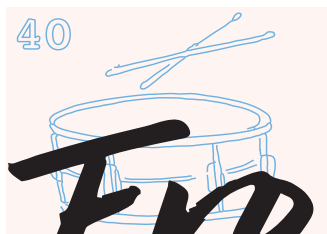
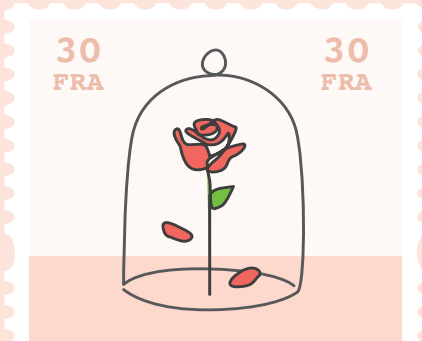
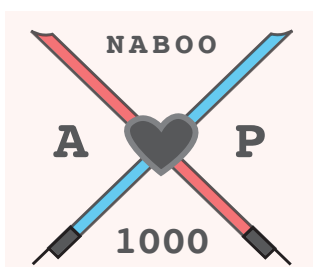
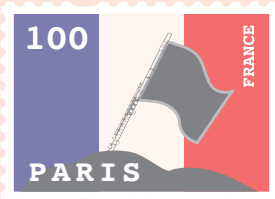
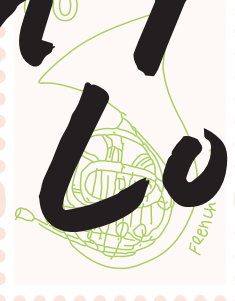


MICHIGAN POPS ORCHESTRA PRESENTS



From Pops. With Love



MUSIC DIRECTOR:
ROTEM WEINBERG

EXECUTIVE DIRECTOR:
MATTHEW EBY

SATURDAY, NOVEMBER 23RD, 2019 AT 7PM
MICHIGAN THEATER | 603 E LIBERTY STREET



WELCOME TO FROM POPS, WITH LOVE

To Our Beloved Audience,

Thanks to all for joining us at the Michigan Theater for a date night with Pops, complete with some of the most fantastic, tragic, and rockin' love stories ever written. Love comes in many different forms and so often finds us in the most unexpected of ways, so it is our privilege tonight to share some of our musical takes on romantic love. The soaring high notes will send your heart fluttering, the infectious jazz swing might set your feet tapping, and the floating bass lines will inspire you as the sounds of love fill the concert hall. Just as not all love stories close with happy endings, your ears may also find romantic melodies tinged with heartache and longing, refusing to let us forget that love does not only come from idyllic, far-off places or from the passionate exchange of the tango, but can also be found in the struggle and unpredictability of life.

Discover all over again the romance in some of the most famous pops selections: travel to a balcony in Verona with Tchaikovsky, get placed under the Phantom's spell in Paris with Webber, and dance-battle your way through New York with Bernstein. The Michigan Pops Orchestra is proud to take you on this journey with us as we present, "From Pops, With Love."

We extend our deepest gratitude to the University Activities Center and the Center for Campus Involvement for their support; FedEx; Print-Tech: the incredible staff at the Michigan Theater, including Patty Havey, Scott Clarke, and Scott McWhinney; the Michigan Marching Band staff including Kimberly Smith, Dr. Richard Frey, and Dr. John Pasquale; Ian Hyatt for lighting design; Dave Schall for audio recording; Irene Ng for poster design; Mary Blaske and the Ann Arbor Symphony Orchestra; and the staff at the School of Music, Theatre, & Dance for the use of their facilities and equipment.

We owe immense gratitude to Rotem Weinberg and Tal Benatar, our Music Director and Assistant Music Director, respectively, for their 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, and of course 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 shaped my time here at the University of Michigan in many ways, all of them for the better, and I owe much of that great experience 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 musical and entertainment quality for you - the families, friends, and fans of Pops. On this date night, I invite you to enjoy the show as the Michigan Pops Orchestra paints a picture of love had, love lost, and of course, popslove.

Matthew Eby
Executive Director

PROGRAM

Selections from *The Phantom of the Opera*

Andrew Lloyd Webber

Arr. Calvin Custer

Scheherazade: III. "The Young Prince and Princess" Nikolai Rimsky-Korsakov

Grease! Medley

Jim Jacobs

Arr. Calvin Custer

"If I Can't Love Her" from *Beauty and the Beast*

Alan Menken

Arr. Danny Troob

Tal Benatar, Conductor

Hugh Entrekin, Soloist

Porgy and Bess Selections

George Gershwin

Arr. Robert Russell Bennett

Tal Benatar, Conductor

INTERMISSION

"Danse Bacchanale" from *Samson and Delilah*

Camile Saint-Saëns

Por Una Cabeza for Violin and Orchestra

Carlos Gardel

Arr. John Williams

Brian Allen, Violin

Romeo and Juliet Fantasy-Overture

Pyotr Ilyich Tchaikovsky

Tal Benatar, Conductor

"A Time for Us" from *Romeo and Juliet*

Nino Rota

Arr. Bill Holcombe

Tal Benatar, Conductor

"Across the Stars" from *Star Wars* Episode II:
Attack of the Clones

John Williams

"I Dreamed a Dream" from *Les Misérables*

Clause-Michel Schönberg

Arr. Bob Krogstad

Zan Berube, Soloist

Overture to *West Side Story*

Leonard Bernstein

Arr. Maurice Peress

ORCHESTRA MEMBERS



Violin I

Katie Sesi*~
Eugenia Cho
Hannah Zhang
Matthew Yao
Sion Kim
Aruna Ganesan
Samuel Maves
Renee Li
Braden Thompson
Mac Young
Timmy Li
John Yang
Jonathan Richards
Michelle Li
Jonathan Li

Violin II

Derek Chen*~
Joel Holland
Adham Fattah
Jenny Zheng
Jhuree Hong
Jacob Kopnick~
Melissa Beyrand
Adithya Sanjay
Alice Wou
Tanushree Rathi
Calise Wang~
Alexandra Fortune
Max McLoughlin

Viola

Taylor Murray*~
Rachel Moloney~
Jessica Wu~
Arabella Delgado
Rose Sproat
Matthew Proefke
Daniela Garcia
Gabrielle Flint
Paul Fedorowicz
Leina Kaehr
Alexander Gedeon

Cello

Ben Hsu*
Ben Stefadu
Jamie Lai~
Peter Nam
Lydia Peters
Benny Zhao
Jagienka Timek
Deanna Shih
Jinwook Lee
Erica Edwards
Malin Andersson
Avi Weingarten

Double Bass

Alexander Raistrick*
Seve Williams~
Tanya Lai~
Julia Wolf
Sylvia Wei

Flute/Piccolo

Alina Yan*
Claire Wan
Elayna Sabelhaus
Haddie Kim
Janeen Zheng

Oboe

Stephanie Turner*
Matt Eby~
Brooks Eisenbise
Jennifer Williams

Clarinet/Bass Clarinet

Isabella Panse*
Gloria Kang
Tohei Ichikawa
William Zhang

Bassoon

Benjamin Richard*

French Horn

Ishpreet Kohli*
Victor Xing
Siwei Sun

Trumpet

Kei Kohmoto*~
Greg Papaefthymiou
Adam Kim
Abby Darmofal
Justin Welc
Thomas Raistrick

Trombone

Isaac Brooks*
Evan Chung
Austin Lan
Anthony Sexton

Tuba

Allison Podnar

Piano

Yuxiao Lei

Percussion

Joe Brenner*
Kiva Nguyen
Noah Zimmerman
Joon Choi

Supplementary Musicians

English Horn: Nicole Joslin
Bass Clarinet: Asher Harris
Bassoon: Daniel Fendrick
Horn: Tommy Militello
Harp: Cecilia Hiros

*Section Principal

~Member of Executive Board

EXECUTIVE BOARD



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Orchestra Librarian	Tanya Lai

MUSIC DIRECTOR

ROTEM WEINBERG



Israeli conductor Rotem Weinberg currently serves as the music director of both the Michigan Pops Orchestra and the Campus Symphony Orchestra at the University of Michigan. This is his fourth year with the Michigan Pops Orchestra.

He began his conducting studies at the age of seventeen, under the guidance of Vag Papian. Before starting his academic studies, he served in the Israel Defense Forces military band as head librarian and assistant conductor. He earned a B.M. in orchestral conducting from the Buchman-Mehta School of Music of Tel-Aviv University, where he studied with Prof. Yoav Talmi, Yi-an Xu, and Ronen Borshevsky. He earned a Master's degree in orchestral conducting from the University of Michigan. Currently, he is finishing a Doctor of Musical Arts (D.M.A.) degree in orchestral conducting at the University of Michigan with Prof. Kenneth Kiesler.

Rotem participated in workshops and masterclasses with world renowned orchestral conductors, including Simon Rattle, Zubin Mehta, Zsolt Nagy, and Christopher Lyndon-Gee.

In his native Israel he led many orchestral, wind band, and vocal ensembles, achieving national acclaim as a conductor and educator. He received many honors and awards for his conducting and musicianship, including the America-Israel Cultural Foundation Excellence Grant in orchestral conducting (2014, 2015), the Buchmann-Mehta School of Music Excellence Scholarship (2011-2014), and the Tel Aviv University Dean of Arts Excellence Award (2011, 2012) for his outstanding musical and academic achievements. An advocate of contemporary music, Rotem collaborated with many composers. He premiered works by Tyler Arnold, Nina Shekhar, Sawyer Denton, and Natalie Moller.

ASSISTANT MUSIC DIRECTOR

TAL BENATAR

Tal Benatar is an Israeli-American conductor and guitarist. He is currently a Doctoral Pre-Candidate in Orchestral Conducting at the University of Michigan, and serves as Music Director of the U-M Life Sciences Orchestra. Tal has made conducting appearances with the University of Michigan Symphony and Philharmonia Orchestras, Spectrum Orchestra, The Charlottesville Symphony, and the Oratorio Society of Virginia, with which he served as Assistant Conductor for the 2015-16 season.

As a genre defying musician, Tal has performed repertoire spanning many centuries on many instruments. He has performed baroque music as a member of the continuo section on organ, harpsichord and guitar. Also a strong advocate of new music, Tal has conducted world premieres by three U-M composers, has been featured as a guitar soloist with U-M Orpheus Singers, and has performed new music with the U-M Contemporary Directions Ensemble and University Symphony Orchestra. Tal collaborates regularly with students and faculty, conducting and performing in many recitals within the School of Music, Theatre and Dance.



Tal graduated from U of M in 2018 with an M.M. in Orchestral Conducting. He completed his B.A. at the University of Virginia in 2014, majoring in Political Science with a concentration in US Constitutional Law. In his free time, Tal is an avid cook and foodie, fitness enthusiast, and enjoys any chance to play soccer.



SOLOIST
HUGH ENTREKIN

Hugh is a senior in the Department of Musical Theatre here at the University of Michigan. His credits include SWEENEY TODD (Judge Turpin, Anthony), A NEW BRAIN (Dr. Berenstein), SPELLING BEE (Mitch), and ME AND MY GIRL. He can also be seen performing with SCO, an a cappella group focused on unique arrangements of nerd and pop culture music. He is thrilled to be a part of this performance and hopes you enjoy the Michigan Pops Orchestra!

SOLOIST
BRIAN ALLEN

Brian Allen won first prize at the inaugural Lions Club competition in Sydney, Australia. He has advanced to the finals of title chair auditions in Indianapolis, Atlanta, and Cleveland, as well as the concertmaster position in Indianapolis. He is currently a member of the Ann Arbor Symphony Orchestra and a frequent guest with the St. Louis Symphony Orchestra.

Mr. Allen studied with Brenda Brenner and Mimi Zweig at the Indiana University String Academy, where he was a member of the renowned Violin Virtuosi. He then entered college at the Cleveland Institute of Music, completing his Bachelor's and Master's degrees with Jaime Laredo and William Preucil. He is presently pursuing a doctorate in violin performance at the University of Michigan with David Halen.



SOLOIST
ZAN BERUBE

Zan Berube was born and raised in Boston, MA where she attended Walnut Hill School for the Arts. She left Beantown to pursue her BFA in Musical Theatre at the University of Michigan, Zan is currently a Senior graduating in the Spring. She is so excited to share the stage with this wonderful group of musicians. Sending so much love to her incredibly supportive friends and family. Follow Zan's social media for new and exciting upcoming projects @zandrrea_ and zanberube.com Enjoy the show!



PROGRAM NOTES

Selections from *The Phantom of the Opera* - Andrew Lloyd Webber

The longest running Broadway musical of all time, *The Phantom of the Opera*, is based off of a book written by the French Author Gaston Leroux in the early 20th century. The musical follows the story of a beautiful soprano opera singer, Christine, and the musical genius man, the Phantom, who lives beneath the opera house because he is shunned by society due to his facial deformity. The Phantom aids Christine towards success as an opera singer, while deeply falling in love with her. Tonight's selections from the musical include *The Phantom of the Opera*, *Think of Me*, *Angel of Music*, *The Music of the Night*, *Masquerade*, and *All I Ask of You*.

***Scheherazade*, III. "The Young Prince and Princess" - Nikolai Rimsky-Korsakov**

Scheherazade is a symphonic suite composed by Rimsky Korsakov in 1888 and is based off of *One Thousand and One Nights*, a collection of Middle Eastern folktales. The story follows a king who marries a new woman each night, sending the previous night's wife to her death. *Scheherazade*, the storyteller of the folktales, meets the king, but in order to avoid being killed, she tells the king a story every night that ends on a cliffhanger, saving her for one more day. This continues for one thousand and one nights until the king has completely fallen in love with her. Rimsky-Korsakov named each movement vaguely in order to avoid referencing to any specific tale, creating instead an overall fairytale sense to the entire suite. The movement begins and ends in song-like, smooth melodies, and the middle section highlights the winds and brass in a march-like interlude followed by solos from the violin and oboe. The violin solo represents *Scheherazade's* character, and is featured in all of the suite's movements.

***Grease!* Medley - Jim Jacobs**

Grease! is a 1971 musical, named after *Greasers*, a 1950s youth subculture often characterized by greased hairstyles, leather jackets, Levi's jeans, rock and roll, rockabilly, and doo-wop. The musical tells the romantic story of two high schoolers, Sandy Dumbrowski, an innocent schoolgirl, and Danny Zuko, a Greaser and the school's popular bad boy, after an unexpected reunion following a summer fling. Tonight's selections open with an energetic trumpet soli in *Born to Hand Jive*, then is followed by *Summer Nights*, *Greased Lightnin'*, *Beauty School Dropout*, and closes with *We Go Together*.

PROGRAM NOTES

“If I Can’t Love Her” from *Beauty and the Beast* - Alan Menken

Beauty and the Beast is a tale as old as time, and “If I Can’t Love Her” was written by Alan Menken for the musical theater adaptation of the Disney movie. The story begins with a prince who is cursed and turned into a hideous beast for his selfishness, and is told that he cannot return to human form until he learns to love and to be loved. Belle, a kindhearted, book-loving country girl, meets the Beast after he has captured her father for trespassing. Belle agrees to be held hostage instead if the Beast releases her father. The Beast then sings “If I Can’t Love Her” after he frightens Belle away from the castle; the song humanizes the Beast and is a strong point of character development for the once isolated and cold Beast. Tonight’s soloist is Hugh Entrekin, a Musical Theater Major at the U-M School of Music, Theater and Dance.

***Porgy and Bess* Selections - George Gershwin**

This 1935 opera has all the makings for a classic romance: love triangles, tragedy, and sprinkles of jazz. Taking place in 1920s Charleston, South Carolina, the opera features the story of Porgy—a disabled beggar—and his love, Bess. Notable for featuring an all-Black cast and breaking the color barrier at the Metropolitan Opera, it is still important to recognize that *Porgy and Bess* is complicated by its harmful Black stereotypes and the exploitative nature of a white composer drawing on the imagined lives of poor Black southerners. Today, the music itself has grown into a set of beloved jazz standards, performed by the likes of Miles Davis, Ella Fitzgerald, and Louis Armstrong. Arranged by Robert Russell Bennett, the selections include *A Woman is a Sometimes Thing*, *Summertime*, *I Got Plenty o’ Nothin’*, *Bess*, *You is My Woman Now*, *Oh, I Can’t Sit Down*, *There’s a Boat That’s Leavin’ New York*, *It Ain’t Necessarily So*, *Oh Lawd, I’m on My Way*, and *Bess*, *You is My Woman Now*.
written by Samuel Maves

“Danse Bacchanale” from *Samson and Delilah* - Camile Saint-Saëns

Samson and Delilah, written by romantic era French composer Saint-Saëns, is an opera based on the biblical tale of Samson and Delilah. Delilah, who is loved by Samson (though she does not reciprocate that love), is ordered to discover the source of Samson’s strength, which turns out to be his hair. A Bacchanale is a bombastic dance, often depicting a drunken revel. Danse Bacchanale occurs during Act III of the opera, when the Philistine priests are celebrating the capture of Samson with a savage dance. The piece begins with a coy oboe solo, followed by a slow romantic melody sandwiched by intense and energetic themes.

PROGRAM NOTES

***Por Una Cabeza* for Violin and Orchestra - Carlos Gardel**

Composed in 1935 by Carlos Gardel, *Por Una Cabeza* is a famous tango song and is often featured in popular films such as *Scent of a Woman* and *Schindler's List*. "Por Una Cabeza," a Spanish horse-racing phrase meaning "by a head," refers to when a horse wins a race by the length of its face. The lyrics are about a man who compares his addiction to horse-track gambling to his attraction to women. Arranged originally for Itzhak Perlman by the famous film composer John Williams, tonight's performance features Brian Allen, a Doctoral student in Violin Performance, as the violin soloist.

***Romeo and Juliet* Fantasy-Overture - Pyotr Ilyich Tchaikovsky**

Inspired by Shakespeare's popular tragedy of the same name, Tchaikovsky began composing his fantasy-overture in 1869 and didn't finish it until 1880. Its love theme is frequently heard during romantic scenes in movies and tv shows. The piece starts with a calm clarinet-bassoon chorale, representing the character Friar Lawrence. Once the lower strings enter, a sense of foreboding sets in, hinting at the tension between the Montagues and the Capulets and the intensity of the music to come. Only after this tension does the love theme present itself. As the piece continues, violence and love intermingle and it concludes with a reprise of the love theme, suggesting the tragic death of the two lovers.

written by Sylvia Wei

***"A Time for Us" from Romeo and Juliet* - Nino Rota**

A Time for Us was composed by Nino Rota (who also composed the score to *The Godfather*) as the love theme for the 1968 film adaptation of the play, *Romeo and Juliet*. *Romeo and Juliet* is one of Shakespeare's most performed plays and is about two star-crossed lovers from enemy families. *A Time for Us* has many famous recordings, including ones by Andy Williams, Andre Rieu, and Johnny Mathis.

***"Across the Stars" from Star Wars Episode II: Attack of the Clones* - John Williams**

Across the Stars, composed by the renowned and well-celebrated composer John Williams, was written for Episode II - *Attack of the Clones*, the fifth film of the *Star Wars* series. This particular piece highlights the love story—and the forbidden nature of it—between Padmé Amidala, Queen and then Senator of Naboo, and Anakin Skywalker, before he became Darth Vader. The piece's romantic melodies among its elements of grief and tragedy, such as the dark interlude with heavy string bass and low brass, allude to the eventual separation of the star-crossed lovers. Opening with a beautiful oboe solo, which is then traded to the flute, the piece features soaring melodies from different instrument families, finishing off with solos from the harp and the english horn of the opening theme.

PROGRAM NOTES

"I Dreamed A Dream" from *Les Misérables* - Claude-Michel Schönberg/Alain Boublil

Les Misérables, the musical from which "I Dreamed a Dream" originates, takes place in early 19th century France during a revolution. In Act I, Fantine is fired from her factory job that she heavily relied on after her fellow workers found out that she has a daughter and a fight breaks out. During "I Dreamed a Dream," she looks back on her happier days and reflects on the terrible path that her life has gone down, as well as her broken dreams and the man who she loved but had left her and her daughter. Zan Berube, a Musical Theater major at the School of Music, Theater and Dance, is tonight's soloist.

Overture to *West Side Story* - Leonard Bernstein

West Side Story is a 1957 hit Broadway musical that was later adapted to film in 1961. The story, akin to Shakespeare's *Romeo and Juliet*, follows a pair of star-crossed lovers, Maria and Tony, as they struggle to maintain their love while two rival gangs, the Sharks and the Jets, feud for territory. Leonard Bernstein's music has been arranged by Maurice Peress for this edition, the Overture to *West Side Story*, especially for the 1961 motion picture's opening credits. Containing renditions of "Tonight," "Somewhere," and the famously exciting "Mambo," the Overture to *West Side Story* is a perfect encapsulation of everything that is *West Side Story* short of seeing the musical yourself.

written by Greg Papaefthymiou





REJECTED CONCERT TITLES

Date Night with Pops

Crazy Little Thing Called Pops

Pops Actually

Pops presents: Amour

You've Got Pops

Sleepless in Ann Arbor

Love at First Pops

Don't Go Breakin' My Pops

Don't Go Poppin' My Heart

For the love of Pops, another romantic concert?

When Rotem met Tal: A Modern Pops Story

Pops Gets Hitched

Flowers Die, but Pops is Eternal

The Popsposal

The Propopsal

Pops Braves the Elements 2: Electric Romantic

Bugaloo

Jacob Thinks Popsicles are Lollipops



Thank you for coming to tonight's concert.
We hope you love the show!

photos by Xianping Wu and Ben Hsu