



Fall Concert



Saturday, November 15, 2025

Sydney Laurence Theater

Alaska Center for the Performing Arts

Thirty-Eighth Season 2025-2026

Good Evening and Welcome!

We're excited to be back on stage with a moving and dynamic program featuring outstanding local talent, including guest artist Dr. Armin Abdihodžić performing Rodrigo's beloved *Guitar Concerto* and our own brass section in selections from Susato's *The Danserye Suite*.

We're proud to be an orchestra of dedicated volunteer musicians—your neighbors, friends, and colleagues – brought together by a shared love of music. We're inspired by our members' talent, our Maestro's expertise, and the generosity of you, our audience and supporters. The encouragement and support both on and off the stage help keep live orchestral music thriving in Anchorage - thank you for being part of it!

Enjoying the performance? Mark your calendars and join us for our full season:

Holiday: Sunday, December 14, 2025 · 4:30 PM,
Anchorage Lutheran Church

Winter: Saturday, March 21, 2026 · 7:30 PM,
Sydney Laurence Theatre, PAC

Spring: Saturday, May 2, 2026 · 7:30 PM,
Sydney Laurence Theatre, PAC

Thank you and warmest wishes for a joyful and harmonious holiday season!

Mardee McEntire
ACO Board President

Calling Anchorage High School musicians!

Audition for an opportunity to perform with ACO!

Application Deadline: December 5, 2025

Auditions: December 13, 2025

Performance: March 21, 2026.

Visit our website and follow us for more information:

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Fall 2025 Concert

Oleg Proskurnya, Music Director & Conductor

Le Corsaire Overture

Hector Berlioz

Concierto de Aranjuez

Joaquín Rodrigo

Armin Abdihodžić, guitar

I. Allegro con spirito

II. Adagio

III. Allegro gentile

INTERMISSION

La Danserye

Tielman Susato

arr. Andrew Poirier

1. La Morique

3. Les quatre Branles

4. Trombonen

6. Ronde & Aliud

7. Basse danse: Mon desir

8. Pavane: La Bataille

Symphony no. 7

Ludwig van Beethoven

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto – Assai meno presto

IV. Allegro con brio

Hector Berlioz (1803 - 1869)

Le corsaire, Op. 21 (1844)

Inspired by the novel *The Red Rover* by James Fenimore Cooper and *The Corsair*, a narrative poem by Lord Byron, Berlioz, known for his mastery of orchestration, composed this concert-overture while visiting Nice to recover from a strenuous concert season in Paris. The piece reflects both the Mediterranean seascape and the thrilling adventures of the eponymous privateers and pirates. After an opening of frantic strings and syncopated winds, a lush melody takes over before the main allegro section begins, reflecting the thrills and adventures of life on the high seas.

Joaquín Rodrigo (1901 - 1999)

Concierto de Aranjuez (1939)

Blinded by illness as a young child, musicologist and composer Rodrigo brought the classical guitar into the concert hall and is best known for his guitar works. The concerto was inspired by the gardens of the Palace of Aranjuez in Madrid—which Rodrigo was later named the Marquess of, by Juan Carlos I. The flamenco rhythms of the first movement are introduced by the solo guitar, then the winds and strings, followed by two main themes traded between the guitar and orchestra. The exquisite, melancholy Adagio is a dialogue between the guitar and English horn, with a dramatic cadenza and a bold reprise of the theme in unison strings and an understated coda. Finally, the third movement is a stately court dance with a shifting meter.

Tielman Susato (c. 1510 - after 1570)

La Danserye (1551, arr. 2019)

A Belgian composer, musician, and the first music publisher in the Low Countries, Susato was inspired by folk melodies and established Renaissance dance styles for his

cont.

Thank You

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collection of sixty dance pieces for four musicians. This suite, arranged by Andrew Poirier for brass ensemble with percussion, includes eight of these dances, six of which will be performed tonight.

Ludwig van Beethoven (1770 - 1827)

Symphony no. 7 (1811-12)

Composed at the end of Beethoven's "Heroic" era, the prolific middle period of his career, the Seventh Symphony is a masterpiece of the genre, even considered by Beethoven one of his best works. It reflects the success and optimism of that part of his life, before all of the health and personal struggles that followed, bringing a heavier, more abstract quality to his music. The premiere, conducted by a partially-deaf Beethoven, was at a charity concert in Vienna for wounded soldiers, which included *Wellington's Victory*, also by Beethoven, and other patriotic works.

Each movement of the symphony, described by Wagner as "the apotheosis of the dance," centers around a particular rhythmic motif. The first movement has an unusually long introduction of alternating sustained chords and ascending scales, continuing in the traditional sonata-allegro form, albeit in an atypical 6/8 meter with a dotted triplet rhythm. So instantly beloved it was instantly encored at the premiere, the second movement has a recurring two bar march rhythm, first played by the lower strings, and builds up in repeating layers. The contrasting middle section features the clarinets, supported by running triplets in the violins, before a return to the first theme in a dramatic fugato. The third movement alternates between a breathless, lively Scherzo and a contrastingly slow, dignified Trio. The final movement is even more energetic and thrilling, with a persistent off-beat accent and whirling violins punctuated by the timpani and trumpets.

notes by McKenna Parish

Thank You

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for their generous sponsorship of the
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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. 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.

Dr. Armin Abdihodžić is an award-winning classical guitarist whose performances have captivated audiences across the United States and abroad. Originally from Bihać, Bosnia and Herzegovina, he began studying guitar at the age of eight. He later pursued advanced musical training in the United States, earning degrees from William Carey University, East Carolina University, and a Doctor of Musical Arts from the University of North Texas.

Dr. Abdihodžić has received top honors in numerous international competitions, including first prizes at the Allegro Guitar Competition, Appalachian State International Guitar Competition, Rosario International Guitar Competition, and the North Carolina Academy of Music Guitar Competition. His artistry has been featured with the Anchorage Civic Orchestra, the Kenai Peninsula Orchestra, and in the Anchorage Opera Company's production of *Maria de Buenos Aires* by Astor Piazzolla. He has also appeared at the Ristos Festival in Greece and the Northwest Guitar Festival in Seattle.

An active recording artist, Dr. Abdihodžić has released four albums: *Arioso* (2017), *Mundus Canis* (2018, with percussionist Eric Bleicher), *Canyon Echoes* (with flutist Tomoka Raften), and *Impressions*, a tribute to South American guitar music. His recordings include several world première performances and are available through major platforms and his website: www.arminabd.com.

Dr. Abdihodžić resides in Anchorage, Alaska, where he serves as Professor of Music at the University of Alaska Anchorage. He teaches classical guitar and music theory, directs the university jazz ensemble and the university guitar ensemble, and leads both the Anchorage Mandolin Orchestra and the Anchorage Classical Guitar Society.



ANCHORAGE CIVIC ORCHESTRA

VIOLIN I

Nina Bingham
Kari Disbrow
Alena Giesche
John Hellen
Carolyn Lundberg
Mardee McEntire
Heather Threat

VIOLIN II

McKenna Parish
Mary Belanger
Janet Johnston
Cristeta Matias
Beth Take
Sharon Theroux
Monte Wallace
Chris Zafren

VIOLA

Victoria Gellert
Christian Johnson
Jessicah Mathes
Jane Parrish
Courtney Stinson
Jessie Storms

CELLO

Kim Steel
Charlotte Baker
Judy Friar
KC Kaltenborn
Arianna Suarez
Denise Vega

BASS

Amy Heusser
Miriam DeLap

FLUTE

Tracy Dunn
Janet Gellert
Margaret Turner

PICCOLO

Margaret Turner

OBOE

Faith Elving
Chris Dirth

ENGLISH HORN

Chris Dirth

CLARINET

Christopher Song
Dana Lederhos

BASSOON

Andrew Zartmann
Kaitlyn Paculba

FRENCH HORN

Lolly Rader
Lupe Marroquin
Erik Oder
Marcus Oder

TRUMPET

Matt Findley
John Capo
Kent Thomas

TROMBONE

Michael Powell
Dave Martinson
Phil Munger

TUBA

Matt Murphy

TIMPANI

Corliss Kimmel

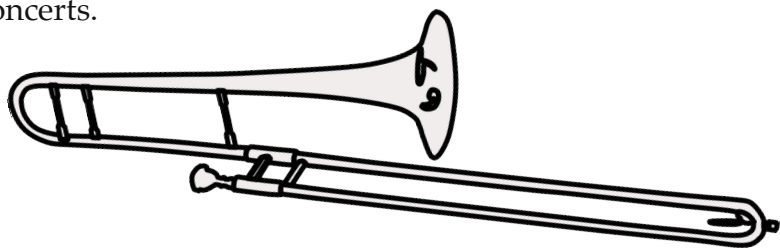
PERCUSSION

Steven Alvaraz

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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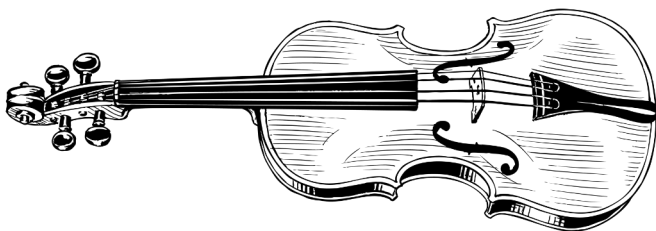
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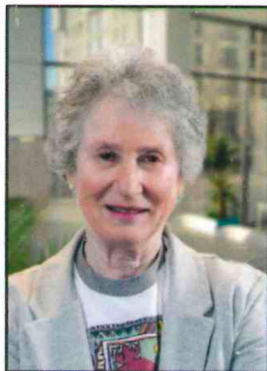
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and

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Donald and Karen Lederhos
*for their generous support to the ACO
as well as a Chair Sponsorship for
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.

Visit our new website at:
AlaskaPAC.org
See our calendar of events, purchase
tickets on-line at
www.CenterTix.com
and much, more.