



*Anchorage  
Youth Symphony*

SOUTH PACIFIC TOUR  
1985



RONALD REAGAN  
*United States President*

THE WHITE HOUSE  
WASHINGTON  
June 17, 1985

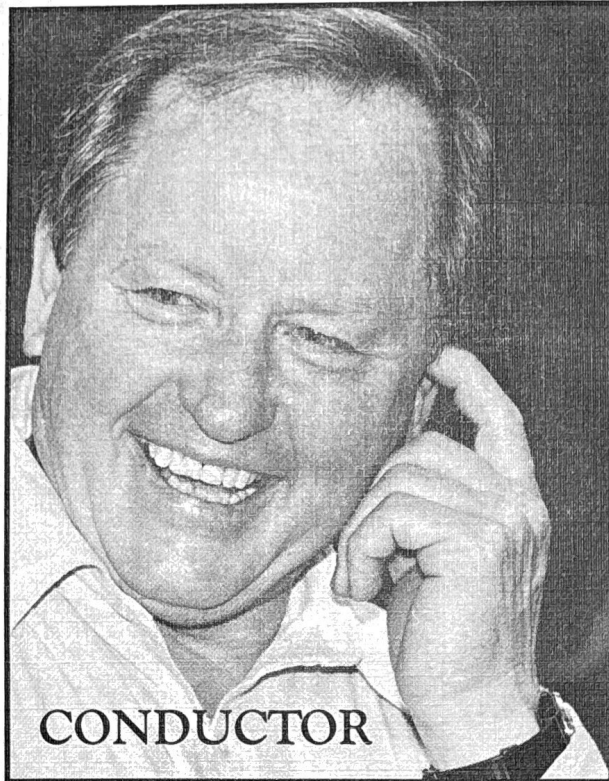
I am delighted that the young musicians of the Anchorage Youth Symphony from the "top of the world" are making music for our good friends "down under."

As goodwill ambassadors to Australia and New Zealand, you will enhance the friendships of our countries. Music is about the closest thing we have to a universal language. As you participate in the Melbourne Australia Youth Music Festival you will strengthen those bonds. I am certain that your program of the classics will be enjoyed by many appreciative listeners.

Mrs. Reagan joins me in sending greetings to you and the people of Australia and New Zealand. God bless all of you.

*Ronald Reagan*





## CONDUCTOR

### DEWEY W. EHLING

A versatile conductor, Dewey Ehling has worked with young Alaskan musicians for the past seventeen years. He develops a unique and special relationship with every student he works with; inspiring each with a sense of music as an avocation as well as a vocation. Dewey's emphasis has been rewarded with many of his students going on to actively participate in community symphony, chorus and other musical pursuits.

Dewey Ehling's own dedication is inspirational. Conductor of the Anchorage Youth Symphony for eight seasons, he also conducted the 160 voice Anchorage Community Chorus for twelve years. The chorus received national recognition at the 1979 American Choral Director's biannual convention. Dewey has taken both the symphony and the chorus on tour within Alaska, Canada and Great Britain, this season the Anchorage Community Chorus will tour the Pacific Northwest and the Anchorage Youth Symphony will tour Australia and New Zealand.

Additionally, Dewey 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. Anchorage staged performances directed by Dewey include *My Fair Lady*, *The Sound of Music*, *Cabaret*, *Madame Butterfly*, *Suor Angelica*, *Amahl and the Night Visitors*, *Camelot*, *Brigadoon*, *Rigoletto*, *Die Fledermaus*, *La Fiesta de la Posada*, *The King and I*, and *South Pacific*.

Last year, Dewey Ehling was named the Alaskan of the Year in Education by Governor Sheffield. He previously received recognition as Professional Manager of the Year in 1981. An active member of the American Choral Director's Association, Dewey has also served on the national committee of community choruses representing the Northwest Division of ACDA.

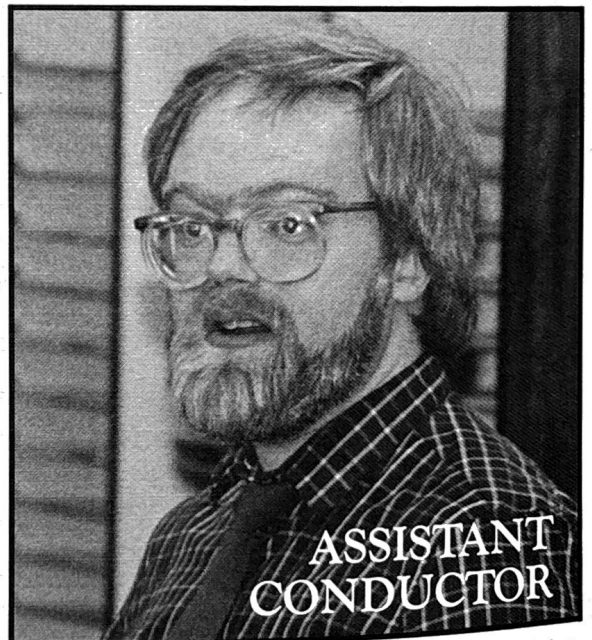
Dewey has rafted 500 miles down the Kuskokwim River, cooked for petroleum geologists on Alaska's North Slope and fought forest fires in Interior Alaska. His favorite pastimes include woodworking and gardening, and he enjoys playing rousing games of basketball, racquetball and squash.

### LINN WEEDA

Assistant conductor Linn Weeda, graduated from Anchorage's West High School. He attended the University of Alaska, Fairbanks, graduating as a performance major in trumpet.

As a graduate student at Boston University, Linn studied trumpet with Armando Ghittala and Roger Voisin. He served as brass coach and staff conductor with the Greater Boston Youth Symphony Orchestra. In addition, he was a free lance orchestra player performing on the trumpet and baroque trumpet.

He attended the Pierre Monteux school for advanced conducting during the summer of 1983 in Hancock, Maine. Linn returned to Alaska in 1984.



## ASSISTANT CONDUCTOR

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 DALE BUMPERS, ARKANSAS  
 FRANK R. LAUTNER, NEW JERSEY  
 TOM HARKIN, IOWA

**United States Senate**  
 COMMITTEE ON APPROPRIATIONS  
 WASHINGTON, DC 20510

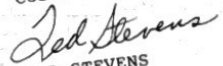
May 14, 1985

Greetings:

Thanks for coming to this performance of the Anchorage Youth Symphony. This special trip to Australia and New Zealand by the Symphony also marks a special anniversary for the organization - its 20th year.

For twenty years young Alaskans have had the opportunity to be a part of our state's cultural life through the Alaska Youth Symphony, and all Alaskans are proud to send them to you today as Alaska's representatives and cultural ambassadors. As Alaskans, these young people are representing one of the youngest, and most unique, of our fifty states; as Americans, they represent our future as a nation. We are pleased to present them to you, and hope that you enjoy this talented group as much as we do. They say music brings people together - I'm sure we will all feel closer to one another having shared in the experience of an Anchorage Youth Symphony performance.

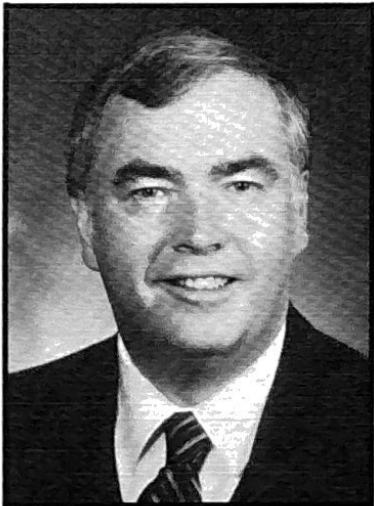
Thanks for your hospitality, and enjoy the music.  
 With best wishes,

Cordially,  
  
 TED STEVENS



**TED STEVENS**  
 United States Senator  
 Alaska

**FRANK MURKOWSKI**  
 United States Senator  
 Alaska



FRANK H. MURKOWSKI  
 ALASKA



**United States Senate**  
 WASHINGTON, D. C.  
 June 5, 1985

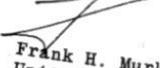
Mr. Dewey W. Ehling  
 Conductor  
 Anchorage Youth Symphony  
 21-595 Lemon Avenue  
 Anchorage, Alaska 99506

Dear Members of the Anchorage Youth Symphony:

Nancy joins me in wishing you a very enjoyable and successful tour of New Zealand and Australia this summer.

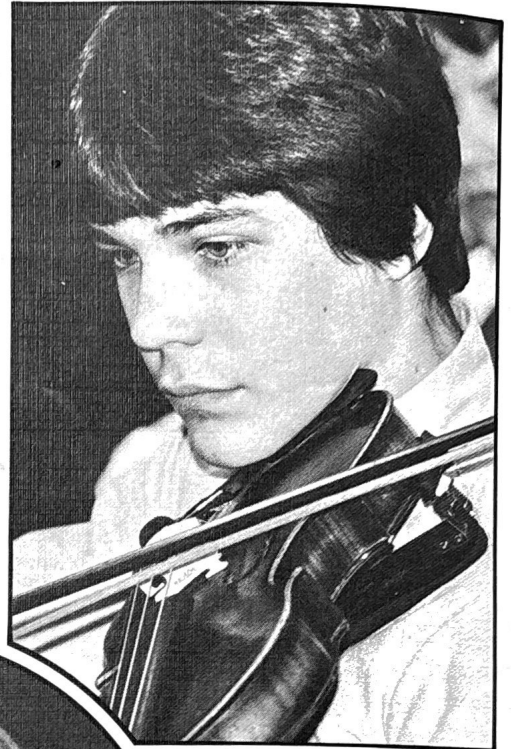
Best wishes,

Sincerely,

  
 Frank H. Murkowski  
 United States Senator



**KARL PASCH**  
*Principal Clarinet*



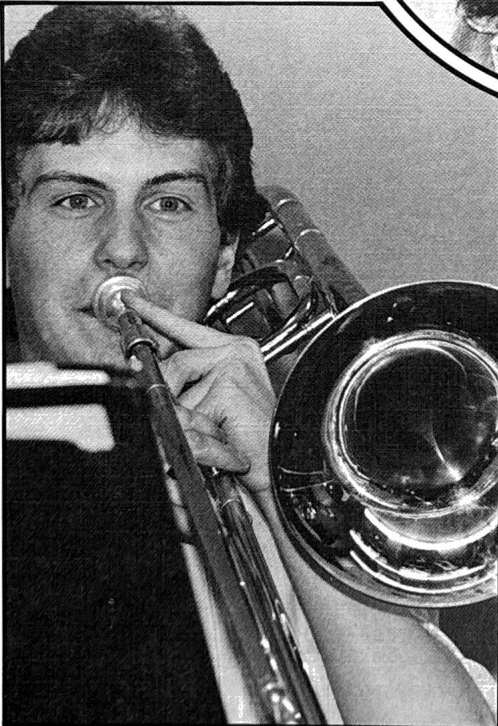
**GAJUS  
WORTHINGTON**  
*Principal Second Violin*

**DAIVA  
WORTHINGTON**

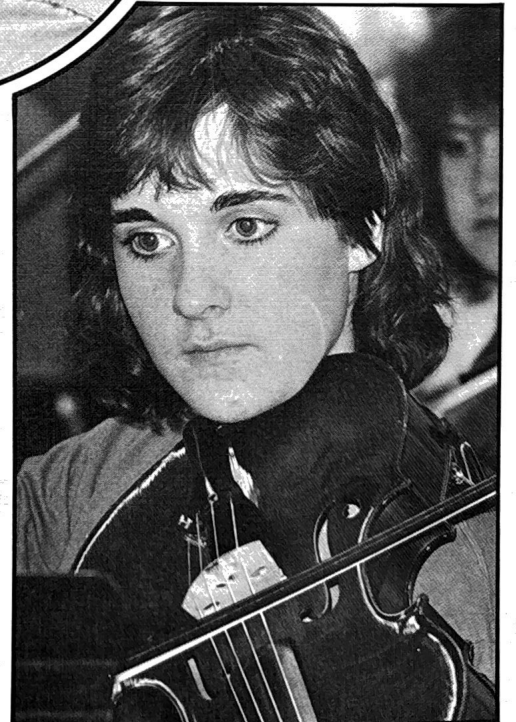


*Principal  
Flute*

**DAVID BAXLEY**  
*Principal Trombone*



**KRISTI CADA**  
*Principal Viola*



DON YOUNG  
CONGRESSMAN FOR ALL ALASKA  
WASHINGTON OFFICE  
2311 RAYBURN BUILDING  
TELEPHONE 202/225-5765  
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May 7, 1985

Mr. Dewey W. Ehling  
Anchorage Youth Symphony  
21-595 Lemon Ave.  
Anchorage, AK 99506

Dear Mr. Ehling:

CONGRATULATIONS! I understand that the Anchorage Youth Symphony will be touring New Zealand and Australia this summer. All of Alaska is proud of you!

I am sure that all of you associated with the Anchorage Youth Symphony will be the ideal ambassadors for both the United States and Alaska. There is no question in my mind that there has never been a better group of musicians of your ages and caliber in the state of Alaska.

Enjoy your trip and good luck!

CONGRATULATIONS again!

With best regards,

Sincerely,

*Don Young*  
DON YOUNG  
CONGRESSMAN FOR ALL ALASKA

DY/wd



DON YOUNG  
United States Representative  
Alaska

BILL SHEFFIELD  
GOVERNOR



STATE OF ALASKA  
OFFICE OF THE GOVERNOR  
JUNEAU

May 14, 1985

Dear Members of the Anchorage Youth Symphony:

On your tour of New Zealand and Australia you will be Alaska's Ambassadors. What an exciting adventure!

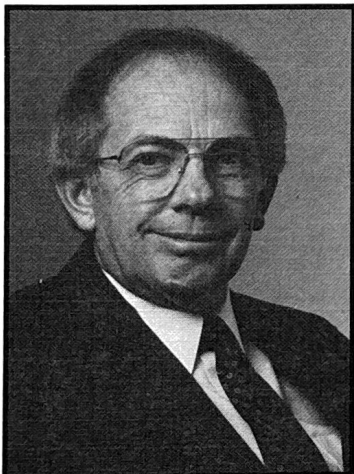
You have provided your fellow Alaskans with top-quality classical and contemporary music, and now you have the opportunity to share your talent with citizens of another country.

This will be perhaps one of the most memorable times in your lives. I wish you all the best of luck.

Sincerely,

*Bill Sheffield*  
Bill Sheffield  
Governor

BILL SHEFFIELD  
Alaska Governor



# SOUTH PACIFIC TOUR REPERTOIRE



## ANCHORAGE YOUTH SYMPHONY

Anchorage, Alaska, USA  
 Concertmaster — Dawn Wohlgemuth  
 Conductor — Dewey Ehling

|  |                           |
|--|---------------------------|
| Academic Festival Overture .....                           | Johannes Brahms           |
| Candide Overture .....                                     | Leonard Bernstein         |
| (written for the musical after Voltaire, December 1, 1956) |                           |
| Carnival Overture .....                                    | Antonin Dvorak            |
| Egmont Overture .....                                      | Ludwig von Beethoven      |
| Four Dance Episodes from Rodeo .....                       | Aaron Copland             |
| Buckaroo Holiday   |                           |
| Corral Nocturne  |                           |
| Hoe Down   |                           |
| Saturday Night Waltz                                       |                           |
| (Ballet written for Agnes de Mille, 1942)                  |                           |
| Hungarian Dance No. 1 .....                                | Johannes Brahms           |
| Introduction and Rondo Capriccioso .....                   | Camille Saint-Saens       |
| Komm Susser Tod (Come Sweet Death) .....                   | Johann Sebastian Bach     |
|  | arr. Stokowski            |
| Prelude to "Die Meistersinger" .....                       | Richard Wagner            |
| Prelude, Chorale & Fugue .....                             | Johann Sebastian Bach     |
|  | arr. Abert                |
| Rhapsody in Blue .....                                     | George Gershwin           |
| Suite from the Ballet Sleeping Beauty .....                | Peter Ilyitch Tchaikowsky |
| No. 1 Introduction   |                           |
| No. 5 Waltz  |                           |
| Two Elegiac Melodies .....                                 | Edward Grieg              |
| op 34 (The Wounded Heart and Last Spring)                  |                           |
| March from Karelia Suite .....                             | Jan Sibelius              |
| Americans We .....   | Henry Fillmore            |

### CONCERTS

|                               |                               |                            |
|-------------------------------|-------------------------------|----------------------------|
| July 28, 1985<br>Christchurch | July 30, 1985<br>Auckland     | August 2, 1985<br>Sydney   |
| August 3, 1985<br>Sydney      | August 6, 1985<br>Brisbane    | August 9, 1985<br>Canberra |
| August 11, 1985<br>Wondonga   | August 13, 1985<br>Wangaratta | August 15, 1985<br>Albury  |

August 16 and 17, 1985  
 Australian Youth Music Festival  
 Melbourne



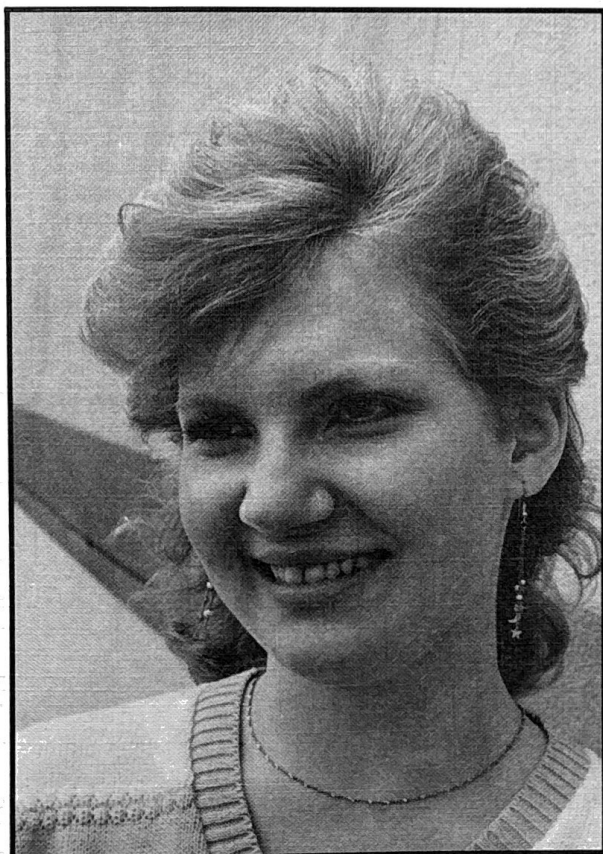


## CONCERTMASTER AND VIOLIN SOLOIST

### DAWN WOHLGEMUTH

Dawn began her violin studies as a Suzuki student at age five. When she was ten she spent the summer studying at the Suzuki Institute in Matsumoto, Japan. Last summer she was the recipient of a full scholarship to study at the Chautauqua Summer Music Institute in New York. She has been a member of the Anchorage Symphony Orchestra, the MENC biannual orchestra on two occasions, four years in the all-Alaska high school orchestra and earlier this year performed the Bruch violin concerto with the Youth Symphony.

She will attend Indiana University next year.



## PIANO SOLOIST

### ELIZABETH SPOONER

Coming from a family where music is an essential ingredient in the home life, Elizabeth showed signs of musical interest and talent at the age of three. She plays both piano and violin. For nine years she has been studying piano with Mary Hysom and has studied violin with Vivian Ayerst. In 1982 she won the Marguerite Downey piano competition. Elizabeth was a member of the Tacoma Youth Symphony for three years. In 1983, her second year in the Anchorage Youth Symphony, she toured Northern California with the orchestra playing the Schumann A minor Piano Concerto.



**TONY KNOWLES**  
Anchorage Mayor



OFFICE OF THE MAYOR  
P.O. BOX 6-850  
ANCHORAGE, ALASKA 99502

TONY KNOWLES  
Mayor

June 28, 1985

Anchorage Youth Symphony  
21-595 Lemon Avenue  
Anchorage, Alaska 99506

Dear Dewey Ehling and Members of the Anchorage Youth Symphony:

What an exciting adventure is in store for you as you set out to tour New Zealand and Australia. I'm delighted that the Youth Symphony Parents' Association made it possible for you to perform for audiences Downunder.

The experience you'll gain will be priceless and I know you'll be admirable representatives of your home state and city. I wish you the very best of luck and hope you all return home with many fond memories.

Sincerely,

Tony Knowles  
Mayor



ANCHORAGE  
SCHOOL DISTRICT

4600 DeBarr Avenue  
P.O. Box 6-614  
Anchorage, Alaska 99502-0614  
(907) 333-9561

May 16, 1985

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Assistant Treasurer
  - William Frick  
Parliamentarian
- SUPERINTENDENT  
E. E. (Gene) Davis, Ed.D.

Mr. Dewey W. Ehling  
Conductor  
Anchorage Youth Symphony  
21-595 Lemon Avenue  
Anchorage, Alaska 99506

Dear Dewey:

I would like to take this opportunity to offer my congratulations and best wishes to the members of the Anchorage Youth Symphony as they embark on their tour of New Zealand and Australia.

Many hours of devotion and professionalism have resulted in the Anchorage Youth Symphony's attainment and implementation of the highest ideals of the music profession. I am proud that such a fine group of ambassadors from Anchorage will be sharing their music with other nations.

Have a successful tour!

Sincerely,

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

ms  
M3.11

**E. E. (GENE) DAVIS**  
Anchorage School District  
Superintendent



# ANCHORAGE YOUTH SYMPHONY SOUTH PACIFIC TOUR, 1985

Dewey W. Ehling, Conductor

\*\* Concertmaster \* Principal

Anchorage  
Youth Symphony

## VIOLIN I

---

Tammy Allender  
Linda Bruce  
Heather Burch  
Stacey Colson  
Lisa Fenty  
Michele Guzy  
Noelle Hahn  
John Hellen  
Jane Kuramoto  
Lila McDonald  
Deborah Newland  
Leah Pratt  
Kelly Ragsdale  
Kabrena Rodda  
Ronda Saupe  
Juliet Tardy  
Kim Williams  
\*\**Dawn Wohlgemuth*

## VIOLIN II

---

Elizabeth Arai  
Karen Barnes  
David Belden  
Sarah Diemer  
Leann Estabrook  
Irene Gallion  
Michael Giles  
Holly Irish  
Eric Nilson  
Karin Patterson  
Barbara Rhyneer  
Heather Roth  
Ruth Spooner  
Roni White  
Eileen Williams  
\**Gajus Worthington*

## VIOLA

---

\**Kristi Cada*  
Kerry Downing  
Suzanne Estus  
Mary Gallion  
Anne Gantz  
Victoria Gellert  
Kim Heidemann  
Wes Jessup  
Andrew Kern  
Lynn Mayberry  
Stephen Moore  
Alicia Porter  
Grant Sines  
LaShanda Witherspoon

## CELLO

---

Jeannie Fauser  
Nathan Harrison  
Stephanie Hassler  
Jamie Langman  
Richard McLain  
Andrew Primis  
\**Candace Putnam*  
Beth Reinemer

## BASS

---

James Boring  
Paul Chapman  
Gregory Cvitash  
Hal Heinze  
\**Christine Hughes*  
George Rhyneer  
Paul Sharpe  
Heath Spott  
Earl Stirling

## WINDS AND PERCUSSION

### FLUTE

---

Linda Novotny  
Nancy White  
\**Daiva Worthington*

### OBOE

---

Ann Baker  
Jonathon Lack  
Kay Spear  
Cordelia Tuck  
\**Cameron Winey*

### CLARINET

---

Gina Hayes  
Lise Kristiansen  
\**Karl Pasch*  
Kindy Paulus

### BASSOON

---

Craig Barstow  
Paula Boriack  
\**Barbara Pasch*

## FRENCH HORN

---

\**Andrew DuBrock*  
Laura Goodhue  
Brian Schmidt  
Russell Smith  
Peter Vasiljevic

## TRUMPET

---

David Ben-Ezra  
Devin Quince  
\**Ted Russert*  
Kent Thomas

## TROMBONE

---

\**David Baxley*  
John DePalatis  
Jane MacGregor  
Nathan Wilkes

## TUBA

---

John DePalatis

## PERCUSSION

---

\**Tony Alvarado*  
Scott Cowan  
Todd Morley

## HARP

---

Michelle Sloan

## PIANO

---

Elizabeth Spooner

## PERSONNEL MANAGER

---

Bob Amos

## HOUSE MANAGER

---

Tim Dibble

## ASSISTANTS

---

Linn Weeda  
Mary Weeda





GRAYDON JESSUP  
Anchorage Youth Symphony  
Parent's Association  
President



Anchorage  
Youth Symphony

21-595 LEMON AVE ANCHORAGE, ALASKA 99506 907 753-0350

July 2, 1985

To the Anchorage Youth Symphony,

Congratulations on reaching your goal! Last summer when the invitation to participate in the Melbourne International Youth Music Festival was extended to you, it almost seemed like the impossible dream. Can we make it? Can we adjust schedules? Can we raise the necessary funds? For the past year you have systematically taken one step at a time. You reached small goals to achieve the ultimate objective.

My best wishes are for you as individuals, to your families, to your schools, and to the host of relatives and friends who have all joined together to make this dream a reality. Have a great trip!

Sincerely yours,

Graydon Jessup  
President, Anchorage Youth Symphony  
Parent's Association

# PROGRAM NOTES

## EGMONT OVERTURE Ludwig Von Beethoven

There were two good reasons why the writing of *Egmont* should have been for Beethoven a labor of love. The first was his veneration of Goethe, who wrote *Egmont*. The second was that the subject of his drama is a passionate espousal of liberty and a bitter denunciation of tyranny — something close to Beethoven's heart.

The setting of the Goethe drama is sixteenth-century Netherlands. There Count Egmont becomes the leader in a revolt against Spanish despotism. When the Duke of Alba is dispatched to the Low Countries to suppress any signs of rebellion, Egmont becomes the champion of independence, for which he pays with his life.

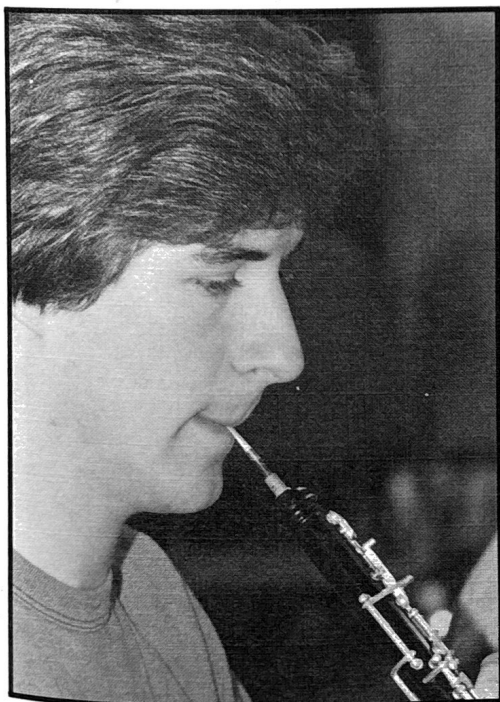
The overture, one of Beethoven's most sublime, is a tone poem in which the essence of the drama has been fixed. Strongly accented chords in F minor create an ominous opening, which some like to interpret as the weight of Spanish oppression. Into this foreboding atmosphere, lyric phrases intrude, but without providing relief from tension. Then the main section (*Allegro*) erupts dramatically, describing a rapidly developing rebellion. A gentler episode for the woodwind tells the Claecher's love for Egmont. The development section is brief, then the main melodies are recalled. The earlier foreboding is once and for all dissipated by an exultant and joyous proclamation in F major by the full orchestra, the voice of victory for the forces of freedom.

## ACADEMIC FESTIVAL OVERTURE Johannes Brahms

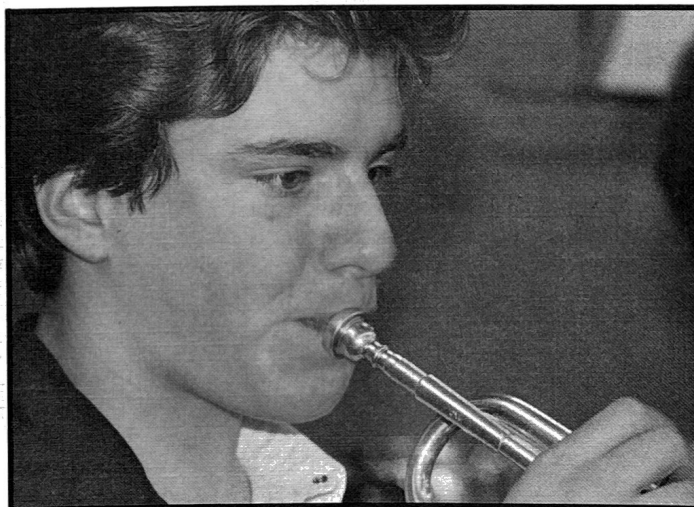
If Brahms' life was lonely in point of personal companionship, it was rich in the rewards of friendship and professional admiration. In his forty-seventh year the University of Breslau conferred on him the degree of Doctor of Philosophy. Brahms responded with the perfect gesture by conferring on the university his *Academic Festival Overture*, full of joyous goodfellowship and bump-tious relish of common student experience. It was first performed at the university in January 1881, Brahms conducting. Of this overture Neville Cardus writes: "Here is music of jollity and dignity, telling of any college degree day, where students are inclined to get ribald as well as high-spirited, yet while they make a mock of the academical robes and trappings they are really proud of them and are ambitious themselves one day to wear them. So, in this genial overture, a theme which symbolizes the students and their beer mugs — German students mark you, and German beer! — is changed to the shape and dignity of pomp and ceremony when the time signature becomes 4/4 instead of 2/4. Another old college tune gives a surge and big throat to the orchestra, with a high note sustained; then after a modulation, the bassoons gurgle the comic-song, sometimes in thirds. 'Was kommt dort von der hoh,' obviously a student's affectionate burlesque of some colleague raw from the provinces. Once again Brahms brings into action all his symphonic devices; the recapitulation is like a college roll-call which authority insists on with humor and official pride. But the bassoons are not permitted to repeat their gurgling. The other familiar tunes are played with freely, and indecorum is sent packing, also mockery, when the end is ennobled with the most familiar tune of all, the *Gaudeamus igitur*."

—Paul Affelder

CAMERON WINEY, *Principal Oboe*



TED RUSSERT, *Principal Trumpet*



## PROGRAM NOTES

SUITE FROM THE BALLET  
SLEEPING BEAUTY*Peter Ilyitch Tchaikowsky*

**No. 1 Introduction** — As the curtain rises on the gilded throne room of King Florestan XXIV, whose infant daughter, Princess Aurora, is about to be christened, a rousing introduction and march are heard.

**No. 5 Waltz** — Sixteen years pass, and the First Act begins. Aurora is marriageable now, and four of the most eligible princes of the world have come as her suitors. At the great celebration in her honor, a waltz (perhaps the best-known excerpt from the ballet) is danced by peasants and villagers.

—Pierre Monteux

PRELUDE TO "DIE MEISTERSINGER"  
Richard Wagner

The prelude to *The Master-Singers* is a very complete and highly organized masterpiece of form and texture.

The dignity of the Master-Singers is heard in a march, the theme of which will be found at doubled speed. It leads to another broad cantabile of which an irreverent diminution occurs. The whole exordium comes to a grand close, and is followed by the substance of an eager conversation between Walter and Eva - leading, in lovely modulation, to E major. In the key the *Abgesang* (or enjoy) of Walter's prize-song alternates with other love-themes from the song that the Masters rejected.

Excited modulations carry us to the opposite end of the tonal range, E flat, in which key the Master-Singers' theme is irreverently diminished by the apprentices, whose rude comments on Master Beckmesser occupy the bass. A climax is reached; C major returns in all its glory, and with it the simultaneous combination of more than half the themes in the opera.

—Donald Francis Tovey

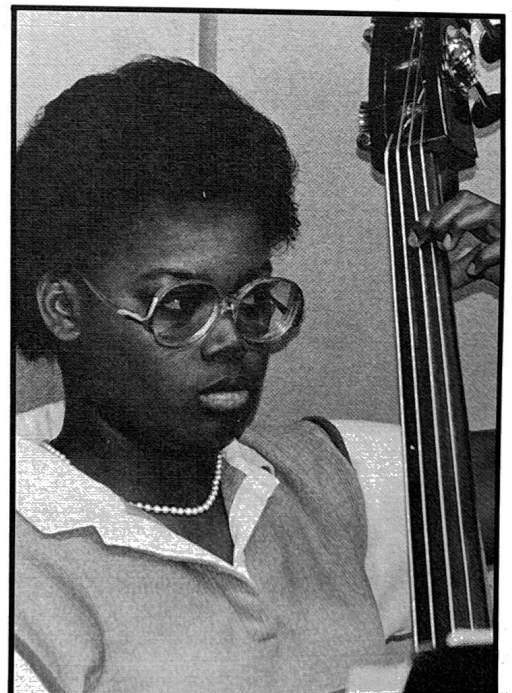
RHAPSODY IN BLUE  
George Gershwin

Paul Whiteman asked Gershwin to write a large work in the jazz idiom for a concert of popular music he was planning to give at Aeolian Hall in New York on February 12, 1924. The work Gershwin finally wrote (and which Ferde Grofe orchestrated for him) was the *Rhapsody in Blue*, which not only proved to be the tour de force

of Whiteman's concert — the work that gave point and significance to Whiteman's experiment — but was also the turning point in Gershwin's career. It made him world-famous and rich. Royalties from the sale of sheet music and records, and from public performances on stage and screen, were astronomical. It was heard in every possible arrangement, even adapted into a ballet, and prepared for a tap dance. Its principal theme became Paul Whiteman's identifying signature on the radio. Its name provided the title for Gershwin's later screen biography. Perhaps no other work in musical history enjoyed such a fabulous success in so short a period.

But the *Rhapsody* accomplished even more than making Gershwin rich and famous. By "making a lady out of jazz," it set into motion an entire new trend in modern music. Composers in many different parts of the world were encouraged by it to write serious works in the jazz idiom, often with great artistic success.

The *Rhapsody in Blue*, besides being very good music, has the additional strength of being very good American music. Few works written by Americans before 1924 have such an unmistakable national identity as this one. It is American to its very core, just as rodeos, baseball and tabloids are American. The nervousness, energy, youth, optimism, strength, and infectious charm of this country are caught in its infectious rhythms. The color and background of America are reflected in its harmonies. The *Rhapsody* is music about an age of steel and speed; it is the voice of the great modern metropolis. Surely future historians will come to know what we were during the fabulous era of the 1920's by listening to the *Rhapsody*,

CHRISTINE HUGHES, *Principal Bass*

# PROGRAM NOTES

just as today we know what Vienna was a century ago by hearing the waltzes of Lanner and Johann Strauss, and what France of the Second Empire was by listening to the *opéra comique* of Offenbach.

—David Ewen

## CARNIVAL OVERTURE

**Antonin Dvorak**

The most famous of Dvorak's Concert Overtures is the middle one, *Carnival*. The composer provided the following program: "A lonely comtemplative wanderer reaches the city at nightfall where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and unrestrained hilarity of the people, giving vent to their feelings in song and dances."

The brilliant opening theme in full orchestra brings up the picture of a gay carnival. After some episodic material, the violins are heard in a gentle melody, while oboes and clarinets contribute to countertheme. This melody is elaborated upon. Following a return of the vigorous opening, a sensual passage engages flute and violins, while the English horn provides the accompaniment; this episode describes the tender exchange of words between lovers. Earlier material is recalled, after which the overture ends as boisterously as it began — a final presentation of the revelry.

—David Ewen

## HUNGARIAN DANCE NO. 1

**Johannes Brahms**

Brahms first became acquainted with Hungarian folk songs and dances through Eduard Remenyi, the Hungarian violinist, with whom he toured as accompanist in 1853. Brahms never lost his pleasure in these sensual

melodies and exciting rhythms. We frequently encounter them even in his major works.

## INTRODUCTION AND RONDO CAPRICCIOSO

**Camille Saint-Saens**

The *Introduction and Rondo Capriccioso*, op 28 (1863) is for violin and orchestra. The main theme of the Introduction is found in the solo violin in the second measure, accompanied by the strings. A forceful chord for full orchestra brings on the Rondo Capriccioso section, whose main melody is presented by the solo violin. The solo instrument later on also introduces a contrasting second theme. After some embellishment of both ideas, the orchestra loudly interpolates a third subject which is repeated by the solo violin. All this material is amplified, often with brilliant virtuoso passages in the violin. A climactic point is reached when the first theme of the *Rondo Capriccioso* is pronounced by the orchestra against broken chords in the violin. This composition concludes with a coda marked by virtuoso passages for the solo instrument.

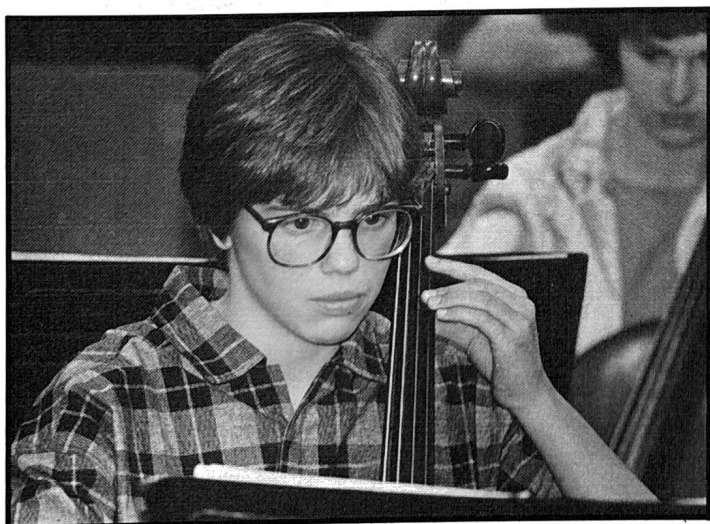
—David Ewen

## MARCH FROM KARELIA SUITE

**Jan Sibelius**

A piece of stirring national music that has become a lighter classic comes out of the *Karelia Suite* for orchestra, op. 11, (1893), the *Alla Marcia* section. This work was written for a historical pageant presented by the students of Viborg University and consists of an overture, two melodious sections, and the *Alla Marcia*, march music of dramatic surge and sweep, in which effective use is made of abrupt key changes.

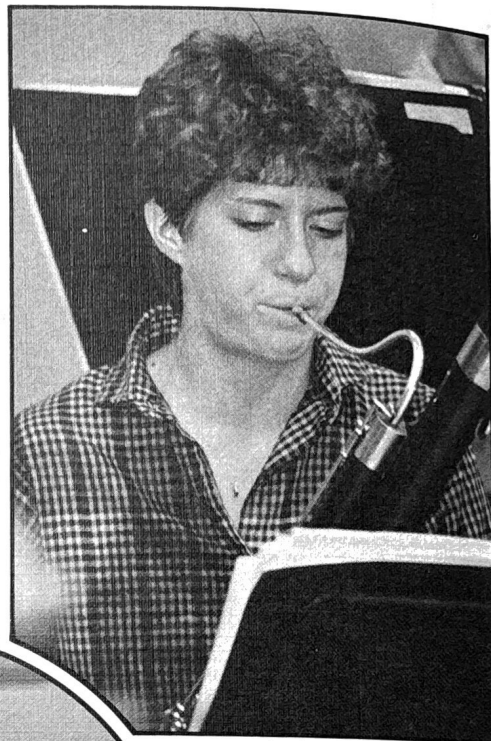
—David Ewen



CANDACE PUTNAM, *Principal Cello*



**MICHELLE SLOAN**  
*Harp*



**BARBARA PASCH**  
*Principal Bassoon*

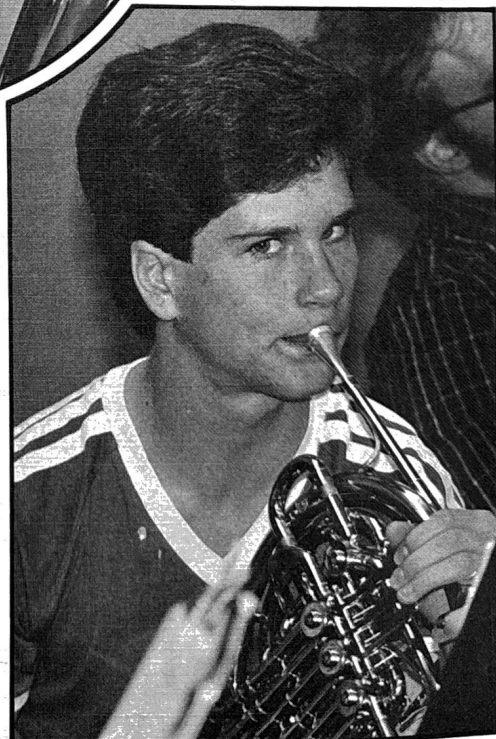
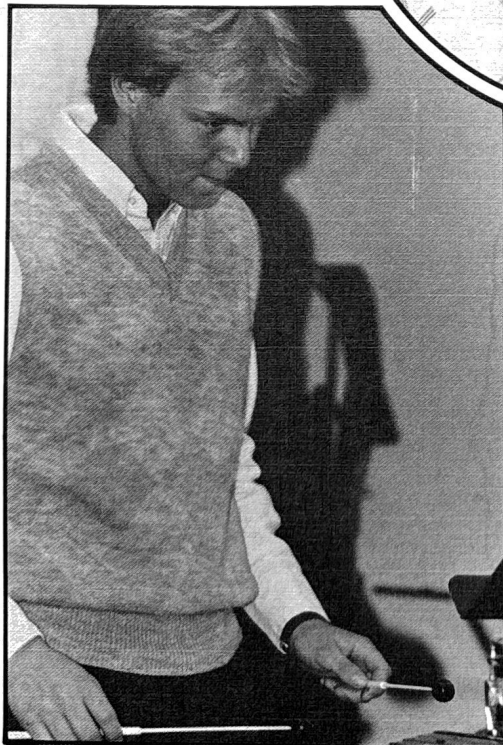


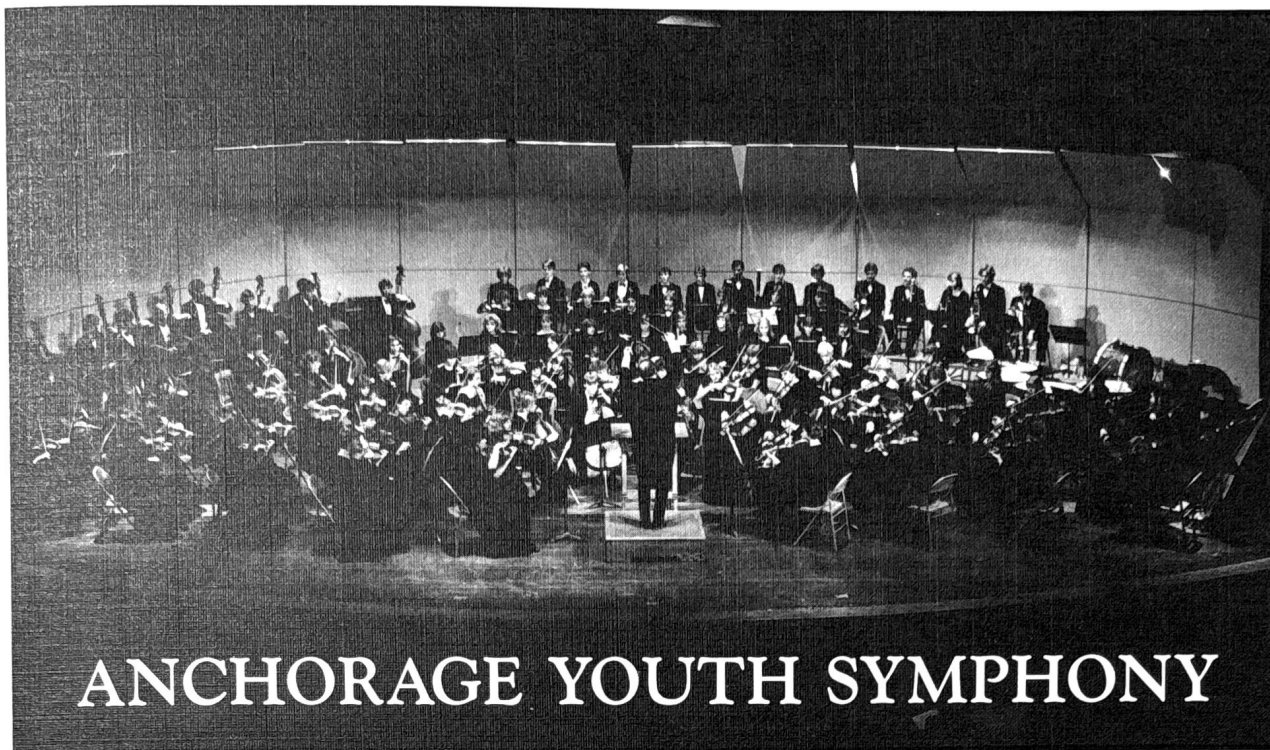
**JOHN  
DEPALATIS**

*Tuba*

**TONY ALVARADO**  
*Principal Percussion*

**ANDREW DUBROCK**  
*Principal Horn*





## ANCHORAGE YOUTH SYMPHONY

1985 marks the twentieth season of the Anchorage Youth Symphony. Founded in 1965 to provide young musicians with the opportunity to perform the works of masters, the symphony has flourished and subsequently toured Alaska, Canada and Great Britain and will tour Australia and New Zealand this year.

The twentieth season promises the symphony's regular concert series (highlighted by a concerto program, a rare opportunity for solo performances by outstanding students); a full schedule of performances for Anchorage community events and the well received, annual concert tour.

The orchestra is conducted by Dewey Ehling, in

his eighth year as conductor of the symphony, and eighth year as Director of Music for the Anchorage School District which involves responsibility for the entire K-12 music program. The Anchorage Youth Symphony draws musicians from the six public high schools of the Anchorage area, as well as from private schools and neighboring communities. Performers range from grades 9-12 and are selected by competitive auditions.

The symphony is sponsored by the Anchorage Youth Symphony Association, Inc., which was formed to support and extend the activities of the orchestra. The association provides a summer scholarship program for the orchestra in addition to sponsoring the concert tours.

# ACKNOWLEDGEMENTS

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Mrs. Beverly Beheim  
Ms. Linda Billington  
Mr. Joe Bolt  
Mr. Edward R. Clinton  
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Mrs. Marion Gatzka  
Mr. Fred Gomez  
Mrs. Norma Goodman  
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Mr. Roger Hyde  
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Mr. Gregory Ljubicich  
Ms. Ruth Ann Moffatt  
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Mrs. Margaret Schaefer  
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Mr. and Mrs. James Stuart  
Mr. Dwayne Trujillo  
Mr. Herbert Turner  
Mrs. Mary Weeda

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