

Stateline Community Orchestra Presents

Dances & Romances

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METHODIST CHURCH

Saturday, December 2 at 7pm



2023

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Presents:

Dances & Romances

PROGRAM ORDER

Farandole from *L'Arlésienne*
Suite No. 2

George Bizet
(1838–1875)

Romance in F Major, Op. 50
Shari Schwarzwald, *violin*

Ludwig van Beethoven
(1770–1827)

La Danza ritual del fuego from
El Amor Brujo

Manuel de Falla
(1876–1946)

Ballade, Op. 288
Elaina Palada, *flute*

Carl Reinecke
(1824–1910)

Music from *The Lord of the Dance*
arr. Larry Moore

R. Hardiman
(b. 1961)

Dance of the Yao Tribe

Mao Yuan, Liu Tieshan
(1926–2022), (1917–2005)

PROGRAM BIOGRAPHIES

Elaina Palada is a flutist and educator who currently resides in Rock Hill, SC. A native of Central New York, Elaina holds degrees in music education and flute performance from Syracuse University in New York and Northwestern University in Illinois. Elaina is currently a middle school band director in the Charlotte-Mecklenburg Schools and also teaches private flute lessons at Southern Park Music School. In addition to teaching full-time, Elaina has experience working in the flute retail industry and is also a substitute flutist for regional orchestras in the Carolinas. Outside of music, Elaina enjoys traveling, cooking, and spending time with her cat, Dexter.

Originally from Farmington Hills, Michigan, **Shari Schwarzwald** is a violinist in the Stateline Community Orchestra. She graduated from the University of Michigan in 2010, where she played with the Michigan Pops Orchestra and several small ensemble groups. Since then, she has enjoyed playing with local orchestras and community groups everywhere she goes. She moved to Charlotte in 2022 and is enjoying getting to know the city. When she is not playing violin, Shari works as the pharmacy director at Piedmont Medical Center. She is very excited for this opportunity, and hopes to continue making music with the Charlotte community!

A San Francisco-Bay area native, **David A. Gordon**, began his formal conducting education at DePauw University. After graduating in 2015, he was selected to be Opera Parallèle's 2015–2016 conducting intern. In 2016, he joined Mill Valley Philharmonic as their assistant conductor and administrative assistant, positions he held for two years. In 2018, David resumed his formal education at Syracuse University, where he earned his MM in Instrumental Conducting and served as the University Orchestra Teaching Assistant. Upon graduating from Syracuse in 2020, David entered a DMA conducting program at the University of South Carolina; he graduated this past spring 2023. David has appeared as a guest conductor with the Sonoma County Philharmonic, the Onondaga Civic Symphony, and the Aiken Civic Orchestra, and recently served as the interim conductor for the SCPYO Symphony Orchestra. In addition to conducting the wonderful musicians of the Stateline Community Orchestra, David teaches general music at Devonshire Elementary and is a part-time instructor of music at Central Piedmont Community College.



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Farandole - From L'Arlesienne, Suite No. 2

Bizet's L'Arlesienne, or the "Woman from Arles," was originally extracted from a play produced in 1872. The play is a beloved French story still in production today. It follows two peasant brothers, lovestruck Fréderi and simple minded Janet, and has been described as a beautiful story of the life of the common man. The Farandole, which is a provincial line dance, was put together by Guiraud from music in Bizet's Overture and the dance music from the pre-wedding party at which the antagonist, Mitifo, makes his fatal appearance.

Romance for Violin and Orchestra in F Major, Op.50

Ludwig van Beethoven lived in the cross-era from the peak of the classic period through the advent of the romantic period in music history. He defined many aspects of romanticism in his later works, and broke many barriers with great force of composition and personality. Although the Romance in F Major has an opus number of 50, it was undoubtedly composed several years prior to many compositions in that set of opus numbers. The "Romance" was likely first performed in 1798, a date that actually precedes the performance of his first symphony, which has an opus number of 21.

From a listener's perspective the Romance in F Major is an elegant classical rondo with great lyricism in the violin melody. The orchestral accompaniment is rather straightforward for a Beethoven work, but don't be fooled. The lyricism of the work by no means implies a lack of challenge for the soloist, with virtuoso sections in the body of the work and a wonderful cadenza at the close. Stateline Community Orchestra is fortunate to have the talents of Shari Schwarzwald to perform this delightful piece for you this evening.

Fire Dance

"Ritual Fire Dance" (Danza ritual del fuego) by Spanish composer Manuel de Falla is extracted from his ballet "El amor brujo" (Love, the Magician). Composed in 1915–1916, this piece encapsulates the climax of the ballet, where the protagonist, Candelas, engages in a fiery ritual to break free from the spirit of her deceased husband. De Falla's masterful orchestration skillfully blends Spanish folk elements with modernistic touches, creating rhythmic intensity and evocative melodies. With its dynamic contrasts, thematic richness, and cultural resonances, "Ritual Fire Dance" remains a captivating showcase of de Falla's ability to seamlessly blend tradition and innovation within a classical framework.

Ballade

Carl Reinecke (1824–1910) was a German composer, conductor and pianist in the mid-Romantic era. He resided in Leipzig for many years and studied under such musical greats as Felix Mendelssohn, Robert Schumann and Franz Liszt. His expressive Ballade op. 288 for flute and orchestra was the last piece that Reinecke wrote. The piece begins in D minor with a somber tone, before moving into a more lively passage and eventually modulating into cheerful D major. The composition showcases Reinecke's sensitive orchestration, with the solo flute acting as a storytelling protagonist, weaving a tale of emotive highs and lows. Stateline Community Orchestra is fortunate to have the talents of Elaina Palada to perform this delightful piece for you this evening.



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The Lord of the Dance

Did dancer Michael Flatley write the song “Lord of the Dance?” Definitely not, as he didn’t even acknowledge the source when he used the song in his show! Singer/songwriter Sydney Carter combined a borrowed melody, “Simple Gifts,” with his own lyrics for his 1963 copyrighted song, “Lord of the Dance.” “Simple Gifts” was penned in 1848 by Joseph Brackett at a Shaker Village in Maine. The most famous of the Shaker hymns, “Simple Gifts” was featured prominently, without lyrics, in Aaron Copland’s orchestral piece, Appalachian Spring. The themes of simplicity, for which the Shakers were famous, and dancing, for which the Shakers were also known, are present in this beloved song.

Sydney Carter’s lyrics focus on the latter of these themes, with Jesus being the Lord and with dance being the medium for expressing the joy in His life and teaching. As with Brackett’s song, Carter’s “Lord of the Dance” has made it into the basic lexicon of music in the contemporary Christian Church and beyond.

Dance of the Yao Tribe

Mao Yuan (茅沅), Liu Tieshan (劉鐵山)

Dance of the Yao Tribe (瑶族舞曲) vividly depicts the sight of song and dance in the festive celebration of the Yao people, a minority populating Yunnan and Guangxi in China. The night has fallen. Dressed up, the people gather in the moonlight beating long drums. The quiet mild theme on the strings sounds like a fair girl dancing gracefully. With other girls joining in the dance one after another, the mood of the music gradually becomes excited. Suddenly, the bassoon and the oboe play a forceful and enthusiastic melody derived from the theme, just a group of young men, unable to restrain their emotions, rush into the crowd of dancing girls and begin to express their excitement with dance.

In the second part, in triple-time, the melody is sometimes cantabile and sometimes in a bouncy rhythm, just like a young couple in love expressing their affection to each other and looking forward to their happy future.

The third part is the recapitulation of the beginning. The people again join in the dance one after another, bouncing, spinning and singing. The atmosphere becomes more and more ardent, while the people’s enthusiasm becomes more and more unrestrained. Finally the ardent tutti drives the music to its culminant ending. (From the publisher’s website).

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Kaylah Holland
Alex Kuamoo
Sumitra Nair
Shari Schwarzwald
Brianna Whitrock
Kelsi Wilson

VIOLA

Peggy Furman
Hennigan Kearns
Kyle Marcum
Sherri Read

CELLO

Liz Alexander
Paul Cappers
Stephanie Hoffman
John Mooney
Emanuel Pappaterra

CLARINET

Heather Gering
Sarah Myers
Amy Ramesh

STRING BASS

David Manseau
Uno Torres

FLUTE

Christine Brillon
Nena Harris
Shelly Johnson
Ansley Ledbetter
Elaina Palada

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Gail Clarke
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