The Loveland ORCHESTRA

Conducted by Dr. Luciano Silvestri, Jr

Our Spooky Selections

Sunday, October 25th, 2026 2:30pm

THOMPSON VALLEY HIGH SCHOOL

1669 Eagle Dr, Loveland, CO 80537

www.lovelandorchestra.org

From the Conductor

Welcome to our October concert entitled "Our Spooky Selections" in our 2026-2027 season! All this season, the orchestra has been given the reins to selection their favorite pieces to present. This concert represents many first-time performances of pieces here in Loveland. We open with one of Tchaikovsky's darkest musical portrayals and lead into the most complete "unfinished" work the musical world has ever known. Danny Elfman's light-hearted soundtrack with dark undertones sets the stage for one of the most extraordinary musical depictions ever written in Strauss' masterwork: a journey through the end of life, death and into the great Beyond. This isn't your average Halloween concert with the usual musical suspects. Rather, the works this afternoon chart an oftentimes dark journey through somber into light! It will be a wonderful afternoon of music to get you into the Halloween spirit. Thank you for giving up your Sunday afternoon to join us on this wonderful journey! We're glad you're here!

Next Concert

Our Winter Wishes

Ellington- The Nutcracker Suite, Tchaikovsky- Swan Lake,
Respighi- Trittico Botticelliano

Friday, December 4th, 7:30pm
MOUNTAIN VIEW HIGH SCHOOL

The Loveland Orchestra

Conducted by Dr. Luciano Silvestri, Jr

Presents

Our Spooky Selections

Program

Francesca da Rimini, Op. 32	Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony in B Minor, D. 749	Franz Schubert (1797-1828)
I. Allegro moderato	
II. Andante con moto	

INTERMISSION

Suite from The Nightmare before Christmas	Danny Elfman (b. 1953)
Death and Transfiguration, Op. 24	Richard Strauss (1864-1949)

Thank you to those who have volunteered their time to help with the box office and ushering for tonight's performance!

Program Notes

Francesca da Rimini, Op. 32

Pyotr Ilyich Tchaikovsky (1840-1893)

Composed in 1876, *Francesca da Rimini* was Tchaikovsky's take (as an orchestral fantasy) of an episode from *Inferno*, the first part of Dante's epic poem the Divine Comedy: Francesca, a married woman, falls in love with Paolo, her husband's brother. When her husband discovers their relationship, he kills them both. In Dante's vision of the afterlife, the lovers are trapped together in a violent, endless storm as punishment for their forbidden love. Through sweeping melodies, turbulent orchestral writing, and moments of heartbreaking tenderness, Tchaikovsky transforms their tragic story into a vivid musical drama of forbidden love, betrayal, and eternal suffering. Tchaikovsky brings their story to life through powerful orchestral sounds that capture both the storm's fury and the lovers' deep feelings for each other, all through a style immediately recognizable as Tchaikovsky. The result is one of Tchaikovsky's most dramatic and vividly imaginative orchestral works, capturing the paradox at the heart of Dante's tale: that the very passion which makes life feel most intensely alive can also become a source of endless suffering.

Symphony in B Minor, D. 749

Franz Schubert (1797-1828)

Franz Schubert's *Symphony No. 8 in B Minor*, known as the *"Unfinished" Symphony*, is one of the great mysteries of the orchestral repertoire. Although Schubert began the work in 1822, he completed only two movements, leaving behind a symphony that has captivated audiences for generations. Even in these two movements of an "incomplete" symphony, there is a sense of perfect completion. The first movement begins with a quiet, somber theme in the low strings, establishing an atmosphere of unease and introspection. The oboe and clarinet soon introduce one of Schubert's most memorable melodies, a lyrical line that seems to emerge naturally from the orchestra's dark opening. Moments of tenderness alternate with surges of dramatic intensity as Schubert moves between

minor and major tonalities. Rather than relying on grand gestures alone, he builds tension through subtle harmonic shifts, unexpected turns, and the interplay of contrasting themes. The movement's emotional power lies in its ability to balance beauty and melancholy, creating music that feels both intimate and immense.

The second movement offers a contrasting world of warmth and serenity. Its opening theme, presented by the violins over a gentle accompaniment, unfolds with an almost songlike simplicity. A more impassioned middle section introduces darker harmonies and rising tension, but the music gradually returns to its opening calm. Schubert's gift for melody is especially evident here: even the most straightforward musical phrases seem to carry an undercurrent of longing. The movement closes quietly, leaving the listener with a sense of reflection rather than resolution. One of the great mysteries of music history is precise why Schubert didn't finish this already profoundly moving symphony. We'll explore a number of these reasons at this afternoon's pre-concert lecture.

Suite from *The Nightmare Before Christmas*

Danny Elfman (b. 1953)

Danny Elfman's *The Nightmare Before Christmas* brings the spooky, strange, and playful world of Halloween to life through music. Created for Tim Burton's 1993 stop-motion animated film, the soundtrack blends dark melodies, lively rhythms, and dramatic orchestral sounds to create a world full of mystery and mischief. Elfman combines bold brass, quick-moving strings, woodwinds, and colorful percussion to capture the spirit of Halloween, balancing creepy sounds with humor and catchy tunes. The result is a musical world that is both eerie and entertaining.Throughout the score, Elfman uses changes in tempo, mood, and orchestral color to create a sense of suspense, excitement, and surprise. Some passages sound like a spooky dance, while others bring to mind haunted streets, strange creatures, and shadowy corners. These musical contrasts give the soundtrack its unique character, blending the thrills of a Halloween night with the fun of a dark fairy tale. Elfman's score invites listeners into a world of ghosts, ghouls, and Halloween magic, where the unexpected is always just around the corner.

Death and Transfiguration, Op. 24

Richard Strauss (1864-1949)

At first, it might seem odd that a young and full of life 24-year-old would tackle a work entitled "Death and Transfiguration." Strauss went to work on the piece in the late summer of 1888 and completed it by mid-November. Strauss himself led the premiere a year and a half later. At Strauss' request, his good friend Alexander Ritter wrote a poem describing the narrative of the music...but only after the music had been written! The music and poem work well together and seem to lay out a convincing narrative of a dying artist that might fall into four parts: a slow opening section depicting a near-death sick artist, a very fast section symbolizing the life-death, a slower section that attempts to portray the "life flashing before your eyes" moments just prior to death, and a final triumphant section that is the long-sought transfiguration from this life to the next. Some 61 years after he composed the work, Strauss found himself on his own deathbed and is reported to have said to his daughter-in-law: "It's a funny thing, Alice, dying is just the way I composed it in *Tod und Verklärung*."

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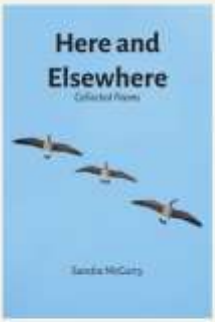

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