

ANCHORAGE YOUTH SYMPHONY

LINN WEEDA, MUSIC DIRECTOR

IN CONCERT

MAY 3, 1988 at 7:30PM

West High Auditorium



ANCHORAGE YOUTH SYMPHONY
LINN WEEDA, MUSIC DIRECTOR

**Concertmaster
 *Principal

VIOLIN ONE

**Belden, David
 Bruce, Simona
 Dawag, Marlo
 Erickson, Leia
 Estabrook, Leann
 Hansen, John
 Ivey, Daniel
 Jack, Tammy
 Kuramoto, Jane
 McDonald, Lila A.
 McCoskey, LaDeana
 McEntire, Mardee
 Newland, Jananne
 Rodda, Kabrena
 Sharpe, Jana
 Wegh, Michele
 Worst, Theresa

Bartlett
 Service
 East
 West
 Dimond
 Palmer
 Palmer
 East
 Dimond
 Bartlett
 Bartlett
 Dimond
 Service
 Bartlett
 Bartlett
 East
 Bartlett

VIOLIN TWO

*Hively, Kirsten
 Antolin, Joy
 Archibald, Sheri
 Basham, Cindy
 Dybdahl, Paula
 Epperson, Kathy
 Escobedo, Julian
 Grimes, Kim
 Hitch, Jeff
 Hopkins, Pamela
 Kim, Minna
 Kenley, Marci
 Knue, Jacqueline
 Leary, Kelly
 LeMay, Eowyn
 Maguire, Robert
 Mowry, Janet
 Owens, Lawanna
 Primis, Anastasia
 Samsal, Connie
 Smith, Zabrina
 Spaan, Allison
 Yim, Kelly

West
 East
 West
 Service
 Bartlett
 East
 Palmer
 Dimond
 East
 West
 East
 Dimond
 Bartlett
 Palmer
 Palmer
 Bartlett
 ACA
 Chugiak
 Chugiak
 Dimond
 Dimond
 East
 Bartlett

VIOLA

*Moore, Stephen
 Beckett, Eileen
 Bartholomew, Becky
 Epperson, Suzy
 Gellert, Victoria
 Hately, Mari C.
 Hicks, Amy
 Jessup, Melanie
 Kern, Andrew
 Martin, Yael
 Montgomery, Meredith
 Mull, Christina
 Primis, Mary
 Saden, Celia

Bartlett
 Dimond
 Dimond
 East
 Service
 West
 West
 East
 Bartlett
 East
 West
 Service
 Chugiak
 East

CELLO

*Speir, Tiffany
 Ciccone, Kimberly
 Evans, Marie
 Haglund, Lisa
 Hall, Anne
 Kay, Heather
 Longpre, Claire
 Mulcahy, Mara
 Nathanson, Teresa
 Padzuikas, Tony
 Rohde, Tara
 Vail, Tricia

East
 Dimond
 Service
 Dimond
 Service
 Service
 Service
 Service
 Bartlett
 Bartlett
 Service
 Chugiak

BASS

*Tunley, John
 Taylor, Alison

East
 West

HARP

*Sloan, Michelle
 Bridges, Amy

Chugiak
 Dimond

FLUTE

*Novotny, Linda
 Firmin, Tonya
 +Jackson, Jennifer
 Waldrop, Karen

Dimond
 Chugiak
 Dimond
 Dimond

OBOE

*Lack, Jon
 Cusato, Elizabeth
 Dunbar, Tanya
 Hasund, Craig

East
 West
 East
 East

CLARINET

*Hayes, Gina
 Hassler, Jay
 Hasund, Ian
 Gunlogson, Elizabeth

Dimond
 East
 East
 Houston

BASSOON

*Boriak, Paula
 Bickerton, Brooke
 Huelskoetter, Mark
 Valentine, Cecilia

East
 East
 Bartlett
 East

SAXOPHONE

*Hasund, Craig
 +piccolo

East

FRENCH HORN

*Bickerton, Brison
 Bennett, Jenny
 Berkshire, Marcus
 Bundy, Jennifer
 Shotts, Doug
 Whitesall, Time

East
 Service
 East
 West
 Bartlett
 Bartlett

TRUMPET

*Flaherty, Mark
 Brey, Tama
 Sloan, Daniel
 Wohlgemuth, Martin

Bartlett
 East
 Chugiak
 West

TROMBONE

*Dunn, Charles
 MacGregor, Lori
 Zenone, Mark

Bartlett
 Bartlett
 Palmer

TUBA

*Morrissey, Brian

East

PERCUSSION

*Padden, Keith
 Gates, J.R.
 Rosentrater, Kris

West
 Bartlett
 Service

The following individuals and corporations have generously donated money and services to the Anchorage Youth Symphony, for which we express our deepest gratitude.

ALASCOM
 Charter North Hospital
 Music Department, Anchorage School District,
 Susan Wingrove, Coordinator of Music
 Music Department, University of Alaska, Anchorage
 National Bank of Alaska
 Linn and Mary Weeda, in memory of
 L.J. "Oskey" Weeda

ANCHORAGE YOUTH SYMPHONY

LINN WEEDA, MUSIC DIRECTOR

PROGRAM
May 3, 1988 7:30 PM
West High Auditorium

Finlandia op. 26 Jean Sibelius

Concertino for Clarinet
 and Orchestra op. 26 Carl Maria von Weber
 Gina Hayes, clarinet

Gymnopedie No. 3 Erik Satie

Symphonie Espagnole op. 21 Edouard Lalo
 I. Allegro
 Lila McDonald, violin

L'Arlesienne Suite No. 2 George Bizet
 I. Prelude
 II. Pastorale
 III. Minuet
 IV. Farandole

INTERVAL

Concerto for Violin and Orchestra Felix Mendelssohn

I. Allegro
 David Belden, violin

Suite from Porgy and Bess
 arr. Bennett George Gershwin

Concerto for Oboe and Orchestra Benedetto Marcello

I. Allegro
 Jon Lack, oboe

Symphony No. 1 in c minor Johannes Brahms

IV. Adagio; Allegro

PROGRAM NOTES

notes by Linn Weeda

Finlandia op. 26 Jean Sibelius (1865-1957)

Jean Sibelius became, during his lifetime, the very image of Finnish nationalism. This image was enhanced by his composition of "Finlandia". Heard by the Finnish nation soon after its composition in 1897, it was instantly recognized for its patriotic importance. Unfortunately, the Russians, who controlled Finland at the time, also understood the composition's significance; it was subsequently banned from performance. Sibelius proceeded to write several other nationalistic tone poems based on Finnish folklore and folksong. At the time of his death at 91, he was the most honored of all his countrymen.

"Finlandia" begins with fearsome chords that are traded between the various groups in the orchestra. This section leads to a faster section that is based on two themes-one fast and bold, the other lyrical resembling a national anthem.

Concertino for Clarinet and Orchestra op 26 Carl Maria von Weber (1786-1826)

It is interesting to note that a virtuosic pianist and conductor, and a man known chiefly for his brilliant opera scores, was fascinated by the clarinet-so fascinated that von Weber wrote three works for clarinet and orchestra. The clarinet at this time in history had a brilliant performer in Germany, who commissioned von Weber to write these works. The earliest, heard tonight, is a one movement work makes use of operatic compositional techniques such as recitative. Indeed, words could easily be added to the music, and one would have a perfect aria for the voice. But von Weber composed this work not for the voice, but for the incredibly agile clarinet. The expression that that is exploited in this work ranges from the darkest of moods to brilliant flights of fancy.

Gymnopedie No. 3 Erik Satie (1872-1928)

One of the most eccentric of all composers, the Frenchman Erik Satie wrote works that were titled provocatively: "Flabby Preludes for the Dog", "Three Pieces in the Shape of a Pear", and many others. His Gymnopedies (a word he invented) originated as three piano works which the listener should imagine examining an ancient Greek vase decorated with pictures of athletes dancing in slow, measured steps. The result was three haunting compositions, two of which were brilliantly orchestrated by his friend, Claude Dubussy.

Symphonie Espagnole op. 21 Edouard Lalo (1823-1892)

Composers throughout the ages have been fascinated with writing music that depicts countries other than their own. The Frenchman Lalo was no exception, and the result is this concerto for violin and orchestra. The impetus for composing this concerto was a commission from Lalo's friend, the great Spanish violinist Pablo de Sarasate. Lalo conceived the work as a violin solo soaring above the rigid form of an old symphony. One can hear the fiery temperament of the Spanish violinist, as well as the rhythms of the Spanish countryside.

L'Arlesienne Suite No. 2 George Bizet (1838-1875)

The role that music has had for the theater has a long and distinguished history. One of the highlights of that history is Bizet's score to Daudet's drama, L'Arlesienne. Two orchestral suites were drawn from the incidental music for this play. Written in 1872, the music is derived, like Daudet's play, from authentic folk stories and tunes of Provence, the scene of the play. Indeed, the fourth movement (titled "Farandole") is an arrangement of a French folkdance "Danse dei Chivaux-Frus". The brilliant scoring includes a lovely minuet for flute, harp, and saxophone, which was invented only a few years before.

Concerto for Violin and Orchestra Felix Mendelssohn (1809-1847)

One of the most gifted of all composers, Mendelssohn wrote what is considered by many violinists to be the most perfect concerto for their instrument. The concerto has been one of the staples of the violinist's repertoire since its inception. The very personality of the composer shines in this work; virtuosic, brilliant, tender, melodic, and always singing.

Suite from "Porgy and Bess" George Gershwin (1898-1937)

One of the most beloved of all operas, and a path-breaking experiment in the use of jazz within the the "classical" context, Porgy and Bess premiered in 1935 in Boston. The opera's gritty story depicts life on "Catfish Row" in Charleston, South Carolina. Many of the most famous songs in the opera that will be performed tonight have gone on to become virtual folksongs-tunes such as Summertime, Bess-You is My Woman Now, and I Got Plenty of Nuttin'. This arrangement is by the brilliant arranger Robert Russell Bennett, who collaborated with many famous Broadway composers-most notably, Richard Rodgers.

Concerto for Oboe and Orchestra Benedetto Marcello (1686-1739)

This concerto was written by one of the many amateur composers that resided in Venice during the early part of the eighteenth century. It follows the typical ritornello form; a dramatic contrast between the solo (called the concertino) and the ripieno (or orchestra). The writing exploits the lovely sound of the oboe as well as its virtuosity.

Symphony No. 1 Johannes Brahms (1833-1897)

Sometimes referred to as "Beethoven's Tenth Symphony", Brahms' First Symphony was long in gestation because of Beethoven. Like all of the Romantic composers, Brahms revered Beethoven. In Brahms' case, he worked on this symphony for some fifteen years before he thought it was worthy enough to follow Beethoven's symphonic example. The symphony, in the typical four movement form, has been one of the standard selections in the repertoire since its premier. The last movement, which is the culmination of the symphony, starts very slowly and dramatically. After a noble theme is heard in the horns, the main, fast section of the movement is presented with one of Brahms' most enduring themes, performed by the violins. A vast "working out" of the complex thematic ideas follows. The movement ends brilliantly at a faster pace than ever.

The Anchorage Youth Symphony would like to thank the sectional coaches whose expertise adds so much to the experience of the members:

Mary Weeda
Sarah Avery
Russel Guyver
Helen Howarth
Roxanne Seeland
Sharmon Piper

Crystal Lindsay
Hal Nonemann
Jim Bowers
Kevin Lindsay
Andy Sorensen
Tony Alvarado
Tim Heavner

MEET THE CONDUCTOR

Linn Weeda, music director of the Anchorage Youth Symphony, has a varied career as conductor, performer, and educator. Currently he is a member of the faculty of the University of Alaska, Anchorage, where he is director of choral activities. Previous engagements as conductor have included the Anchorage Symphony, Fairbanks Symphony, Nashua Symphony, and orchestras in Massachusetts and Mississippi. He is former music director of the Fairbanks Youth Symphony, founder and director of the Tupelo Community Orchestra, and staff conductor for the Greater Boston Youth Symphony.

Mr. Weeda, who is himself a product of the Anchorage Youth Symphony, has music degrees from the University of Alaska and Boston University, where he studied trumpet with Armando Ghitalla and Roger Voisin. Additional studies in conducting were with Charles Bruck at the Pierre Monteux School for Advanced Conductors in Hancock, Maine.

MEET THE ANCHORAGE YOUTH SYMPHONY

The 1987-88 season marks the twenty-second year of the Anchorage Youth Symphony. Founded in 1965 by Frank Pinderton to provide young musicians with the opportunity to perform the works of the great composers, the Symphony has since flourished. It has toured many cities in Alaska, California, New York, the Washington, D.C. area, Canada, Great Britain, Australia, and New Zealand. The orchestra was conducted by Dewey Ehling from 1978 to 1986, during which the size and quality of the orchestra expanded. Under its current conductor, Linn Weeda, the orchestra has performed in Avery Fischer Hall at Lincoln Center in New York City, and in the 1987-88, a new work by local composer Dr. George Belden was commissioned and premiered. Future plans include an expanded concert schedule (including an annual Christmas gala) and a tour to Scotland, Great Britain, and France in the fall of 1989.

The Youth Symphony is sponsored by the Anchorage Youth Symphony Association, Inc., which was formed to support and extend the activities of the Orchestra. The Anchorage Youth Symphony draws its musicians from the six Anchorage public high schools, the area's private schools, the University, and schools from neighboring communities such as Palmer, Kenai, and Kodiak. Players range in age from 13 to 21, and are selected by competitive audition.