



MICHIGAN POPS ORCHESTRA PRESENTS

TICK TOCK ITS POPS O'CLOCK

SATURDAY
DECEMBER 3, 2022

7PM AT THE MICHIGAN THEATER

EXECUTIVE DIRECTOR - KATIE SESI
MUSIC DIRECTOR - LUCA ANTONUCCI

WELCOME TO TICK TOCK, IT'S POPS O'CLOCK!

To Our Beloved Audience,

Welcome to "Tick Tock It's Pops O'Clock" an adventure through time with your very own Michigan Pops Orchestra! Our itinerary includes playing Quidditch at Hogwarts, observing (and running from) dinosaurs at Jurassic Park, zip-ping through space and time in the Enterprise, and attending your parents' high school prom after "accidentally" time traveling in the DeLorean. I hope you enjoy your time with Pops as we musically transport you through time and beyond!

We extend our deepest gratitude to the University Activities Center and the Center for Campus Involvement for their support; FedEx; the incredible staff at Michigan Theater including Jared Van Eck, Scott Clarke, and Scott McWhinney; the Michigan Marching Band staff including Kimberly Smith, Dr. Richard Frey, and Dr. John Pasquale; Dave Schall for audio recording; Jocelyn Cha for poster design; and the staff at the School of Music, Theatre & Dance for the use of their facilities and equipment.

We owe immense gratitude to Luca Antonucci, our Music Director, for his guidance and persistence to drive us to perform at the highest level. I want to also offer many thanks to the members of the Executive Board, all of whom work tirelessly to ensure that our concert is a success each semester. Additionally, thank you to all of the dedicated Pops musicians ("Popsicles") for sharing your talents with our group. A large part of being in Pops is not only the music we play, but the Pops Family that we all come together to make. Pops has single-handedly been my favorite part of attending the University of Michigan, and I owe much of the great experience I've had to all my amazing Popsicles. It has been my honor to serve as your Executive Director, and all of your hard work and dedication to Pops has inspired me to put just as much diligence and passion as you all have into this organization.

Lastly, we'd like to thank you, our wonderful audience! We work hard each semester to prepare a concert of the highest music and entertainment quality for you - the families, friends, and fans of Pops. I know you won't regret your decision to come on this musical journey through time and space and hope you'll be back for our next show. For now, welcome to Tick Tock It's Pops O'Clock!

Pops Love,
Katie Sesi
Executive Director



PROGRAM

Opening from *Also Sprach Zarathustra*

Richard Strauss

Soul Bossa Nova

Quincy Jones

Arr. Paul Murtha

Dance of the Hours

Amilcare Ponchielli

Back to the Future: Suite for Orchestra

Alan Silvestri

Harry Potter and the Prisoner of Azkaban:

John Williams

II. Aunt Marge's Waltz

IV. A Bridge to the Past

The Syncopated Clock

Leroy Anderson

One Day More from *Les Misérables*

Claude-Michel Schönberg

Arr. John Cameron

INTERMISSION

The Four Seasons

Antonio Vivaldi

IV. Winter

Soloist: Katie Sesi

Symphony No.5 in C minor, Op. 67

Ludwig van Beethoven

I. Allegro Con Brio

PROGRAM

Theme from Jurassic Park

John Williams

Star Trek Into Darkness

Michael Giacchino

Time Warp from *Rocky Horror Picture Show*

Richard O'Brien
Arr. D. Mensinger

1812 Overture

Pyotr Ilyich Tchaikovsky

ORCHESTRA MEMBERS



Violin I

Katie Sesi*~
Katie Zhao~
Sophia Janevic
Frank Wang
Igor Trifunovic
Alex Zhang~
Andy Chen
Matt Yao
Uma Malde
Aruna Ganesan
Sophia Lee
Kayla Lang
Oliver Gao

Violin II

Rose Sproat*~
Sydney Proudlock~
Julia Tauro
Alexandra Fortune~
Andrea Liu
Marie Yu
Madeline Poupard
Shannon Liang
Abigayle Park
Luke LaMere
Julie Zhou
Mia Chen
Michelle Li
Atticus Driver

Cello

Peter Nam*~
Sarah Lee
Pavani Anand~
Jinwook Lee~
Mitchell Chang
Sean Tant~
Lauren Hertzer
Richard Liu
Carolyn Cullen
Tate Fisher

Double Bass

Sam Dykhouse
Sylvia Wei
Dan DeLano

Viola

Stephen Moss*~
Anthony Medei~
Sarah Gellman~
Anna Shinohara
Matthew Proefke
Lindsey Choi
Nhayeon Lee
Alex Gedeon
Sofia Urbina

Flute/Piccolo

Nicholas Cemalovic*
Olivia Kulawiak
Jessica Hsu
Claire Wan

Oboe

Jennifer Williams*
Megan Wieger

Clarinet/Bass Clarinet

Allan Zhao*
Benjamin Stensen*
Kevin Wang
Daniel Muenz

Bassoon

Jacob Fernandez*
Rijul Mehta

French Horn

Matthew Riddell*
Noah Stevens*
Autumn Rabotnick
Lucas Marra

Trumpet

Kohler Briggs*~
Calliope Cutchins
Ian Loree

Trombone

Austin Lan*
Diego Karlin
William Knudsen

Tuba

Alexander Tran

Piano

Nat Shi

Percussion

William Ju*
Shreya Mani
Ben King
Angela Lee



Woodwinds



Violas



Cellos

*Section Principal
~Member of Executive Board

EXECUTIVE BOARD



Executive Director	Katie Sesi
Music Director.....	Luca Antonucci
Personnel Director	Peter Nam
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Co-Technical Director.....	Anthony Medei
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Co-Outreach Director.....	Sydney Proudluck
Co-Social Director	Alexandra Fortune
Co-Social Director	Alex Zhang
Co-Social Director.....	Sarah Gellman
Librarian.....	Sean Tant

MUSIC DIRECTOR

LUCA ANTONUCCI

Luca Antonucci is a first-year doctoral student in Orchestral Conducting at the University of Michigan School of Music, Theatre, and Dance, studying with Kenneth Kiesler, and is excited to be making his Pops debut! A native of Waretown, MA, Antonucci holds an M.M. in Orchestral Conducting from the Hartt School, where he studied with Edward Cumming and Glen Adsit.

Luca earned his B.A. from Amherst College, where he graduated Summa Cum Laude with an honors conducting recital dedicated to choral and instrumental works by Aaron Copland. After graduation, Luca spent the 2014-15 academic year as a Fulbright fellow in Vienna, Austria, where he published musicological work in the Journal of the Arnold Schönberg Center and performed with the award-winning community brass band "Musikverein Leopoldau."



A multifaceted musician, Luca has worked as a choral and orchestral conductor in the Hartford and Boston areas as well as freelance trumpet player, private teacher, singer, church music director, and educator. Most recently, he was the Middle and Upper School Instrumental Music Teacher and Director of After-School Music at the Brimmer and May School in Chestnut Hill, MA. He was also the conductor of the Manchester Symphony Orchestra and Lincoln-Sudbury Civic Orchestra, leading both groups successfully through the first two years of the COVID pandemic. He is the founder of Orchestra Without Borders Boston and the Brookline Chamber Singers, which present programs each summer featuring underrepresented composers while raising money to fight hunger in Massachusetts.

In his free time, Luca enjoys cooking, dabbling in jazz piano, and listening to opera. At Michigan, he conducts the Campus Philharmonia Orchestra and is one of the assistant conductors for the University Symphony.

GRADUATING MEMBER
ALEXANDRA FORTUNE



Alexandra joined Pops as a freshman in Fall 2019 and has been a proud member of the Second Violin section ever since. She has had the amazing experience of being on the executive board as Programs Director and Co-Social Director during the 2021 and 2022 seasons, respectively. Some of her favorite Pops memories include performing in Michigan Theater for the first time, being a part of movies, countless social events, and bonding with the board Up North. Alexandra is graduating with a B.A. in Economics and a Minor in Business, and after college, she plans to move to Pittsburgh and work in consulting. Pops has without a doubt been the best thing she has done in college and she will dearly miss everything about the community. Popslove forever!

GRADUATING MEMBER
ALEXANDER GEDEON

Alex is completing his Master's degree in Computer Science after nearly four years in Pops as a violist. Since joining Pops, Alex has made many fond memories from his various experiences with the orchestra, whether at social events like Progressive and Popsluck or through learning interesting and challenging music over the years. As a student, Alex took a wide breadth of music theory, composition, and performance courses, culminating in learning how to play the carillon in the bell towers on central and north campus. Still, the MPO has transformed him as a musician, and he feels very fortunate to have been a part of such a unique community.



GRADUATING MEMBER
KATIE SESI



Katie is graduating with dual degrees in Economics and Violin Performance and a minor in Business. Katie will profoundly miss being involved in the Pops community, which began when she won the Pops Concerto Competition as a senior at Ann Arbor Huron High School in 2018 playing Tchaikovsky's Violin Concerto in D Major. She enjoyed the experience so much that she joined the Pops as a freshman and remained actively involved in Pops activities and concerts each year thereafter, holding a variety of roles from Business Director to Publicity Director to Executive Director for the last two years and Concertmaster for five. She was humbled and honored to serve as Executive Director and has been (and will continue to be) inspired by her fellow Popsicles for their dedication, passion, and camaraderie toward making the Pops a successful and engaging student organization. She will fondly carry the too-many-to-count Pops memories, the most recent one being conducted by the new President of the University of Michigan, Dr. Santa Ono, at "Conduct Us!" to New York where she plans to work in finance yet continue playing her violin and giving tennis lessons.

PROGRAM NOTES

Opening from *Also Sprach Zarathustra* - Richard Strauss

Based on the short story, "The Sentinel", published in 1951 by British author Arthur C. Clarke, *A Space Odyssey* remains one of the most memorable science fiction films to date. Many older classical music pieces were used in the soundtrack which then regained popularity due to their usage in the movie. This includes *Blue Danube Waltz* by Johann Strauss, *Atmosphères* by György Ligeti, and the introduction that Pops is playing, *Also sprach Zarathustra* by Richard Strauss. The music chosen for the film was vital to the film's direction because the director, Stanley Kubrick, decided he wanted the narration of the movie to be mostly nonverbal. The ominous, dramatic tone that *Also sprach Zarathustra* begins the movie with also closes the movie, making it one of the most iconic openings and closings of all time.

Soul Bossa Nova - Quincy Jones

Written in about 20 minutes, "Soul Bossa Nova" was written for Jones's 1962 album titled "Big Band Bossa Nova". After Canadian comedian Mike Myers heard this song played in Canadian gameshow *Definition* (where it was used as the main theme), Myers played an homage to his childhood and added Soul Bossa Nova to his James Bond parody series named Austin Powers. This spy action film series consists of the main character, Austin Powers, thwarting the attempts of Dr. Evil to wreak havoc. "Soul Bossa Nova" accompanies the silly, fun adventures of Austin Powers with a groovy melody that is bound to bring nostalgia to those who have watched it.

Dance of the Hours - Amilcare Ponchielli

"Dance of the Hours" is the third and final ballet act of a short opera written by Ponchielli called *La Gioconda*. This jovial and charming ballet, written in 1876 and then revised in 1880, symbolizes each different hour of the day with different dances. As the ballet progresses, multiple costume changes as well as lighting changes represent the change in time as well as symbolize the constant clash of the forces of light and dark. The delicate melodies of "Dance of the Hours" can also be recognized from Disney's *Fantasia*, where it regained popularity in 1940 as the audience watched animals danced across the screen to the opera piece. "Dance of the Hours" starts with a cute, almost inquisitive theme that develops throughout the piece and finishes with a lively cancan-like allegro vivacissimo that races to the end.

PROGRAM NOTES

Back to the Future: Suite for Orchestra - Alan Silvestri

Having worked with the director of *Back to the Future* before, Silvestri's only instructions for the score was that "it's got to be big." Silvestri went on to create a score that he believed needed to be recognizable only by a few notes. The twisting, heroic melodies of the music perfectly encompass the journey the characters in *Back to the Future* take as they go back in time to 1955 and try to find a way back without altering the future too heavily. This comedic science fiction film, accompanied by Silvestri's music and "The Power of Love" by Huey Lewis and the News, went on to earn many awards and become a film beloved by science fiction fans.

Harry Potter and the Prisoner of Azkaban - John Williams

Harry Potter and the Prisoner of Azkaban is the third installment of the popular Harry Potter book series written by J.K. Rowling. Acclaimed film composer John Williams wrote the music for the first three films where he created some of the most recognizable melodies of all time within the film. The quirky theme "Aunt Marge's Waltz" is played as Aunt Marge, the sister to Harry Potter's aunt who raised him, is visiting. As she denounces Harry Potter's parents at dinnertime, Harry Potter gets extremely angry and ends up casting a spell on her that causes her to blow up like a blimp and float away into the sky. "A Bridge to the Past" is played as another main character, Hermione Granger, travels to the past in order to save one of Harry Potter's dear friends. Starting with a distinctive flute melody, the almost haunting melody culminates into a beautiful, weaving melody where even hints of the main Harry Potter melody can be heard.

The Syncopated Clock - Leroy Anderson

Leroy Anderson composed *The Syncopated Clock* in only three days time in order to premiere it as a guest conductor with the Boston Pops Orchestra on May 28th, 1945. At the time, he was a part of the US Army and working in Washington. The piece was composed based on the motif of a clock with a syncopated rhythm, which can be heard in the percussion part as they use a temple block to keep a metronome like beat throughout the piece. This licksidassical and almost silly melody is often recognized due to its usage as the main melody for the TV program "The Late Show". Don't be too startled by the sound of the alarm clock during the piece!

PROGRAM NOTES

One Day More from *Les Misérables* - Claude-Michel Schönberg

The finale of Act I of *Les Misérables*, One Day More consists of multiple soloist singers that are depicted singing on the night of the 1832 Paris Uprisings where they sing about what is in store for the next day. *Les Misérables*, written by Victor Hugo, tells a striking story following people of different backgrounds as they all band together to begin a revolution in France. Although originally written in French, a English translation was written by Herbert Kretzmer. It is currently the fifth-longest running show in Broadway history. This powerful anthem full of expectations and fears for the next day symbolizes the French people's dreams and desires as they march into a revolution.

The Four Seasons (Winter) - Antonio Vivaldi

The fourth movement of Vivaldi's Four Seasons concerto, *Winter*, opens with the sounds of chattering teeth in the cold winds that prefaces a haunting melody representing the freezing temperatures of Winter. Published in 1725, *Four Seasons* was considered extremely new and modern, and was received with very mixed reviews because of it. Fast forward to the present, it is now one of the most recognizable classical pieces to the general public and is used in everything from movies to advertisements. The piece only gained relevancy in the 1950s due to its imagery in relation to the seasons. It is rumored, although not confirmed, that Vivaldi wrote accompanying sonnets for each movement of the concertos. Below are the sonnets for Winter:

Allegro non molto

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.

PROGRAM NOTES

Symphony No. 5 in C minor, Op. 67 - Ludwig van Beethoven

Written between 1804 and 1808, Beethoven's Fifth Symphony is one of the most recognizable pieces in classical music's history. The simple four-note motif can be heard in different contexts worldwide and is widely considered one of the most important motifs in Western music. The first movement of the symphony, *Allegro con Brio*, is almost fully based off this motif, where the main version of it is repeated many times in a dramatic fashion. The movement follows a sonata form often used in the Classical era music, and era of music that Beethoven helped move out of with his innovative compositions. The movement ends with a segmented scale that multiple instruments play on and off that leads into a dramatic revisitation of the main motif.

Theme from Jurassic Park - John Williams

Based on the Michael Crichton's book "Jurassic Park", which rights were bought by Universal Studios before the book had even been published, Jurassic Park is now one of the most beloved science fiction franchises to date. Williams began to write the score for Jurassic Park in February of 1993, where it was then conducted and recorded a month later. The original 1993 Jurassic Park, directed by Steven Spielberg, first introduces the main melody as the main characters see a Brachiosaurus for the first time. The adventurous melodies capture the characters feelings as they discover a world filled with dinosaurs in the present day and the dangers that they will encounter in the future.

Star Trek Into Darkness - Michael Giacchino

Star Trek Into Darkness is the sequel to the original movie, *Star Trek* and the twelfth installment in the Star Trek franchise. The movie continues to follow the adventures of Captain James T. Kirk and Spock as they navigate the treacherous galaxies and worlds in which they explore. *Star Trek Into Darkness* was Giacchino's fourth collaboration with director J. J. Abrams, who he also created the music for the original *Star Trek* for. The sequel featured the music of the original movie in a darker tone that reflected the plot of the movie. The music goes from an intense and fast opening into a highly dramatic and longing melody that perfectly encapsulates the feeling of the movie.

PROGRAM NOTES

Time Warp from *Rocky Horror Picture Show* - Richard O'Brien

A parody of the “dance-genre” of music, Time Warp has become far more popular than the original usage of it in the musical and film adaptation of “Rocky Horror Picture Show”. The piece is also accompanied by a fun and iconic dance that is also dubbed as the “Time Warp”. The fun rock-inspired song is used in the musical and film in order to introduce a few new characters, including Riff-Raff, Magenta, and Columbia. The upbeat melody of Time Warp inspires the desire to dance as the characters sing to the audience, telling them to step to the right and to left, and even to put your hands on your hips!

1812 Overture - Pyotr Ilyich Tchaikovsky

After aired on television on July 4th, played by the Boston Pops Orchestra in 1974, the 1812 Overture became a signature piece for the Fourth of July, the United State of America's Independence Day. The piece was commissioned in 1812 to commemorate Russia's victory against the invasion of Napoleon I's army. Tchaikovsky wrote it in six weeks, where he told the people around him he wrote it “without love and warmth.” Tchaikovsky includes multiple already-written melodies in the overture, including Russian hymns and the French National Anthem. The piece begins with a low strings solo, in which a beautiful, longing melody is played. This dramatically transforms into a scale in which the entire orchestra plays and transitions the piece to different sections playing the melody on and off. As the piece progresses, it eventually comes to the iconic brass fanfare at the end where cannon shot sounds are also fired off and bells are rung, making the finale of the piece feel almost larger than life.



Rejected Concert Titles

- Pops Gets Clocked
- Tik Pops, Pops Tok
- Time to Pop Off
- Pops Violates the Space Time Continuum
- What's Poppin, Brand New Whip just Clocked In
- Chrono-popsicle Order
- Pops Practices 40 Hours a Day
- Grandfather Pops
- Time Flies When You're Poppin' Off
- Time of Our Pops by Popsbull
- Time to Pop Off



photos by Kate Hua



**Thank you for coming to tonight's concert!
We hope you enjoy the show!**