



ONE World MANY Dances

An Orchestral Celebration of Dance
from Africa, Europe, and the Americas



Sunday, October 12 | 3:00 PM | Pineville UMC



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<i>Dance Nègre, from African Suite, Op. 35</i>	Samuel Coleridge-Taylor (1875-1912)
Polonaise from <i>Eugene Onegin, Op. 24</i>	Pyotr Ilyich Tchaikovsky (1840-1893)
Danse macabre, Op. 40	Camille Saint-Saëns (1835-1921)
Dance of the Comedians from <i>The Bartered Bride</i>	Bedřich Smetana (1824-1884) Arr. Hugo Riesenfeld
Hungarian Dances Nos. 5 & 6	Johannes Brahms (1833-1897) Arr. Albert Parlow
Danzón No. 2	Arturo Márquez (b. 1950)



Thank you to our community partners: SCO violinist, Emily Duke, for designing our program; MPV Properties and SCO flutist, Shelly Johnson, for printing our programs; and PUMC for their support and providing rehearsal space.

Thank you to our volunteers, and all of our musicians and their families for a great start to the 2025-2026 concert season!



CONDUCTOR

David Gordon

FLUTE

Christine Brillon
Shelly Johnson
Nena Harris
Elizabeth Jordan
*Elaina Palada

OBOE

Annesha Dib
*Donna Swahlan

CLARINET

*Heather Gering
Amy Ramesh

BASSOON

*Michele Jean-Jumeau
*Anne Manseau

FRENCH HORN

James Brown
Peggy Chapman
*Gail Clarke
Paula Dilanchian
Jill Wyse

TRUMPET

Richard Garafolo
*Ken Nodes
Joe Polsgrove
Traci Quinn

TROMBONE/ BARITONE

*Larry Farr
Nick Grimmett
Todd Harland-White
Jennifer Samson

TUBA

*Nick Berns

PERCUSSION

*Chris Miller
Jake Morrison
*Scott Rauschenberg

VIOLIN

Stephanie Bier
**Amy Cairns
Luke Castaneros
Daniel Cherry
Emily Duke
Tomoko Hannah
Esther Koops
Alex Kuamoo
Corrie Linsz
Megan Litz
Peg Mueller
Elizabeth Prater
Shari Schwarzwald
Brianna Smith
Christine Wu
*Cheryl Yung
Emylie Zollo

VIOLA

Peggy Furman
Jinna Kim
*Kyle Marcum
Gretchen Mortimore-Thill
Kristin Rogentine-Lee

CELLO

*Elizabeth Alexander
Pamela Cobb Pettis
Pronda Few
Stephanie Hoffman
John Mooney

STRING BASS

*Jana Giliberto
Jonathan Todd
Uno Torres

HARP

Renee Dib

KEYBOARD/PIANO

Cheng Xu

**Concertmaster

*Section Leader



For Kicks & Giggles

(Limit one per person while supply lasts)

Did you know the Tooth Fairy visits children all over the world—usually while they’re fast asleep?

Well, today her very special friend (you’ll recognize her by her magical hairband! 😊) has joined us for our Sunday concert!

She’s handing out secret treats... but only if you say the magic words:

“I promise to brush my teeth tonight!”

But shhh... she only gives out treats when the orchestra is not playing! 🦷✨

Enjoy the music and the magic!

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Dance Nègre, from African Suite, Op. 35

Samuel Coleridge-Taylor originally composed *Danse Nègre* for piano in 1898 as the fourth of movement of his *African Suite*, Op. 35. He orchestrated the piece shortly after with public performances occurring as early as 1901. An artist of mixed British and Sierra Leonean heritage, *African Suite* is just one of many examples of Coleridge-Taylor incorporating African themes into works. While the lively rhythms and varied textures shine on the piano, Coleridge-Taylor's orchestration brings *Danse Nègre* to new sonic and emotional heights.

Polonaise from Eugene Onegin, Op. 24

Tchaikovsky's opera *Eugene Onegin*, completed in 1878, is based on Alexander Pushkin's novel of the same name. The opera centers on the doomed relationship between the shy, sensitive Tatiana and the jaded aristocrat Onegin. The *Polonaise* opens Act III at a glittering ball in St. Petersburg, setting the stage for the opera's climax, where Onegin finally declares his love, only to be rejected. As a musical form, a polonaise is a stately Polish dance in triple meter, often associated with ceremonial occasions. Concert audiences have embraced the *Polonaise* from *Eugene Onegin* as a stand-alone orchestral showpiece, and it has remained one of Tchaikovsky's most popular shorter works.

Danse macabre, Op. 40

Saint-Saëns's "Danse Macabre" ("Dance of Death") commences with the chilling dissonance of the solo violinist, whose E string is deliberately tuned down a half step. These chilling, opening notes, the musical interval historically referenced as *Diabolus in musica* ("the Devil in music"), personify Death. Like a siren call, skeletons (listen to the xylophone) are invited to dance. At the end of the piece, the call of the rooster (hear the solo oboe) announces the skeletons' retreat to their resting places. Saint-Saëns's effusive representation of a French poem written by Henri Cazalis observes the juxtaposing morbid yet playful elements of Halloween. Although debuted in 1875, the piece serves as a timeless *memento mori*, a reminder of the inevitability of death. Within its dark, macabre setting, the waltz suggests a buoyancy that allows some light to shine through.

(Sources: LA Phil, Asheville Symphony)

Dance of the Comedians from The Bartered Bride

Regarded as the "father of Czech music," Bedřich Smetana paved the way for fellow countrymen, Antonín Dvořák and Leoš Janáček. While *Die Moldau* (1874) is Smetana's most famous piece, his comic opera, *The Bartered Bride* (1866), is arguably his most significant in terms of procuring a distinctly Czech musical identity. The opera spins an entertaining tale of a contested prearranged marriage that, through clever bargaining and deception, results in the true lovers ending up together. "Dance of the Comedians" captures these amusing antics through its rhythmic agility, quick shifting musical ideas, and celebratory conclusion.

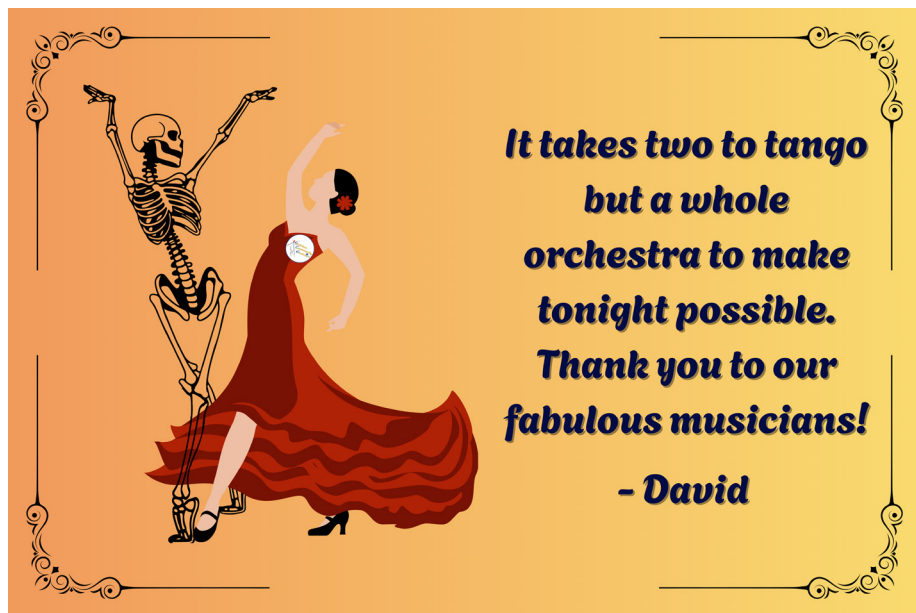
Hungarian Dances Nos. 5 & 6

Hungarian Dances 5 and 6 are part of a series of 21 Dances originally composed for piano four hands by German composer Johannes Brahms and later arranged for orchestra by German bandleader Albert Parlow. As a young man, Brahms befriended Hungarian virtuoso violinist Edy Remenyi who introduced him to the "gypsy" music of his homeland. Brahms incorporated the lilting, jubilant energy, lively rhythms, varying tempi and engaging melodies of Hungarian folk music to create his series of popular dances.

Danzón No. 2

Arturo Márquez's *Danzón No. 2* premiered in 1994 in Mexico City by the Orchestra Filarmonica de la UNAM directed by Francisco Savin. Popularly known as the "second national anthem of Mexico," *Danzón No. 2* is a fantasy-style portrayal of rich Mexican music and culture. The dance style, *danzón*, originated in Cuba, and reached popularity in the 1940s in Veracruz, Mexico. The syncopated rhythms, varied tempos and memorable solos add to its programmatic nature. *Danzón No. 2* is the inspiration and soundtrack to a short film of the same name also featuring a cameo appearance of the composer.

Program notes contributed by David Gordon, Amy Cairns, Elizabeth Prater, Elaina Palada, Kristin Rogentine-Lee, and Annesha Dibb.



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