INTERLUDES
VIRTUAL CONCERT SERIES

Symphony Tacoma presents
WOODWINDS:
From Danzi to Piazzolla
Tuesday, April 20 | 7:30 pm

Mary Jensen, principal flute
Selina Greso, principal oboe
Craig Rine, principal clarinet
John Ruze, principal bassoon
Daniel Partridge, principal horn

Quintet in G minor, op. 56 no. 2
Danzi
I. Allegretto
II. Andante
III. Allegretto

Early Hungarian Dances from the 17th Century
Farkas
I. Intrada
II. Slow Dance
III. Shoulder-Blade Dance
IV. Chorea
V. Leaping Dance

Reflections of Assisi
Nicole Buetti
I. Sunrise
II. Tourists
III. Monasteries
IV. Rocca Maggiore
V. Sunset and Dinner with Family and Friends

Aires Tropicales
Paquito D’Rivera
VI. Contradanza

Libertango
Piazzolla

UPCOMING VIRTUAL PROGRAMS
April 24  FACEBOOK LIVE
Tacoma Method: Conversation with Greg Youtz, Hai-Ting Chinn & Zhang Er

May 9  MINI MAESTROS
Kitty’s Big Adventure

May 15  ENCORE SERIES
Beethoven 9

Join us at youtube.com/symphony tacoma.
THE MUSICIANS

Mary Jensen, flute
Ms. Jensen is principal flutist of Symphony Tacoma, Olympia Symphony Orchestra, Tacoma City Ballet Orchestra, and is principal flutist and artist-in-residence of the Lake Chelan Bach Festival. She holds a performance diploma from Oberlin Conservatory of Music. She maintains a private studio in Tacoma, where she also is a flute and chamber music coach for the Tacoma Youth Symphony and is on the faculty of the Evergreen Music Festival. She also conducts flute clinics, adjudicates solo and ensemble competitions and coaches sectionals for regional school programs.

John Ruze, bassoon
Mr. Ruze is the principal bassoonist of Symphony Tacoma and the second bassoonist of the Northwest Sinfonietta. He began studying the bassoon at age eleven in his native Massachusetts and quickly gained recognition as an outstanding young talent, winning three concerto competitions with Boston’s top two youth orchestras. He earned his Bachelor of Music from the Juilliard School in 1986. He is also the inventor of the “RuZette,” a holder that attaches a smartphone, tuner, metronome, microphone or other small item to a music stand.

Daniel Partridge, horn
Mr. Partridge is principal horn of Symphony Tacoma and the Vancouver (WA) Symphony and also plays regularly with the Oregon Symphony, Portland Opera, Oregon Ballet Theater and Chameleon Winds. He earned a PhD in music theory from the Graduate Center of the City University of New York (CUNY). Mr. Partridge teaches horn at Portland State University and Clark College and is also the manager of music editorial at Oregon Catholic Press. He is raising two daughters with his wife, Katie.

Selina Greso, oboe
Principal oboist Selina Greso joined Symphony Tacoma in 2006. She has also played with Seattle Symphony, Seattle Opera and Pacific Northwest Ballet as well as teaching and coaching for Tacoma Youth Symphony. Ms. Greso is a graduate of The Juilliard School. During the summer she joins Symphony Tacoma principal flutist Mary Jensen to perform in the Lake Chelan Bach festival.

Craig Rine, clarinet
A native of Washington, D.C., Mr. Rine began his career performing as an extra musician with the National Symphony Orchestra and as a freelance clarinetist. He has been a member of Symphony Tacoma since 1990 and principal clarinet since 1993. During that time he has been a soloist with the orchestra on three occasions, performing the Finzi and Copland Concerti as well as the Max Bruch Double Concerto for Clarinet and Viola with Symphony Tacoma principal viola Thane Lewis. He has been the clarinet professor at Pacific Lutheran University since 2001.

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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.
symphonytacoma.org
Franz Danzi (1763–1826)
**Quintet in G minor, op. 56 no. 2 (1821)**

Danzi was a slightly older contemporary of Beethoven and, like Beethoven, straddled that time of change between the Classical era and that of early Romanticism. Though his primary instrument was cello, Danzi is today best remembered for his nine woodwind quintets, the first of which was written in 1780, when he was only 17 years old. While drawing inspiration from earlier works for winds, Danzi put his own stamp on the genre.

The Quintet in G minor, op. 56 no. 2 was published as one of three wind quintets and bears a dedication to his celebrated contemporary, Anton Reicha (who is often known as “the father of the wind quintet”). While featuring intricate arabesques for the upper winds, the minor-key setting of the first movement allows Danzi to explore the kinds of piquant dissonances that characterize early Romantic music, while remaining solidly within a Classical formal framework. The vibrant and energetic finale has an almost orchestral sweep, and it ends with a joyful close in the major mode, which, like Beethoven’s Fifth Symphony, suggests a musical journey from adversity to triumph.

Ferenc Farkas (1905–2000)
**Early Hungarian Dances from the 17th Century (1959)**

Farkas had a cosmopolitan musical formation. He studied with Ottorino Respighi in Rome during his mid-20s, then lived in Vienna and Copenhagen. He later moved back to Budapest and taught at the Franz Liszt Academy of Music. Like his slightly earlier contemporaries, Béla Bartók and Zoltán Kodály, he had a zeal for collecting folk music from the Hungarian countryside. And like Respighi, he was interested in setting the music of the past using contemporary instrumentation.

While this charming set of dances for winds is not technically demanding, it is scored very well for the ensemble. Rich harmonies, characteristic rhythms, tuneful melodies, and evocative titles (“Shoulder-Blade Dance!”) abound. It has been a staple of the wind quintet repertoire since its composition.

Nicole Buetti (b. 1979)
**Reflections of Assisi (2011)**

*Reflections of Assisi* was written for the Assisi Festival Woodwind Quintet, where she was the composer in residence. Buetti currently resides in Vancouver, WA, and has performed with Symphony Tacoma on a few occasions.

As Buetti explains: “Assisi is a little mountain town in Italy near where St. Francis of Assisi had his Hermitage. This piece is a reflection on a day in Assisi. The first movement ‘Sunrise’ reflects the calm, quiet peace of the early morning. The second movement, ‘Tourists’ reflects the energy, excitement and hustle and bustle of the tourists and the reactions of the Native Italians.

“Assisi is filled with churches and monasteries. The third movement, ‘Monasteries,’ is a reflection of the sounds of the choruses of Gregorian chants that can be heard coming from each church. The fourth movement is a reflection on the climb up to Rocca...
Maggiore high above the town, church towers and birds. The final movement, ‘Sunset and Dinner with Family and Friends,’ is a reflection on the Italians’ incredible love and joy for food, family and friends.

Paquito D’Rivera (b. 1948)  
*Aires Tropicales* (1994)  
D’Rivera was born in Havana, Cuba. He began saxophone lessons at age five and studied both clarinet and saxophone at the Havana Conservatory of Music. In 1980, he fled the oppressive Communist Cuban regime and eventually settled in New York. He writes music that sits at the nexus of intersecting musical styles; his fusion of classical, rock, and jazz traditions has earned him critical and commercial success. He has been awarded nine Grammys (classical and jazz), two honorary doctorates, and the 2005 National Medal of Arts.

*Aires Tropicales* was written in 1994 for the Aspen Wind Quintet. Today we are performing only one of its seven movements. The Caribbean contradanza was a distant derivation of the English country dance, which had become popular throughout Europe in the 18th century. It passed through Spain to the New World. A Cuban variant that incorporated African rhythmic patterns gained great popularity and migrated back across the Atlantic. It was the first Cuban dance to gain international popularity and is now widely known as the *habanera*.

Astor Piazzolla (1921–1992)  
*Libertango* (1974)  
Similar to the way that the Viennese classicists (Haydn, Mozart and Beethoven) elevated the minuet from a courtly dance to an artistic form, Piazzolla likewise elevated the tango from the Argentine dancehalls to the international concert hall. Using the unlikely virtuosic vehicle of the bandoneon (a kind of concertina popular in Argentina and Uruguay), Piazzolla also included instruments not typical to the folkloric tango tradition, such as electric piano, synthesizer and electric guitar in his various chamber groups. This novel instrumentation coupled with jazz-like improvisations gave his tango compositions a fresh sound. Dubbed *nuevo tango*, this would become the defining sound and style of Piazzolla’s career.

—— Program notes written by Daniel Partridge
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