Symphony Tacoma presents

Romeo & Juliet
by Prokofiev and Shakespeare
Saturday, February 13, 2021 | 7:30 pm

Sarah Ioannides, conductor
Tacoma School of the Arts Actors
Gabriel McPherson, director and narrator
Libby Pastiga, Romeo
Annabelle Daniel, Juliet
Westley Hackler, Mercutio
Alexandra Vilenius, Tybalt

Romeo and Juliet
Prokofiev

Part I
1. Romeo at the Fountain
2. Morning Dance
3. Montagues & Capulets
5. Masks
6. Madrigal
7. Romeo and Juliet Balcony Scene

Part II
1. Dance
2. Friar Lawrence
3. Death of Tybalt
4. Dawn: Romeo and Juliet Part
5. Aubade: Morning Serenade
6. Romeo at Juliet’s Tomb
7. The Death of Juliet

Sarah Ioannides, Producer
Gabriel McPherson, Co-Producer
Timothy E. Little, Video and Visuals Editor
Douglas Tourtelot, Recording Engineer
Bill Levey, Sound Editing, Mixing and Mastering

Produced with archival footage. Original performance date: Oct. 19, 2019, Pantages Theater, Tacoma WA.
Video footage captured from dress rehearsal: Oct. 18, 2019. Additional theatrical footage from Tacoma School of the Arts: Dec. 15, 2018

PERFORMANCE SPONSORS
PART I
1. Romeo at the Fountain
   (Suite No. 3, Op. 101: I)
The marketplace in Verona, Italy
As the townspeople gather in the marketplace, Romeo of the Montague family is trying to win the affections of Rosaline.

2. Morning Dance
   (Suite No. 3, Op. 101: II)
Outside the Capulets’ house
The Capulets are having a ball at their house. Romeo, Mercutio and Benvolio, disguised in masks, plan to join the party in order to see Rosaline.

3. Montagues & Capulets
   (Suite No. 2, Op. 64ter: I)
On the streets of Verona
A quarrel ensues between Tybalt, a Capulet, and Mercutio, a Montague. The Capulets and Montagues, who have been enemies for generations, begin to fight. Romeo tries to interject. The fight is stopped by the Prince of Verona.

   (Suite No. 1, Op. 64bis: IV)
A masked ball at the Capulets’ house
Romeo and Mercutio learn of the party and decide to attend in hopes of glimpsing Rosaline. However, Romeo sees Juliet and is instantly captivated.

5. Masks
   (Suite No. 1, Op. 64bis: V)
At the ball
Mercutio tries to distract Romeo’s attention away from Juliet. Tybalt recognizes Romeo and orders him to leave.

6. Madrigal
   (Suite No. 1, Op. 64bis: III)
The Capulets’ garden
Romeo and Juliet’s first private encounter.

PART II
1. Dance
   (Suite No. 2, Op. 64ter: IV)
A square in Verona
As revelers celebrate a wedding in the square, Romeo thinks of Juliet. Juliet’s nurse gives Romeo a letter that informs him Juliet has agreed to be his wife.

2. Friar Lawrence
   (Suite No. 2, Op. 64ter: III)
The chapel
Friar Lawrence secretly marries the lovers hoping that their union will end the feud between their two families.

3. Death of Tybalt
   (Suite No. 1, Op. 64bis: VII)
The marketplace
Mercutio encounters Tybalt, who is still angry with Romeo for attending the Capulets’ ball. He wants to duel Romeo, but when Romeo arrives and refuses to fight, Mercutio steps in. Romeo tries to stop the duel but causes Mercutio to be stabbed—a fatal wound. Romeo then kills Tybalt in revenge.

   The Prince takes pity on Romeo and instead of having him killed merely banishes him from Verona; he must leave before dawn.

4. Dawn: Romeo and Juliet Part
   (Suite No. 2, Op. 64ter: V)
The Capulets’ house, Juliet’s bedroom
Romeo spends his first and only night with his new bride. At dawn, as the household begins to awaken, he quickly leaves. Juliet’s parents enter with Paris whom she refuses to marry. Her refusal angers her father.

   Juliet seeks out the friar for help. He gives her a vial containing a sleeping potion that will make her appear to be dead. He will send a message to Romeo who will secretly retrieve her after the funeral and take her away to start a new life. Juliet returns home to news that her wedding to Paris is set for the following day, and she drinks the potion that night.

5. Aubade: Morning Serenade
   (Suite No. 3, Op. 101: V)
The Capulets’ garden
Paris, thinking he will soon marry Juliet, serenades her from outside her window.

   Capulets’ Home
The next morning her parents find her and believe she is dead. The sad news puts an end to the wedding preparations. While her family grieves and makes funeral arrangements, Friar Lawrence’s message to Romeo never makes it to him.

6. Romeo at Juliet’s Tomb
   (Suite No. 2, Op. 64ter, VII)
The Capulet vault
Hearing news of Juliet’s death, Romeo buys poison and hurries to Verona, intending to take his own life at her tomb. He drinks poison and dies. Juliet awakens to find Romeo dead by her side.

7. The Death of Juliet
   (Suite No. 3, Op. 101: VI)
The Capulet vault
Juliet kills herself in despair. Shortly after, the watch arrives with the Montague and Capulet families. Upon learning what had happened, the two families pledge to end their feud.
Sergei Prokofiev
Suites from *Romeo and Juliet* (1935)

Prokofiev’s *Romeo and Juliet* has long been celebrated as one of the greatest ballet scores, but that wasn’t always the case. Upon its debut and early performances, the lyrical ballet was met with opposition and eventually shelved. Prokofiev was persuaded to rewrite the originally-specified happy ending with a tragic one consistent with the Shakespearean source, and *Romeo and Juliet* finally reached the stage in 1938 at the Brno Opera House in Czechoslovakia. Prokofiev’s first draft of the complete score was not heard until 2008, in a reconstruction by scholar Simon Morrison.

Between 1936 and 1937, while he was waiting for the ballet to be produced, Prokofiev arranged two orchestral suites and a collection of piano pieces from the score. He also composed a third orchestral suite in 1946. The suites seem designed to arouse interest in the ballet, especially since listeners were assumed to be familiar with the plot from the Shakespearean play. Prokofiev performed the suites during what would be his last tours in the West: the First Suite in Paris and Chicago (in December 1936 and January 1937, respectively), and the Second in Boston in March 1938.

The movements in each suite were arranged into well-balanced sequences with no attempt to retain the order of the ballet’s story. Some of the movements are heavily edited and some include elements of two or three different scenes from the ballet, with newly composed transitions. Of the three, the Second Suite in particular has a more clear narrative line when played in its entirety.

This program has been arranged to tell the *Romeo and Juliet* story, with excerpts from Shakespeare’s text alongside Prokofiev’s three suites ordered to correspond with the story’s plot, in essence creating a symphonic poem on a literary program. Each movement contains densely interwoven recurring motives and big, bold musical gestures, with small interludes of quiet grace.

Star-crossed though it was in the beginning, Prokofiev’s version of *Romeo and Juliet* has remained a favorite with audiences as both a ballet and an orchestral concert piece since it finally and triumphantly entered the repertoire.

### The Players *

**Elizabeth (Libby) Patsiga** (Romeo) is a junior at School of the Arts. The role of Romeo in the 2018 production of *Romeo and Juliet* was her first of eight roles at SOTA to date.

**Annabelle Daniel** (Juliet) is a junior at School of the Arts. She has acted in many productions at Tacoma Youth Theatre, but the role of Juliet in the 2018 production of Romeo and Juliet was her first role at SOTA. Outside of theatre, she participates in Girl Scouts and enjoys playing music.

**Alexandra Vilenius** (Tybalt) is a junior at School of the Arts. The role of Tybalt in the 2018 production of *Romeo and Juliet* was her first role at SOTA. She is excited to continue growing as an actress through the next two years with the SOTA theatre program.

**Westley Hackler** (Mercutio) is a senior at School of the Arts. This will be his second time appearing in *Romeo and Juliet*. He is very excited for this new opportunity and would like to thank his family and friends for being so supportive.

**Gabriel McPherson** (Narrator/ Director) is the Director of Theatrical Arts at SOTA. He has also serves as master teaching artist, resident director, and resident composer for the educational programs of Tacoma Arts Live. In his prior life, Gabe toured with the first national tour and Broadway productions of *Mamma Mia!* for over two years. He is also a founding member of Seattle-based rock band Doxology.

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* Player notes from 2019 production.
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FRIDAY, MARCH 12  Sphinx EXIGENCE Vocal Ensemble
Sphinx EXIGENCE is a professional vocal ensemble led by founding conductor Eugene Rogers comprised of vocal artists including solo performers, educators, conductors and composers who celebrate the power of community and expression through choral music.

FRIDAY, APRIL 9  Tribute to Tanya Stambuk
A tribute in honor of Dr. Tanya Stambuk upon her retirement from Puget Sound. Joining Dr. Stambuk in performance will be the Puget Sound Piano Trio (Maria Sampen, violin; Alistair MacRae, cello; Tanya Stambuk, piano), and Dawn Padula, mezzo-soprano.

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