INTERLUDES
VIRTUAL CONCERT SERIES

Symphony Tacoma presents

Dances & Goddesses
Saturday, October 10, 2020 | 7:30 pm

Jennifer Rhyne, flute
Catherine Case, harp
Denali Williams, percussion

Song of the Lark, Mvts. 1 & 2
Charles Rochester Young 5’

The Book of Goddesses, Mvts. 1, 3, 6, 7, 8, 9
Robert Paterson 25’

featuring Tacoma City Ballet
Erin M. Ceragioli, choreographer

I. Saraswati
   Saraswati - Ava Salam
   Her Swan - Timothy Joyce
   The Gandharva - Sophia Bardwil,
   Savannah Bruff, Isabelle Gould, and Lilly Gould

III. Aphrodite
   Aphrodite - Sophia Bardwil
   Persephone - Vanessa Curley
   Adonis - Joel Myers

VI. Xochiquetzal
   Xochiquetzal - Annabelle Navarro
   Mountain - Joel Myers
   Blue Bird - Savannah Bruff
   Gold Bird - Jasmine Gutoski
   Green Bird - Lela Jagosh
   Orange Bird - Andrea Delgado
   Pink Bird - Lilly Gould
   Red Bird - Olivia Burrington
   Silver Bird - Olivia Shedd
   Yellow Bird - Isabelle Gould

VII. Oya
   Oya - Andrea Delgado
   Thunder - Eamon Barry-Ware, Timothy Joyce
   Lightning - Vanessa Curley, Olivia Shedd
   Cloud - Elizabeth Spencer
   Rain - Lela Jagosh, Ava Salam

VIII. Yemaya
   Yemaya - Jasmine Gutoski
   Sea Orisha - Joel Myers
   Fish of The Sea - Savannah Bruff, Timothy Joyce, Lilly Gould, Eamon Barry-Ware
   The Sea - Olivia Burrington, Lela Jagosh
   Olivia Shedd, Elizabeth Spencer

IX. The Muses
   Calliope - Savannah Bruff
   Clio - Lela Jagosh
   Euterpe - Sophia Bardwil
   Erato - Lilly Gould
   Melpomene - Olivia Shedd
   Polyhymnia - Madeline Nilsen
   Terpsichore - Andrea Delgado
   Thalia - Isabelle Gould
   Urania - Jasmine Gutoski

Histoire du Tango
Piazzolla 4’

PERFORMANCE SPONSORS
Jennifer Rhyne, flute
Dr. Rhyne is Associate Professor of Music at PLU. She holds degrees from Oberlin College and Conservatory, the University of Michigan, and Stony Brook University. She plays Second Flute with Symphony Tacoma, Principal Flute with Vashon Opera, and appears regularly with groups including NW Sinfonietta, Lyric Opera NW, and on programs such as the Second City Chamber Music Series. Dr. Rhyne has been a lecturer and clinician across the US and abroad. Her article “Discovering Muczynski’s Unknown Gem” was published in 2019 in The Flutist Quarterly. She served as the Assistant Program Chair for the 2017 National Flute Association’s Convention.

Catherine Case, harp
Ms. Case is Acting Principal Harp with Symphony Tacoma and teaches at PLU and UPS. She regularly performs with many local ensembles, including NW Sinfonietta and 5th Avenue Theatre. She has held positions with Sarasota Orchestra, Dayton Philharmonic, Singapore Symphony and São Paulo State Symphony. She can be heard on John Luther Adams’ album “In the White Silence” and the original cast recording of “A Christmas Story, the Musical!” Ms. Case received degrees from Oberlin Conservatory and Rice University, where she was a student of Alice Chalifoux, Yolanda Kondonassis and Paula Page. Her teachers also include Joan Holland and Ann Hobson-Pilot.

Denali Williams, percussion
Mr. Williams is a busy performing and teaching percussionist. His work involves many musical settings both live and in the studio with orchestras, chamber groups, jazz and rock rhythm-sections, and various world music ensembles. He joined Symphony Tacoma in 2000 after receiving a Bachelor of Music degree (with honors) in Percussion Performance from Eastern Washington University. Mr. Williams can also be found performing as an “extra” with several orchestras in the region including Pacific Northwest Ballet Orchestra and Bellingham Festival of Music Orchestra. In addition to his performing and recording schedule he maintains active teaching studios in both Tacoma and Seattle while working as a percussion coach with youth symphonies and schools in the region.

Cultivate Wonder & Care
ABOUT THE MUSIC

Song of the Lark
Charles Rochester Young is an American composer, music educator, conductor and saxophonist. Song of the Lark, written in 1989 for flute and harp, integrates sounds of wind and bird calls with both lyrical and percussive qualities of the instruments. The piece is technical and challenging, yet still passionate and melodic, and is often used to introduce and strengthen understanding of extended harp techniques.

The Book of Goddesses
Robert Paterson’s The Book of Goddesses, inspired by Kris Waldherr’s book of the same name, features a small chamber ensemble of flute, harp and percussion. Paterson highlights goddesses and deities featured in Waldherr’s book that he perceived to conjure notions of musicality, dance or sensuality. To this end, he also draws inspiration for musical content in each movement from the nations and cultures from which the goddesses hail.

The instrumentation of flute, harp, and percussion is also intentional. In each movement, the flute and harp evoke the similar instruments from each culture. Each choice of percussion instrument throughout the piece also helps to ground the listener’s experience into the culture it was inspired by, using instruments such as the Indian Gatam, Middle Eastern Dumbek, Afro-Cuban Cajón and the Udu drum.

“Many goddesses are associated with dance, certain colors or creativity in general, and with that in mind, I imagine The Book of Goddesses being performed live with choreographed dance,” said Paterson. “It may be presented in its entirety, although subsets—such as these movements for flute and harp—or single movements may also be extracted and performed.”

From the Choreographer
“The Book of Goddesses presented the challenge of creating six distinct and individual choreographic works that could still be viewed as a whole. In carefully researching each individual goddess, I discovered the foundation for my creative inspiration and vision. Each movement considers the musical nuances assigned by the composer and presents a distinct concept encompassing characteristic dance, costuming, and stage properties chosen to represent each goddess. Because it was important to me to maintain a certain level of authenticity in epitomizing each goddess, I crafted my vision from the precise description of their countenance, the meaning of their name, and the myths and legends that surround them.

“Since The Book of Goddesses presents a feast of cultural diversity, it was equally important for me to pay tribute and acknowledge the diversity of the goddesses by casting Tacoma City Ballet Company Dancers who share the same heritage as their particular goddess. I am grateful to Symphony Tacoma for presenting me with the opportunity to create this original work.”

- Erin M. Ceragioli

Histoire du Tango
Histoire du Tango is composer Ástor Piazzolla’s most famous composition. It is written in a style called nuevo tango and has revolutionized the way the tango is written. Originally written for flute and guitar, the instrumentation is often substituted for violin in place of flute, and harp or marimba in place of guitar.

Enabled by the prolific composition teacher Nadia Boulanger, Piazzolla considers it his life’s work to bring the artform of tango music into the mainstream. Originating in late nineteenth-century Buenos Aires brothels and urban courtyards, tango eventually became a staple of Parisian and other European ballrooms through its seductive style and melodramatic combination of poetry and music. Each movement of Histoire du Tango gives the listener an idea of what audiences heard at the time—a 1900s bordello, a 1930s café, a 1960s night club and “modern day” 1986, the time of its composition.
ABOUT TACOMA CITY BALLET

Established in 1955, Tacoma City Ballet’s mission is to impart the technique and tradition of classical ballet in a supportive environment that encourages both artistic and personal growth while eliminating barriers for communities that have been systemically excluded. Although their theater season is cancelled, Tacoma City Ballet is honored to collaborate with Symphony Tacoma on this performance to produce an original work during this time. Tacoma City Ballet is very proud of our Company Dancers’ diversity, which enables the casting of the precise cultural representatives of all of the goddesses in this original choreography.

Erin M. Ceragioli - artistic/executive director
Judy Loiland, Lisa Fruichantie, Connie Gregerson - costume design
Madeleine Arnold - wardrobe mistress
Salvatore Lucente - prop design & construction
tacomacityballet.com

ABOUT SYMPHONY TACOMA

Building community through music. Inspiring audiences with live musical experiences that transcend tradition, Symphony Tacoma has been a vital part of Tacoma’s cultural landscape for more than 70 years. We are committed to the belief that the community is made stronger and more vibrant by experiencing great music together. The ongoing COVID-19 pandemic has compelled the Symphony to develop three virtual series to deliver musical experiences: the Interludes Series of chamber performances, the Encore Series rebroadcasts of favorite past concerts and a Facebook Live Series of behind-the-scenes conversations with musicians, guest artists and community members.

Karina A. Bharne, executive director
Sarah Ioannides, music director
symphonytacoma.org
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