



Winter Concert

Saturday, March 21, 2026
Sydney Laurence Theater
Alaska Center for the Performing Arts

Thirty-Eighth Season 2025-2026

Welcome, and thank you for joining us for our Winter Concert. We open this evening with Smetana's beloved *The Moldau*, a sweeping musical journey along the river that has captured listeners' imaginations for generations. The first half of our program also celebrates the next generation of outstanding young musicians with performances by the Winner and Runner-Up of our annual High School Concerto Competition. Their artistry inspires us, and we are proud to support these rising stars as they grow within our local music community and beyond.

We close the evening with Franck's Symphony in D minor, a powerful and expressive work that showcases the full range and depth of our orchestra.

A heartfelt thank you to our Maestro for his vision and faith in ACO. I continue to be inspired by this talented group of community (aka volunteer!) musicians whose weekly commitment makes performances like tonight possible.

As we move into the warmer days of spring, we invite you to join us here again for our season finale, celebrating American composers on **Saturday, May 2, 2026 at 7:30 PM.**

Thank you for your support in keeping ACO—and live music—thriving at the PAC.

Mardee McEntire
ACO Board President

Visit our website and follow us for more information:

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Winter 2026 Concert

Oleg Proskurnya, Music Director & Conductor

Vltava (The Moldau)

Bedřich Smetana

Concertino for Flute

Cécile Chaminade

Lena So, flute

Concerto Competition Runner-Up

Cello Concerto

Robert Schumann

I. Nicht zu schnell

Isaac Ward, cello

Concerto Competition Winner

INTERMISSION

Symphony in D minor

César Franck

I. Lento – Allegro ma non troppo

II. Allegretto

III. Finale. Allegro non troppo.

***Má Vlast* no. 2, “Vltava” (1874)**

Bedřich Smetana (1824-1884)

The first of the great Czech composers, Smetana was inspired by Bohemia’s history, landscapes, and folk music when composing *Má Vlast* (My Country), a cycle of six tone poems. Smetana composed the second tone poem in just three weeks shortly after he became profoundly deaf due to illness and stress. The eponymous river Vltava, called the Moldau in German, begins as a pair of springs, represented by the flutes and clarinets, which grows into the river’s main theme, played by the violins. The river passes by a hunting party complete with horns then a village wedding. At night, nymphs dance on its shores. The St. John’s Rapids bring a reprisal of the theme before the Vltava flows through Prague, past the medieval castle Vyšehrad, and out of sight.

Concertino for Flute and Orchestra (1902)

Cécile Chaminade (1857-1944)

A skilled pianist and the first female composer awarded the Legion d’Honneur, Chaminade made a point of only performing her own compositions and enjoyed remarkable success throughout her life. Quintessentially French and Romantic, the Concertino consists of three distinct sections: lyrical, introspective, and spirited respectively, though all vivacious and virtuosic. A dazzling cadenza leads to a reprise of the first theme and then a sparkling coda.

Cello Concerto, I. Nicht zu schnell (1850)

Robert Schumann (1810-1856)

Departing in several key respects from the standard classical concerto—an early entrance for the soloist, no separation between movements or strict adherence to form,

cont.

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no first-movement cadenza, and a focus on lyricism rather than virtuosity—and composed in a mere fifteen days, Schumann's only cello concerto was not performed publicly until several years after his death in a sanatorium at just forty-six. After a brief introduction, the cello presents the main theme, which returns both whole and in fragments in a passionate and technically demanding conversation between soloist and orchestra. The concerto ends with an accompanied cadenza and a coda.

Symphony in D Minor (1888)

César Franck (1822-1890)

A child prodigy pianist whose career failed to meet his father's expectations and highly regarded as an organist and music professor at the Paris Conservatoire, Franck did not enjoy success as a composer until the last decade of his life. His only surviving symphony was composed over a two year period and consists of three movements connected by an ubiquitous dotted motif introduced in the first measures of the work by somber lower strings before moving through the orchestra. The main theme, built on this motif, erupts from the slow introduction, and is developed throughout the movement. The second movement features an English horn solo accompanied by the strings, followed by a contrasting quasi-scherzo section. The finale introduces a new theme, first in the bassoon, then revisits and transforms each of the symphony's themes before a triumphant conclusion. Densely chromatic and featuring a Wagnerian use of motif and development, the symphony was unpopular with French audiences but widely loved elsewhere, and remained part of the orchestral repertoire into the twentieth century.

notes by McKenna Parish

Thank You

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Flutist **Lena So** is currently a senior at South Anchorage High School and the University of Alaska Anchorage. She began her musical journey at age 12 and continues to study with Laura Koenig, D.M.A. Over these past 4 years, Lena has performed with Alaska All-State, State Solo and Ensemble, and plays principal in both the South Anchorage High School Band and Anchorage Youth Symphony. She took a trip to the Interlochen Arts Academy in Michigan during the previous summer for a flute intensive.



Throughout her high school years, Lena has remained involved in her community. She performs music at nursing homes, founded a letter-writing club that sends letters to nursing homes, works as a lifeguard, teaches flute lessons, and spends most of her days shadowing at Orthopedic Physicians Alaska. In the fall, Lena will attend the University of Pittsburgh where she will major in Nursing, minor in music, and audition for the University of Pittsburgh Symphony Orchestra.



Cellist **Isaac Ward**, age 17, is a student of Dr. Melissa Kraut. This fall he will begin a performance degree as a scholarship student at the Royal Academy of Music in London where he was invited to study with Hannah Roberts. He was awarded scholarships at the Interlochen Fine Arts Camp where he won the principal chair, and twice to the Tanglewood Institute String Quartet Workshop. His studies have continued in Cleveland at

Ascent Cello Intensive and Chamber Music Festivals, and at renowned Vivace International Music Festival in North

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Carolina where he was featured in their Rising Stars Concert Series. His travel has been subsidized in part by the Alaska Community Foundation's Croft String Music Scholarship for Young Musicians. He has won the Symphony of Sounds competition multiple times, performing the Elgar Cello Concerto and Bruch's Kol Nidrei. In 2025, Isaac won the Alaska Youth Orchestras Concerto Competition with Dvorak's Cello Concerto, performed to sold-out audiences as a featured local musician with the Portland Cello Project, and earned Honorable Mention in the Gustav Mahler Institute Prague 2025 International Competition. He has been invited as a professional featured artist in the Siletz Bay Music Festival for four years, most recently performing works of Haydn, Chopin and Fauré. Isaac performs on an 1861 Charles Gaillard cello loaned from Alaska Resounding's Fine Instrument Initiative for Alaskan musicians.

Born in Omsk, Russian Federation, Dr. **Oleg Proskurnya** earned a Master's Degree in violin performance from the Leningrad (St. Petersburg) Conservatory. He was a violinist in the Leningrad (St. Petersburg) Philharmonic Symphony Orchestra, and served as Associate concertmaster of the Leningrad Chamber Orchestra. In 1988, he immigrated to the USA and served as principal second violinist with the Savannah Symphony Orchestra until 2003. From 1994 to 1999, Dr. Proskurnya studied conducting under Professor Ilia Musin.



In 2004 Dr. Proskurnya received a Doctor of Musical Arts Degree from the University of South Carolina in orchestral conducting. Since then, he has performed and conducted widely across the United States. Recently, Dr. Proskurnya served as an adjunct professor in the UAA department of music. Presently, Dr. Proskurnya is the Music Director of the Anchorage Civic Orchestra and teaches orchestras in the Anchorage School District. He is also the director of the International Academy of Advanced Conducting after Ilia Musin, and the first violinist of the "AKamerata" String Quartet.

ANCHORAGE CIVIC ORCHESTRA

VIOLIN I

Emily Madsen
Kari Disbrow
Alena Giesche
Victoria Hentges
Carolyn Lundberg
Cristeta Matias
Mardee McEntire
Heather Stefanec
Sharon Theroux

VIOLIN II

McKenna Parish
Bryson Andres
Kristy Beals
Madison Berga
Mary Belanger
Kiana Holland
Janet Johnston
Beth Take
Monte Wallace
Chris Zafren

VIOLA

Victoria Gellert
Kamila Carnahan
Jessicah Mathes
Courtney Stinson
Jessie Storms

CELLO

Kim Steel
Michelle Campbell
Judy Friar
KC Kaltenborn

BASS

Amy Heusser
Miriam DeLap

FLUTE

Tracy Dunn
Janet Gellert
Margaret Turner

PICCOLO

Margaret Turner

OBOE

Faith Elving
Erica Leman

ENGLISH HORN

Erica Leman

CLARINET

Christopher Song
Dana Lederhos
Abigail Spear

BASS CLARINET

Abigail Spear

BASSOON

Andrew Zartmann
Kaitlyn Paculba

FRENCH HORN

Lolly Rader
Erik Oder
Marcus Oder
Vivian Tokar

TRUMPET

Matt Findley
John Seagull
Kent Thomas

TROMBONE

Michael Powell
Dave Martinson
Phil Munger

TUBA

Matt Murphy

TIMPANI

Corliss Kimmel

PERCUSSION

Jacquie Braden

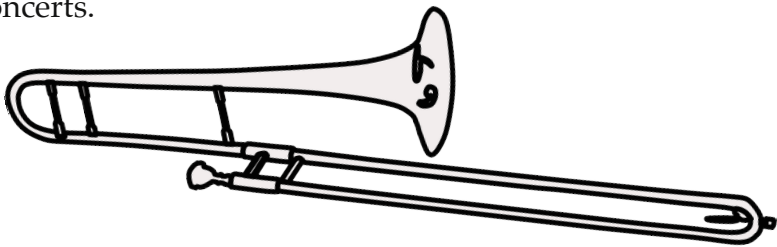
KEYBOARD

Erin Turner

About the Orchestra

Founded in 1988, the Anchorage Civic Orchestra was formed as a community-based orchestra. The orchestra rehearses weekly and performs symphonic music for the Anchorage community. Founders include Steve Posegate as well as other past and present members of the Anchorage Symphony Orchestra. The orchestra has more than 60 active volunteer musicians and is supplemented by additional players as individual concerts require. Our concerts have featured guest soloists from around the United States and the world. In addition, well-known Alaskan conductors Maurice Dubonnet, Gordon Wright, Karl Pasch, and Tai Wai Li and Tammy Vollom-Matturro have led the ACO.

The ACO focuses on enriching the musical community by bringing musicians with diverse backgrounds together to per-form. Members of the ACO are also represented in the Anchorage Symphony Orchestra, Anchorage Youth Symphony, college and university orchestras and community orchestras in other cities. The orchestra has presented concerts in conjunction with Alaska Pacific University, The University of Alaska Anchorage, the Alaska Children's Choir, Anchorage Community Schools, the Brother Francis Shelter and Abbott Loop Community Church. Several new compositions have been premiered by the ACO. ACO concerts aim to reach members of the community who may not regularly attend classical concerts.



ORCHESTRA BOARD

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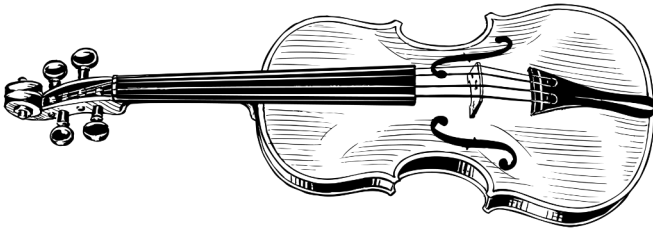
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Dana Lederhos.*



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 be seated during an appropriate break in the performance, as determined by the artist.

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 event presenter.

Pagers, Alarm Watches, and Cellular Phones: Please silence all electronic devices including digital watch alarms before the performance begins. Please refrain from using all devices with illuminated screens.

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.

Only Bottled water, purchased from the concessionaire or vending machines, is permitted in the theatres. All other 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 September 15-May 1.

Accessible Services Program. The Alaska Center for the Performing Arts has an Accessible Services Program to better serve patrons who experience disabilities or have special needs. 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 contact **CenterTix 263-2787** for best available accessible seating. For more information, contact Cindy Hamilton, Vice President, at **263-2919 (voice)**. A brochure about the program is available on line, at the Box office and Center administrative office as well as from ushers.

Wheelchair Availability: Patrons may borrow a wheelchair, courtesy of the Carolyn Ramey Memorial Fund while on-site for an event. Call Cindy Hamilton at 907-263-2919.

Revised 10/04/19

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 Administrative 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);

Ticketing Hours:

CenterTix at the Center: Mon – Fri from 9am to 5pm
Saturday from 12pm to 5pm
Sunday – Closed

Call Center: Mon-Fri from 9am to 5pm
Saturday from 12pm to 5pm
Sunday – Closed

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 of Operations 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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AlaskaPAC.org
See our calendar of events, purchase
tickets on-line at
www.CenterTix.com
and much, more.**