

**Antonin Dvorak**

Dvorak had the good fortune to be "discovered" by Johannes Brahms. Brahms had a great deal of respect for Dvorak's melodic inventiveness, and even wrote once that, "I would be very happy if something occurred to me as a main theme that to Dvorak occurs only as a few incidental bars."

The *Slavonic Dances*—there are two groups of them, of which Opus 46 is the first set—demonstrate both the composer's ability to make memorable melodies, and his ability to orchestrate them effectively. All of the dances from the first set, except the se-

MARK PUTNAM, *Principal Cello*



cond, a *Dumka* from the Ukraine, are from Dvorak's homeland. They were published in 1878 by Simrock, the publisher to whom Brahms introduced Dvorak, and were originally in the form of piano duets. They were immensely successful, and, more than any other of his works, make Dvorak's name a familiar one around the world.

Dance No. 1 is a *furiant*, described as an exuberant Bohemian folkdance characterized by the alternation of 3/4 and 2/4 metre. The strong accents give the effect of a hemiola rhythm which can be heard in the initial theme.

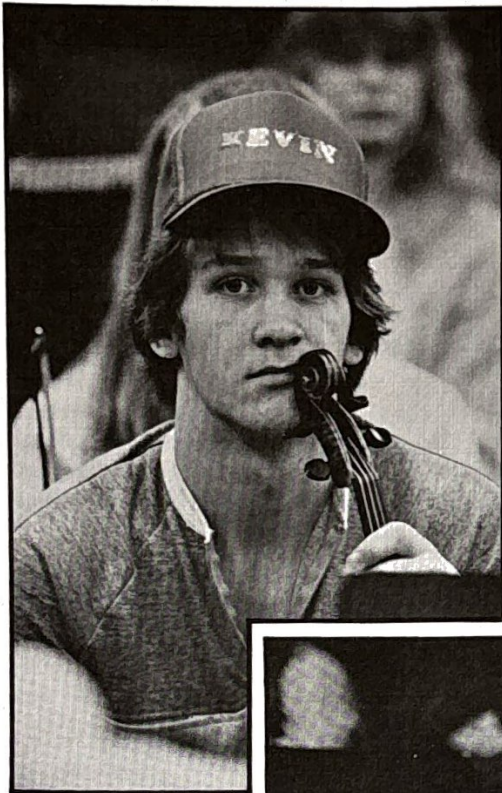
Dance No. 2 is a *dumka*, a melancholy music style sometimes referred to as a lament. This dance originated in the Ukraine but is also a Bohemian folkdance.

## SYMPHONY NO. 5, OP. 107

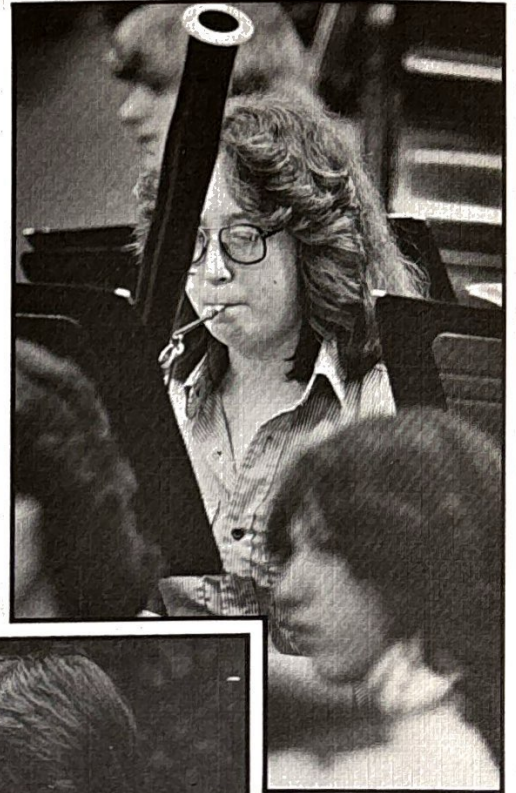
**Felix Mendelssohn**

Felix Mendelssohn wrote his *Symphony for the Festival of the Reformation of the Church*, now somewhat more conveniently known simply as his *Reformation Symphony*, to be performed at services honoring the tercentenary of the Augsburg Confession. Ultimately the ceremonies, scheduled for 1830, were called off, and the *Reformation Symphony* was not premiered until 1832, in Berlin. Of Mendelssohn's last three symphonies, the *Reformation* has had the most difficulty in gaining acceptance. In 1830, it was rejected by the Paris Conservatory Orchestra (. . . "too much counterpoint, and not enough tunes"), and even the composer wrote that he "could not stomach it . . . I sometimes wonder that I did not make a better job of it." One critic wrote of it, "We should like it better if the composer did not insist so much on colossal features, as beautiful as they may be; if he did not orchestrate so over-richly; and, finally, if he gave melody precedence over the beauties of daringly combined harmony. Too, he rarely shows us smiling heavens; it is nearly always stormy and thundery." As usual, Mendelssohn was too harsh in judging his work; and everyone knows how many times critics and the Paris Conservatory Orchestra have erred. The *Reformation Symphony* was finally published in 1868, twenty years after Mendelssohn's death.

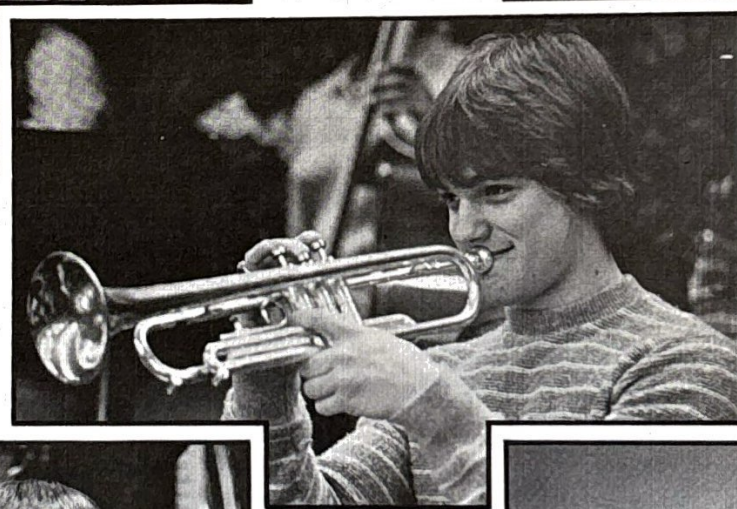
The *Reformation Symphony* is in four movements, the last two of which are played without break. The first three movements make use of the "Dresden Amen", a well-known Lutheran theme; the last movement utilizes the even better-known chorale, "A Mighty Fortress is Our God." The influence of Bach is felt throughout the work, and Mendelssohn brings to it an originality and skill perhaps unmatched in any of his other orchestral works.



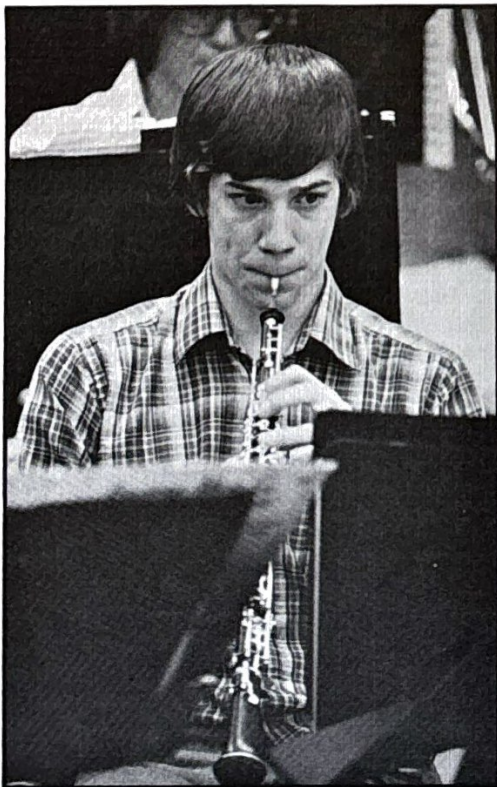
KEVIN  
GUINN,  
*Principal  
Second  
Violin*



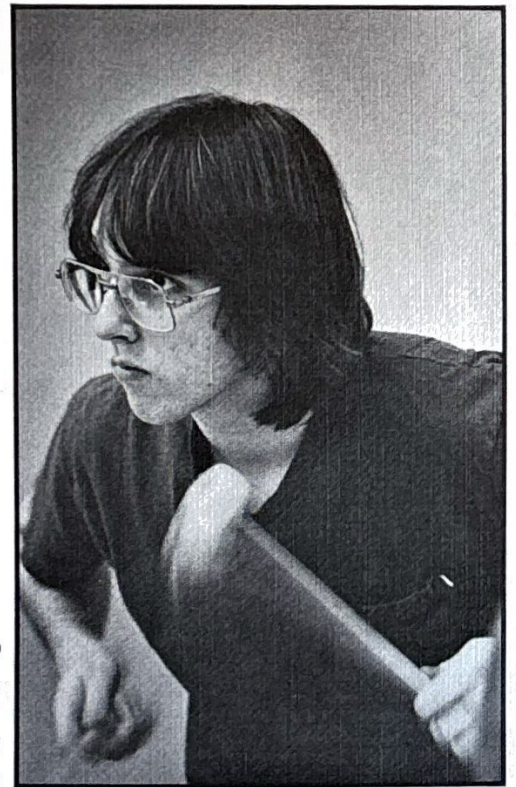
LISA  
HOLLAND,  
*Principal  
Bassoon*



JOHN FISHER,  
*Principal Trumpet*



MARK  
BIEGEL,  
*Principal  
Oboe*



CONRAD  
ALEXANDER,  
*Timpani  
and Principal  
Percussion*

# ABOUT THE ORCHESTRA . . .

The Anchorage Youth Symphony is completing its seventeenth season of performing orchestral works of the masters. The orchestra, formed in 1965, presently draws musicians from the six high schools in the Anchorage area as well as private schools in the surrounding area. The orchestra includes students who are in the 9-12 grade range, all of whom were selected on the basis of competitive auditions.

Activities of the orchestra, in addition to its regular concert series, include a concerto program featuring

young artists, participation in the Region IV High School Music Festival, performances for Anchorage community events, and an annual concert tour.

The Anchorage Youth Symphony Association, Inc., was formed to support and extend the activities of the Youth Symphony. The association provides a summer scholarship program for the orchestra in addition to sponsoring the concert tours. Linda Sutherland heads the organization as president.

## BOARD OF DIRECTORS

### *Anchorage Youth Symphony Association*

Linda Sutherland . . . . .	President	Patty Fisher . . . . .	Secretary
John McGraw . . . . .	Vice President	Barbara McCall . . . . .	Treasurer

Many thanks to Peggy Riley, who has worked tirelessly to assist in all phases of the tour preparation.

## ACKNOWLEDGEMENTS

The Anchorage Youth Symphony would like to thank the following for their support of the program:

- |   |  |
|---|--|
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All parents of Anchorage Youth Symphony Members who have given time, transportation, dedication and cash.



**ANCHORAGE  
YOUTH  
SYMPHONY**