THE PORTLAND SYMPHONY ORCHESTRA
PRESENTS
TRICK OR TREAT—WITH A WICKED BEAT
PAUL VERMEEL, CONDUCTOR
JOHN FAY, ORGANIST
LYNWOOD DYER, HAZEL RANDY GOWELL, LIGHTSHOW

DANSE MACABRE, OP. 40
CAMILLE SAINT-SAËNS (1835-1921)

This is a "Symphonic Poem", so-called because it tells a story. DEATH tunes his fiddle to signal the start of a midnight dance with all his fellow ghosts, ghouls, witches and skeletons. A xylophone signifies rattling bones. The pace quickens and intensifies until suddenly, horns announce dawn, the rooster crows (an oboe), and the grisly crew disbands to the strains of Death's tune.

MINUET OF THE WILL-O'-THE-WISPS,
FROM "THE DAMNATION OF FAUST"
HECTOR BERLIOZ (1805-1869)

Have you ever seen a "Will-O'-The-Wisp"? Imagine a dark, moonless night. You're in an open field looking across at a swamp. Suddenly a dim light appears, seemingly dancing through the trees. It grows brighter and gets closer. Would you stay? Some say it's the spirits of the night, others say it's swamp gas. Whatever the cause, you've just seen a "Will-O'-The-Wisp".

THE SORCERER'S APPRENTICE
PAUL DUKAS (1865-1935)

An apprentice, or assistant to a sorcerer, or wizard, decided one day, in his master's absence, to practice witchcraft himself. He knew enough to turn a broom into a servant and did so, ordering the broom to fetch a pail of water. But the broom continued to bring pail after pail and the apprentice did not know the magic words to make it stop. So he chopped it in two (a great crash of chords) and consequently two brooms were fetching water, and the room overflowed. At last, the sorcerer returned, pronouncing the magic words, and the flood subsided.

A NIGHT ON BALD MOUNTAIN
MODEST MUSSORGSKY (1839-1881)

Not unlike the circumstances of Saint-Saëns' "Dance Macabre", this "Night On Bald Mountain" recreates an annual midnight dance. The mountain is Mt. Triglav, near Kiev, Russia. The god Tchernobog, a black goat, presides over the revelry. The devils, witches and sorcerers work themselves into a frenzy until, at the height of festivities, a far-off village church bell interrupts and disperses the spirits at dawn.

FUNERAL MARCH OF A MARIONETTE
CHARLES GOUNOD (1818-1893)

Alas, a favorite little marionette (a puppet operated with strings) has fallen and the damage is irreparable. We have to bury her and this is the appropriate music for her final journey to the graveyard of marionettes. Slowly, but deliberately, the tempo takes us closer to her resting place. And who is that who will pronounce the eulogy. Why... it looks like... Alfred Hitchcock.

THE WITCHES' SABBATH FROM
"SYMPHONIE FANTASTIQUE"
HECTOR BERLIOZ

This work is the final movement of five of one of Berlioz's greatest compositions. A central theme occurs in each of the five movements, all representing the dream of a young musician who has drugged himself and finds himself seeking his beloved one. In the fourth movement he dreams that he has murdered his beloved and is therefore executed at the gallows. In this movement, he dreams that after his death, his funeral is attended by all sorts of witches and spirits in many fearful forms. The music is vulgar and grotesque. His beloved joins the orgy and the work closes with a parody on Dies irae, the music of death.

THESE FAMILY SERIES CONCERTS MADE POSSIBLE BY A GENEROUS GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS. SPECIAL PROJECTS ALSO PARTIALLY FUNDED BY MODEL CITIES AND THE MAINE STATE COMMISSION ON THE ARTS.

USHERS COURTESY OF KEYETTE, SOUTH PORTLAND HIGH SCHOOL

CATS—DEE-DEE HAGERTY, BARBARA BOOTHBY, GAIL HIGGINS, MARY SHALLOE, ELIZABETH WHEELER, ANDREA YORK, CHRISTINA BLAKE, MARTHA AGAN, BECKY SAMPSON, KIM OLMSTEAD, NINI CALVO, GAIL WILEY, PAM CLEAVE, JULIE KIMBALL
AN OFFICIAL
PORTLAND SYMPHONY FAMILY SERIES
PUMPKIN
MASK
IN - A - KIT

DIRECTIONS
STEP 1. PREPARATION
A. FIND SCISSORS (THIS MAY TAKE SOME TIME AS THINGS LIKE THIS ARE NEVER RETURNED TO THEIR PROPER PLACE)
B. OPEN SODA (DO NOT SPILL)
C. TURN ON T.V.
D. SIT DOWN (PREFERABLY NEAR PUMPKIN MASK KIT)

STEP 2.
A. CUT ON DOTTED LINE ALL PARTS AND CHECK AGAINST PARTS LIST
B. POSITION PHYSIOGNOMICAL FEATURES ON PHYSIOGNOMY
C. TRACE AROUND PHYSIOGNOMICAL FEATURES. NOSE AND MOUTH
D. CUT OUT TRACED LINES, DISCARDING THE AFOREMENTIONED FEATURES AND THE NEW ONE THUS CREATED
E. DUE TO LACK OF ROOM, FURTHER POSITIONS AT DISCRETION OF OPERATOR INSTRUCTIONS WILL BE ISSUED AT OUR NEXT CONCERT.