

Tricks and Treats
Friday, October 30, 2009, 7:30 p.m.
Ham Hall, UNLV

Program

Tocatta and Fugue in D minor

J.S. Bach
Arr. William Schafer

Thrillers and Chillers

John Williams,
Arr. John Moss

In the Hall of the Mountain King

Edvard Grieg,
Arr. Lloyd Conley

Night on Bald Mountain

Modest Mussorgsky
Arr. Mark Hindsley

Highlights from *Phantom of the Opera*

Andrew Lloyd Webber,
Arr. Johann de Meij

Bella's Lullaby, from *Twilight*

Carter Burwell,
Arr. Paul Murtha

Selections from *Wicked*

Stephen Schwartz,
Arr. Jay Bocook

The Nightmare Before Christmas

Danny Elfman,
Arr. Michael Brown

Nevada Pops
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Program Notes

Tocatta and Fugue in D minor

Johann Sebastian Bach's timeless classic has been used and re-used for countless spooky movies and haunted houses, yet the true intent of Bach was not to scare anyone at all with this music. Originally a work composed for organ sometime around 1705, the composition is exactly what it says it is: an introductory *toccata*, which is a free-form, free-tempo extemporaneous display of keyboard technique, followed by a *fugue*, one of the most organized and clearly-defined structures of the Baroque period (1600-1750). In a fugue, a simple thematic idea called a *subject* is introduced alone, then imitated in successive imitative parts. The genius of Bach is in his amazing ability to intermingle these independent parts together through a technique called *counterpoint*. Although Bach composed many fugues during his profoundly productive lifetime, none are more engaging or familiar than this one.

Thrillers and Chillers

No Nevada Pops concert would be complete without a nod toward one of the greatest of contemporary composers, John Williams. In this delightful medley arranged by John Moss, several of Williams' most familiar melodies for suspenseful and scary movies are deftly presented. Darth Vader's immortal *Imperial March* from *Star Wars* begins the selection, followed by themes from *The Witches of Eastwick*, *Jaws*, *Dracula*, and Voldemort's theme from *Harry Potter*. Each segment is guaranteed to put a smile on your face, and a tingle in your spine!

In the Hall of the Mountain King

In this classic tune from Edvard Grieg's incidental music to Ibsen's play *Peer Gynt*, our hero finds himself trapped in an enchanted castle, governed by an evil king. One can easily hear the increasing urgency in the music as Gynt tries to tiptoe out of the dark castle, only to be pursued by all manner of ghoulish creatures. Does he make it out? Listen to the music, then you decide! Although Grieg was not too excited about accepting the commission for this composition, *Peer Gynt* (1876) went on to become perhaps his most famous work.

Night on Bald Mountain

Modest Mussorgsky (1839-1881) was one of a group of composers who became known as The Russian Five, or "The Mighty Handful." Through their compositions and collaborations, they attempted to establish a Russian national style of music. Much of what they composed was inspired by Russian, Eastern, or Slavic folklore. Such is the case with *Night On Bald Mountain*, which was not quite complete at the time of Mussorgsky's death, but was finished and orchestrated by his friend Nicolai Rimsky-Korsakov. This evocative tone poem follows the legend of the Witches' Sabbath, where

on Bald Mountain (outside Kiev) on St. John's Eve, the dead rise from the grave and frolic until daybreak. The original score contains the following program:

A subterranean din of unearthly voices. Appearance of the Spirit of Darkness, followed by that of Tchernobog, the Black God. The Black Mass. The Revelry of the Witches' Sabbath, interrupted from afar by the bell of a little church, whereupon the spirits of evil disperse. Dawn breaks.

Almost since its premiere, this imaginative masterpiece has been a favorite of Halloween audiences everywhere.

Highlights from *Phantom of the Opera*

We are very fortunate in Las Vegas to have the opportunity to see Andrew Lloyd Webber's great musical virtually any time we want, yet it is still fun to take the music out of the theatre and put it into the concert hall, to enjoy the wonderful, engaging melodies for their own sake. Based on the 1909 story by Gaston Leroux, the adventures of the young soprano Christine as she tries to decide between two suitors, Raoul and the Phantom, is a legendary tale of love and jealousy. Webber's 1986 adaptation for the Broadway stage has made *Phantom of the Opera* the most successful and longest-running Broadway show of all time.

"Bella's Lullaby," from *Twilight*

This beautiful, haunting melody comes from one of the most successful films of 2008, and vaulted vampire-lead Robert Pattinson to the status of romantic icon. *Twilight*, the first of Stephanie Meyer's popular series of novels is effectively scored by Carter Burwell, and Paul Murtha's sensitive arrangement for piano solo with band is sure to evoke the aura of the movie.

Selections from *Wicked*

Since its opening in 2003, *Wicked* has regularly smashed box office records for weekly grossings of a Broadway production. The "untold" story of the relationship between the Good Witch of the North and the Wicked Witch of the West is absolutely charming, and Steven Schwartz's score to accompany the play has won numerous awards and international recognition.

The Nightmare Before Christmas

The undisputed master of quirky, spooky films is Tim Burton, and his favorite composer, Danny Elfman, enjoys the same distinction for music. The composer of scores for *Batman*, *Beetlejuice*, *The Simpsons*, and *Spiderman* is right at home in this funny yet engrossing story from 1993. At holiday time, look for special *Nightmare* presentations in the Haunted Mansion at Disneyland, complete with Elfman's music! One trivia note – in the film, you'll be listening to Danny Elfman as you listen to principal character Jack Skellington's singing voice!