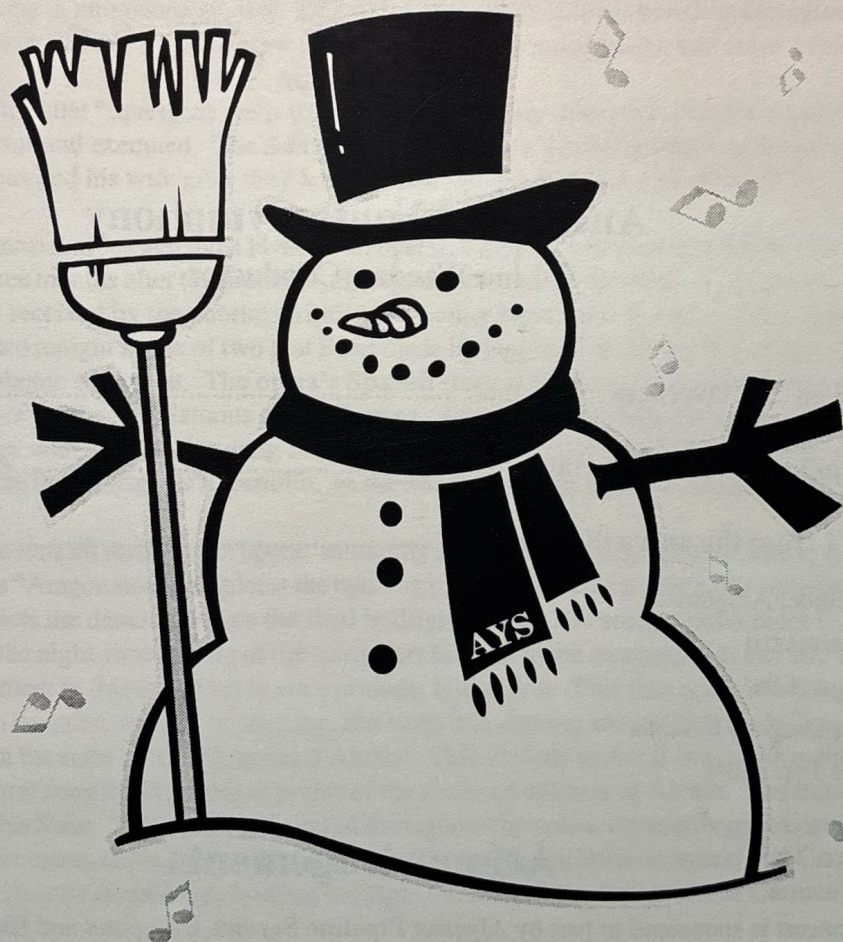


Anchorage Youth Symphony  
*and the*  
Anchorage Junior High Symphony Orchestra

# Holiday Concert

December 8, 1992  
7:30 p.m.



Alaska Center for the Performing Arts • Discovery Theatre

# Anchorage Junior High Symphony Orchestra

Nick vanDuzee - Conductor  
Bernadette C. Boring - Conductor

**See, The Conquering Hero Comes!** ..... G.F. Handel  
from "Judas Maccabaeus" Suite, arr by Isaac

**Pavane** ..... Maurice Ravel  
(Pavane pour une Infante De'funte), arr by James D. Ployhar

**Jesu, Joy of Man's Desiring** ..... J.S. Bach  
arr by Arthur Luck

**Psalm and Air** ..... Benedetto Marcello  
arr by James D. Ployhar

**Bratislava** ..... J. Holesovsky  
A Paraphrase On Three Bohemian Folk Tunes

## *Intermission*

# Anchorage Youth Symphony

Linn Weeda - Conductor

**Poet and Peasant Overture** ..... Franz von Suppé

**Adagio from the ballet "Spartacus"** ..... Aram Khachaturian

**Suite No. 1 from the opera "Carmen"** ..... Georges Bizet

1. Prélude; Aragonaise
2. Intermezzo
3. Seguedille
4. Les Dragons d'Alcala
5. Les Tore'adors

## **Acknowledgements**

This concert is sponsored in part by **Alyeska Pipeline Service Company** and **IBM Corporation**.

**Nick vanDuzee** holds degrees from the Universities of Minnesota and Iowa. Mr. vanDuzee has taught instrumental music since 1968. He has studied privately on every wind and percussion instrument he teaches. Currently, in addition to co-conducting the Anchorage Junior High Symphony Orchestra, Nick vanDuzee teaches and conducts at West Anchorage High School and plays trumpet in the Anchorage Symphony Orchestra.

**Bernadette C. Boring** was born and raised in Detroit, Michigan. She holds a Bachelor of Science Degree in Music Education from Wayne State University and a Master of Liberal Arts Degree from Alaska Pacific University/Southern Methodist University (1983). Additionally, Ms. Boring has studied at Penn State University and University of Wisconsin. She taught in Michigan, Pennsylvania and Fairbanks, Alaska before settling in Anchorage in 1972. Being active in the community and educational scene over the years, Ms. Boring has taught orchestra and chorus at Wendler Jr. High, Dimond-Mears Complex and the new Mears Jr. High. This is her sixth year as co-conductor of the Anchorage Junior High Symphony Orchestra.

## Anchorage Junior High Symphony

### DIRECTORS

vanDuzee, Nick	West
Boring, Bernadette	Mears

### VIOLIN I

Bradshaw, Gwen	Central
Bicher, Brooke	Gruening
Choi, Jeong-Min	Romig
Hopson, Shana	Mears
Johnson, Kristen	Mears
**Kim, Hye-Ock	Romig
Lockhart, Marcus	Clark
Martin, Celeste	Wendler
Miller, Brad	O'Malley
Nakagawa, Yoichi	Mears
Ottum, Tamara	Romig
Owens, Keeta	Gruening
***Pyun, Eunice	Romig

### VIOLIN II

Brangan, Michaela	Wendler
Callison, Kori	Romig
Childers, Andrea	Central
Choi, Hyo-Keun	Romig
Crouse, Shawn	Gruening
Harvey, Naomi	Romig
Hondolero, Cori	Gruening
Marshall, Rita	Wendler
Martinez, Laura	Clark
Brandy, Monroe	Romig
*Nowak, Rebecca	Clark
Oh, Seung-Min	Romig
*Phadnis, Meghana	Mears
Rude, Jennifer	Gruening
Schulz, Stephanie	Mears
Valentine, Carrie	Central

### VIOLA

Baik, Soung-Hun	Romig
Dortch, Danielle	Clark
Hill, Laverne	Wendler
McClure, Jennifer	Romig
Sanders, Lindsay	Mears
*Srinivasan, Sujatha	Wendler
*Starr, Tregei	Mears
Walther, Nolan	Mears

### CELLO

*Bleicher, Laurence	Wendler
Compton, Amanda	Stellar
Evans, Yolanda	Mears
Graham, Jennifer	Clark
Jorgensen, Jody	Gruening
Kelly, Anne	Romig
Kircher, Scott	Girdwood
*Lowenfels, David	Mears
Primis, Eugenia	Birchwood

### STRING BASS

(P) Johnston, Bria	Gruening
Roepke, Danielle	Gruening
Thomason, Lizz	Gruening

### FLUTE

Breeland, Tara	Mears
(P) Martinez, Adrianna	Mears
Winner, Brooke	Romig

### OBOE

Corral, Evan	Gruening
Newbury, Sam	Gruening
(P) Woodard, Leigh Ann	Romig

### CLARINET

(P) Chol, Becky	Wendler
Danny, Garcia	Romig
Tetpon, Sonda	Romig

### SAXOPHONE

Corso, Lisa	Romig
Utley, Julie	Mears

### BASSOON

Primis, Damian	Gruening
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### FRENCH HORN

(P) McCarrey, Alison	Romig
Partnow, Alix	Romig
Ruatto, Maria	Romig

### TRUMPET

Horton, Andre	Henshaw
Landmesser, Elizabeth	Gruening
(P) Netzley, Matthew	Gruening
Spurgin, Amy	Mears

### TROMBONE

Clark, Mike	Wendler
(P) Huth, Karl	Mears

### PERCUSSION

Feldman, Peter	Stellar
Stassel, Rebekkah	Romig
Watson, Scott	Romig

\*\*\* *Concertmaster*

\*\* *Assistant Concertmaster*

\* *Co-Section Leader*

(P) *Principal Chair*

**Linn Weeda** was born and raised in Alaska. He received his Bachelor's degree at the University of Alaska in Fairbanks and a Master's degree at Boston University. Some highlights of his career include studying trumpet with Julio Tancredi, solfege with Larry Scripp, conducting with Charles Bruck, of the Pierre Monteux School for Advanced Conductors, and Gunther Schuller, of the Schwietzer Institute. Mr. Weeda's career has been quite varied. He has given recitals and performed concertos in a variety of venues in New England, Mississippi, and Alaska. Past achievements as a conductor include tours to Australia, New Zealand and Germany. He has been music director of the Fairbanks Youth Symphony and the Tupelo Community Orchestra (which he founded). Currently, in addition to conducting the Anchorage Youth Symphony, Mr. Weeda is the Assistant Music Director and principal trumpet of the Anchorage Symphony and principal trumpet of the Anchorage Opera and the Anchorage Festival.

## Anchorage Youth Symphony

### VIOLIN I

*** (P) Kim, Angela	East
(AP) Coray, Camille	Dimond
Chose, Adam	Bartlett
Clay, Quianna	Dimond
Faber, Melanie	West
Hethcote, Anna	Bartlett
Hoggard, Greg	Service
Lee, Christina	Chugiak
Person, Molly	Chugiak
Schulz, Scott	Dimond
Wild, Stephen	Service
Zhao, Xiao Yin	West
Yum, Grace	East

### VIOLIN II

(P) Enders, Robin	West
Burch, Ian	Chugiak
Crandall, Moneque	Colony
Edmundson, Zachary	Chugiak
Jesclard, Jodi	Dimond
Kane, Joan	Bartlett
Klapproth, Kathy	Service
Yang, Hye Kun	West
Martin, Avigail	East
Ranieri, Tawnie	Dimond
Rosenberg, Carrie	West
Soverns, Aimee	East
Tysver, Jeral	Dimond
Willis, Gabrielle	West

### VIOLA

(P) Ried, Shawna	Dimond
Breutzman, Margaret	Grace
Cheng, Rebecca	Dimond
Dawag, Marion	East
Goll, Betsy	Bartlett
Larsen, J. Courtney	Bartlett
Nichols, Tonya	West
Panyangarm, Debbie	Dimond

### CELLO

(P) Ross, Mike	Dimond
Ames, Marisa	East
Dawag, Lesley	East
Dunn, Heather	Chugiak
Johnson, Kim	East
Kay, Andrea	Service
Peach, Charles	Service
Thomas, Holly	Chugiak

### BASS

(P) Venteers, Dawn	Chugiak
Hanscom, Kevin	East
Stewart, Tracy	Chugiak
Tysver, Kyle	Dimond

### FLUTE

(P) Shin, Aeri	East
Burger, Christen	Dimond
Hood, Mandi	East
Letasky, Corrina	Chugiak

### OBOE

(P) Heppner, Naomi	Colony
Hoffer, Heike	Service
Johnston, Sloan	Service
Lanz, Lucille	Dimond

### CLARINET

(P) Farmer, Pam	Steller/East
Horton, Sienna	Service
Stover, Jodie	Service
Wozniak, Owen	Bartlett

### BASSOON

(P) Slette, Kirstin	East
Peach, Dolly	Service
Sadoski, Natasha	Chugiak

### FRENCH HORN

(P) Neher, Mary Jo	Dimond
Stefanich, Anne	West

### TRUMPET

(P) Stiles, Brian	Chugiak
Verges, Thomas	Service

### TROMBONE

(P) Brooking, Cole	Service
Laymon, Michael	West
Giessel, Peter	ALCS

### TUBA

(P) Young, Zak	East
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### PERCUSSION

(P) Schmitz, Eric	East
Gantz, Kyle	Bartlett
Hill, J.T.	Chugiak

### TYPANI

Hill, J.T.	Chugiak
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### HARP

Sloan, Michelle	
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### \*\*\* Concertmaster

(P) Principal Chair	
(AP) Assistant Principal Chair	



## Program Notes

Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli (or better known as Franz von Suppé!) is remembered chiefly as a composer of light orchestral overtures, of which tonight's is a fine example. This work is full of dramatic contrasts: the martial cadences of the military band followed by the sweet singing voice of the solo cello; the turbulence of the full orchestra contrasting with a nostalgic waltz-like section, followed immediately by playful figures in the woodwinds and strings. As a typical "potpourri" overture for a play from the mid-nineteenth century, this work would have filled the playhouse with ingratiating melodies and textures before the opening act.

To understand the life and times of the Georgian composer Aram Khachaturian (1903-1978) is to understand the unclear term "socialist realism" that was the litmus test for all artists in the Soviet empire. His music appeared to follow the tenets of socialist realism - which seemed to change from year to year depending on who was in power. Generally, the rules required that the music be "tuneful" and "uplifting" to the worker's paradise, and utilize folk tunes. It certainly didn't hurt if the music glorified the Soviet State and its leaders. The punishment for deviating from these strictures was banishment from the profession, public attacks in print and speech, a lack of performances of any works (new or old), and in extreme cases, imprisonment and even execution.

The composers that found favor with the authorities were, for the most part, second and third rate. However, composers of the first order were able to work around and within the system: Shostakovich, Prokofiev, and Khachaturian come to mind immediately. Khachaturian's music is often based on Georgian, Armenian, and Azerbaijanian folk melodies that he grew up with, all skillfully manipulated and set in a rich harmonic style.

The subject of the ballet "Spartacus" tells the story of the famous slave revolt leader who was captured in 73 AD by the Romans and executed. The *Adagio* heard on tonight's program depicts the principal 'love duet' between Spartacus and his wife after they have been separated as slaves and reunited in rebellion.

Most likely the most famous and most loved of all operas, *Carmen*, was Georges Bizet's last complete work. He died some three months after the premiere, after years of chronic overwork. At its premiere in 1875, it was moderately well received by the public; critics on the other hand were savage in their condemnation. The concert suite heard tonight is one of two that Bizet made by juggling the different preludes and arias to make a coherent symphonic statement. The opera's Spanish story is familiar: it concerns the passionate love of Corporal Don José for the tempestuous gypsy Carmen. After ensnaring him, she convinces him to desert the army and join her with a smuggler gang in the mountains. Carmen then falls out of love with Don José, replacing him with the bullfighter Escamillo. In the last scene of the opera, a crazed Don José kills Carmen.

The theme of fate runs all through the opera: musically it is represented by the first music in the suite as well as the opera. The "Aragonaise" completes the opening movement. This music is the prelude to Act IV of the opera which depicts the dancing before the final bullfight scene. The second movement is quiet meditative music depicting the night-time setting of the smugglers hideout in the mountains in Act III. The "Seguidilla" is the only movement in this suite that is not a prelude, but an aria. This first act aria begins when Don José orders Carmen to be quiet; instead of obeying, she sings this alluring song which seals Don José's fate. The next movement in the suite is "Les Dragons d'Alcala". This Prelude to Act II is a quote in the opera of a later unaccompanied aria sung by Don José in praise of the mounted soldiers of Alcala. The famous bullfighter's song completes this Suite. This music is featured throughout the opera, especially in the opening prelude and in the last act of the opera, during the bullfight scene. It is during this brilliant music that Carmen is murdered by Don José: the contrast of the loud, brilliant bullfight music with the dark death of Carmen closes the opera in a heavy drama that is unforgettable.