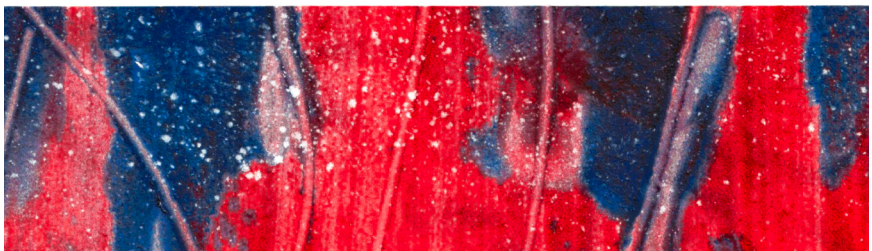




SPRING CONCERT



Saturday, May 2, 2026

Sydney Laurence Theater

Alaska Center for the Performing Arts

Thirty-Eighth Season 2025-2026

Welcome to our Spring Concert Season Finale! Tonight, we celebrate the diverse spirit and sound of American-made music with a program highlighting a few composers known for their creativity, expression, and storytelling through music. Sit back, tap your toe, and sway a little to the jazz-inspired energy of Gershwin's *Cuban Overture*, *Rhapsody in Blue*—featuring Dr. Timothy Smith—and *An American in Paris*, along with the barn-stomping rhythms of Copland's *Hoe-Down*. Also, relax and enjoy the mysterious sound of Ives' *The Unanswered Question* and the moving beauty of Barber's *Adagio for Strings*.

This program features some iconic pieces that make up America's musical landscape—and it also showcases the incredible talent of the musicians that make up this orchestra...and who do this in their spare time, by the way! We truly couldn't do this without our dedicated musicians, board members, and all of you in the audience. Thank you for making this orchestra such a meaningful part of the community.

Have a safe and enjoyable summer and keep an eye on our Facebook page and website for our 2026/2027 season dates. We look forward to seeing you again in the fall!

Mardee McEntire
ACO Board President

Visit our website and follow us for more information:

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Spring 2026 Concert

Oleg Proskurnya, Music Director & Conductor

Cuban Overture

George Gershwin

Rhapsody in Blue

George Gershwin

Dr. Timothy Smith, piano

INTERMISSION

Adagio for Strings

Samuel Barber

An American in Paris

George Gershwin

The Unanswered Question

Charles Ives

Rodeo

Aaron Copland

IV. Hoe-down

Cuban Overture (1932) 10 min.

George Gershwin (1898-1937)

Originally titled *Rumba*, after the Afro-Cuban dance style it was inspired by, *Cuban Overture* was composed after Gershwin spent two weeks in Havana. Structured in A-B-A form, the overture opens with an energetic, intensely rhythmic dance section. A clarinet cadenza leads into the dreamy, romantic middle section before a dazzling recapitulation and percussive conclusion.

Rhapsody in Blue (1924, orch. 1942) 17 min.

George Gershwin (1898-1937)

Five weeks before a scheduled concert of experimental modern American Music, twenty-five year old Gershwin read in the New York Tribune that he would be contributing a jazz concerto to the program, which was a surprise to him. Nevertheless, three weeks later, he had a more-or-less finished score for the orchestrator, Ferde Grofé. With Gershwin himself at the piano, the piece was a resounding hit, and has been a vital part of the American musical landscape since. After the famous clarinet glissando opening, the orchestra and virtuosic piano trade off jazz-inspired melodies that Gershwin described as “a musical kaleidoscope of America, of our vast melting pot, of our national pep, of our blues, our metropolitan madness.”

Adagio for Strings (1938) 8 min.

Samuel Barber (1910-1981)

Though the bulk of his output consists of art songs and choral music, Barber’s best-known piece, written while summering in Europe with his long-term partner, Italian composer Gian Carlo Menotti, was originally composed for string quartet, later revised for chorus as “Agnus Dei,” and finally arranged as a string orchestra piece, famously conducted by Arturo Toscanini. Moving, introspective, and deceptively simple, with stepwise melodies and surprising harmonies, the adagio slowly builds to an intense climax before fading away, unresolved.

cont.

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***The Unanswered Question* (1908) 6 min.**

Charles Ives (1874-1954)

Perhaps the most innovative of the American twentieth century composers and one of the first to achieve international acclaim, Ives frequently used polytonality, polyrhythms, and dissonance in his music. Originally written when Ives was in his twenties and revised later in his life, *The Unanswered Question* features three separate sections—strings, woodwinds, and the solo trumpet—each operating independently. The strings, representing “The Silence of the Druids—Who Know, See, and Hear Nothing,” provide a steady sonic backdrop. The trumpet repeats the “The Perennial Question of Existence” seven times. The first six times, the woodwinds give increasingly chaotic, futile, and mocking answers. After a final repetition of the question, the strings are left to their “Undisturbed Solitude.”

***An American in Paris* (1928) 18 min.**

George Gershwin (1898-1937)

After the resounding success of *Rhapsody in Blue*, Gershwin traveled to Europe, hoping to study with the acclaimed composition teacher Nadia Boulanger, among others, who all refused to teach him, afraid to ruin him with classical training. While in Paris, he was inspired by the sounds of streets in writing this symphonic poem. The first section is a walk along the busy streets past cafés and parks, punctuated by taxi horns, followed by an expatriate wave of homesickness and Blues, before the walking themes return in a triumphant coda. The piece inspired the eponymous 1951 film, starring Gene Kelly and Leslie Caron, and was used in the movie’s climax.

***Four Dance Episodes from Rodeo, “Hoe-down”* (1942) 4 min.**

Aaron Copland (1900-1990)

Copland spurned modernist, abstract music in favor of composing more accessible music with a quintessentially American spirit. The finale of his second “cowboy ballet,” originally titled *The Courting at Burnt Ranch*, “Hoe-down” uses a handful of folk tunes to depict the building romance of an American Cowgirl and the Champion Roper.

notes by McKenna Parish

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Timothy Smith, who has been described as “*A pianist who interlaces grace with bursts of power and color*” by the Philadelphia Inquirer, and “*an excellent pianist*” by Vers l’Avenir (Belgium) is Professor of Piano and head of Piano Studies at the University of Alaska Anchorage. Smith holds degrees from the University of Washington, the Juilliard School and the State University of New York at Stony Brook. Dr. Smith has won major prizes and recognition in international competitions, including the Casadesus (5th prize), Gina Bachauer (4th prize), Washington, D.C. International (3rd prize), Queen Elizabeth (Brussels) (semi-finalist), among others. Smith has performed on National Public Radio, WQXR-FM (New York), and RTB (Belgium). He has given master classes in Japan, Korea, Hong Kong, Taiwan, and China, PRC, and in North and South America. He has given over 50 concerts in Asia, including many venues in Japan. His students have received honors and recognition in local, state, regional, and



national competitions, and have been featured on NPR and on WQXR-FM in New York. His solo recording, Timothy Smith plays Liszt, is currently available on Spotify. Of this recording, Adrian Corleonis of Fanfare Magazine wrote, “*...impressive and towering...one of the more gripping accounts of the (Liszt) Sonata in recent memory.*”

Timothy Smith is a Steinway Concert Artist.

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 concert-master 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. At 2005-2006 he was an adjunct professor at Georgia College and State University and guest artist at Valdosta State University, GA. Also, Dr. Proskurnya has also served as concertmaster of the Ocala Symphony Orchestra (FL), 2006-17; Assistant Professor of Music and the Director of Orchestras at Beloit College, 2006-11; the Music Director of the Kingsville Symphony Orchestra at Texas A&M University (Kingsville), 2011-13, and the director of University of Alaska Anchorage Sinfonia 2016-2019.

Dr. Proskurnya has taught master classes in the United States, Italy, Spain, Russian Federation, and Taiwan. He has performed throughout Canada, Greece, Finland, Italy, Poland, South Korea, Spain, Sweden, Taiwan, Russian Federation, Germany, and the United States as a guest conductor, violist, and violinist. 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
John Hellen
Victoria Hentges
Carolyn Lundberg
Cristeta Matias
Mardee McEntire
Heather Stefanec
Sharon Theroux
Heather Threat

VIOLIN II

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

VIOLA

Victoria Gellert
Kamila Carnahan
Christian Johnson
Jessicah Mathes
Courtney Stinson
Jessie Storms

CELLO

Kim Steel
Charlotte Baker
Michelle Campbell
Judy Friar
Kiya Gates
KC Kaltenborn

BASS

Amy Heusser
Miriam DeLap

FLUTE

Tracy Dunn
Janet Gellert
Margaret Turner

PICCOLO

Margaret Turner

OBOE

Faith Elving
Erica Leman

ENGLISH HORN

Chris Dirth

CLARINET

Christopher Song
Dana Lederhos
Abigail Spear

BASS CLARINET

Abigail Spear

BASSOON

Andrew Zartmann
Kaitlyn Paculba

SAXOPHONE

Chris Dirth
Brigid Donahue
Emily Weaver

FRENCH HORN

Marcus Oder
Lupe Marroquin
Erik Oder
Vivian Tokar

TRUMPET

Matt Findley
John Seagull
Kent Thomas

TROMBONE

Dave Martinson
Emmanuel Daskalos
Phil Munger

TUBA

Matt Murphy

PERCUSSION

Corliss Kimmel
Steven Alvarez
Jacquie Braden
Shauna Kron
Michael Serbantez
Jonathan Ward

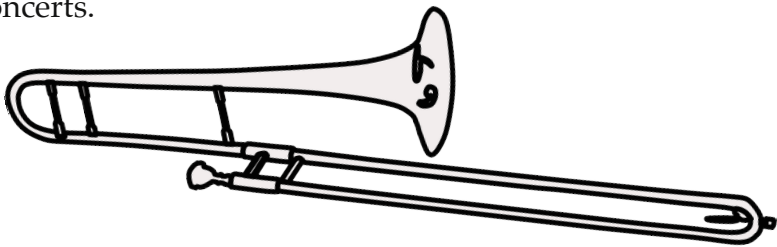
PIANO

Timothy Smith

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 perform. 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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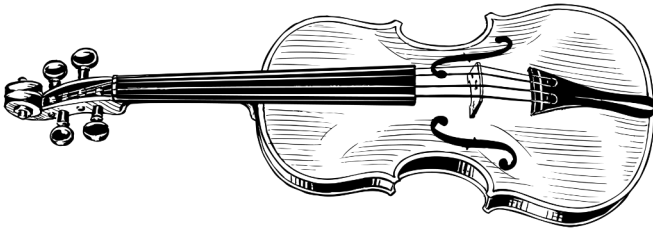
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Dana Lederhos.*



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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