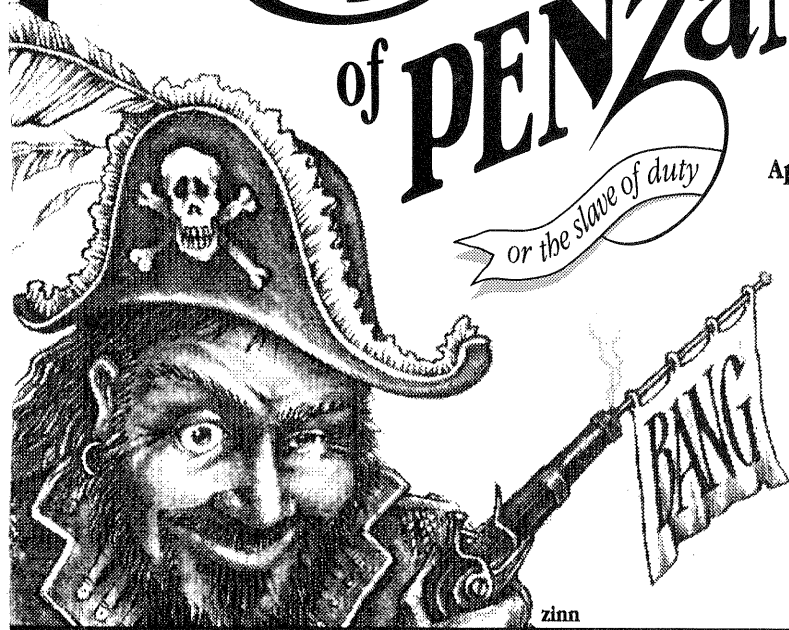


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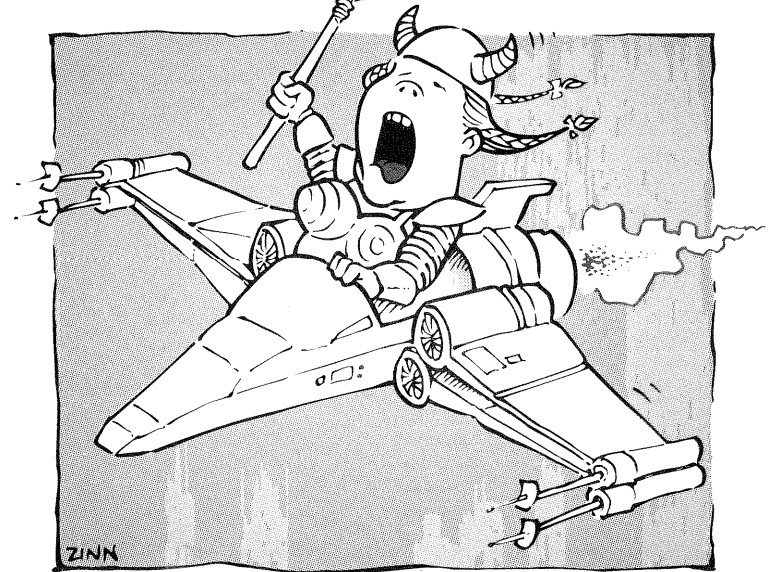
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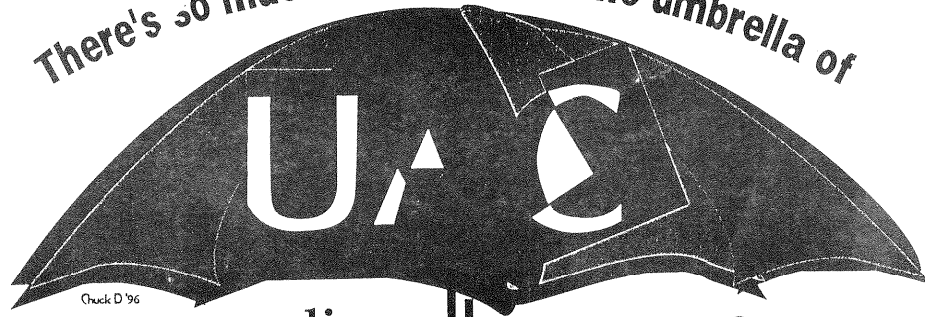
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# MICHIGAN *POPS* ORCHESTRA

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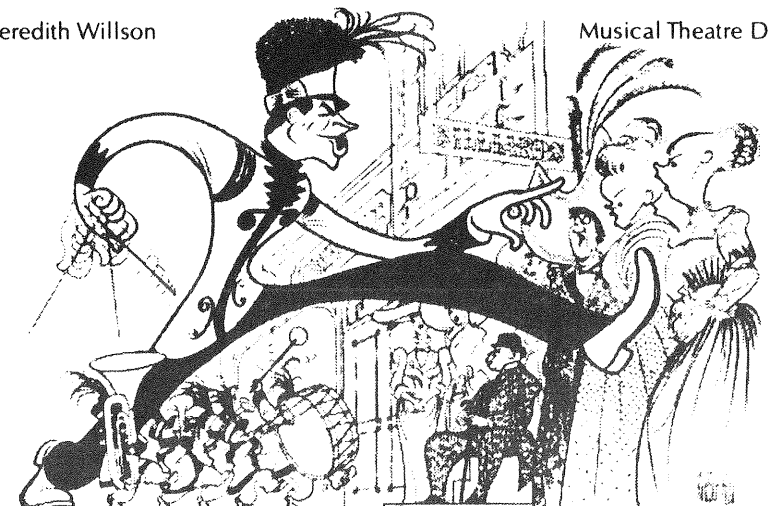
We would like to thank you for joining us this evening in a celebration of popular orchestral music! The Michigan Pops Orchestra is Ann Arbor's only student-run and student-directed orchestra. Comprised of approximately seventy musicians, the ensemble was founded last year to serve as a showcase for film music, Broadway and popular classical works. It is our hope that through our performances, we will not only add to the diversity within our musical community, but also create an environment which will attract a wider audience to the concert hall.

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Steven Bizub, Conductor

## An Opera Gala

From *Il Barbiere di Siviglia*:  
Overture  
Largo et factotum  
Una voce poco fa

Gioachino Rossini  
(1792-1868)

*Andrea Leap, Soprano*  
*Mitch Williams, Baritone*

From *Carmen*:  
Entre'acte IV  
Habanera  
Toreador Song

Georges Bizet  
(1838-1875)

*Sylvia Twine, Mezzo-Soprano*  
*Guilherme Rogano, Baritone*

From *La Bohème*:  
Che gelida manina  
Mi. Si chiamano Mimí  
O soave fanciulla

Giacomo Puccini  
(1858-1924)

*Lisa Nielson, Soprano*  
*Scott Piper, Tenor*

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*The Cantina Band from Star Wars*

*Summon The Heroes*

arr. Calvin Custer

*Selections from Hook*

arr. Calvin Custer

*From Three Pieces from Schindler's List*

arr. James Burden

*Remembrances*

*Theme from Schindler's List*

*Maria Sampaen, Violin*

*Adventures on Earth, from E.T.*

arr. James Burden

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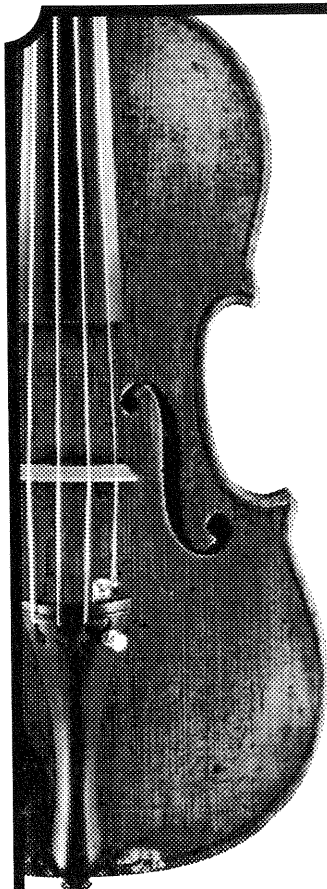
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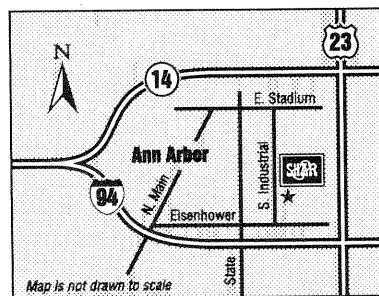
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## An Opera Gala...

"Give me a laundry list and I'll set it to music!" **Gioachino Rossini** has often been attributed to saying. Rossini was truly a man of the theater, and a prolific one at that, often writing 4 or 5 operas a year. However, Rossini thought himself a better cook than a composer. In fact, Rossini did not like the competition which stemmed from the success other opera composers, namely Meyerbeer, were enjoying later in Rossini's career. Before he had turned forty, Rossini stopped writing operas. He did, however, continue to cook. His operatic masterpiece *Il Barbiere di Siviglia* (The Barber of Seville) premiered in Paris in 1819. Rossini often boasted that he composed the score to *Il Barbiere* in just 13 days. It is fair to say that Rossini had much of the music planned out in his head before setting it to paper. His apparent swiftness can also be explained by his having made use of an already existing overture as well as integrating music written for some of his previous operas. However, it is generally believed today that Rossini wrote a new overture for *Il Barbiere* based on Spanish melodies given to him by Manuel Garcia. This overture is now lost. The overture that is played before *Il Barbiere di Siviglia* actually first appeared as the overture to Rossini's *Aureliano in Palmira* in 1813. It appeared again, with slight alterations, in "Elisabetta, regina d'Inghilterra" in 1815. To use the same overture for a comedy that was originally written for a drama may seem a bit cynical of Rossini. However, the music is delightfully ambiguous as to the emotions in conveys. One could describe the faster, second part of the overture as an ex-

pression of fury just as easily as one could relate to its sense of joy. Rossini's famous cavatina, "Largo al factotum," explains how Figaro, the barber and general Jack-of-all-Trades of the city, is demanded everywhere and by everyone. Rossini frequently performed this aria himself, with his own accompaniment. Rossini was a very prestigious and sought-after composer during his time. We can imagine him singing "Tutti mi chiendo, tutti mi vogliono." (Everyone asks for me, everyone wants me) with a bit of irony.

While Rosina makes a brief appearance at the beginning of the opera, it isn't until the second scene when she fully reveals her personality with "Una voce poco fa." The voice she refers to having heard is the serenading Count Almaviva. Almaviva, whom Rosina knows as "Lindoro," has stolen her heart and now Rosina is determined to evade the plan of her guardian, Dr. Bartolo, who wants to marry her for money.

**Georges Bizet's *Carmen*** was met with much resistance around the time of its première in 1875. Both the orchestra and the chorus deemed the score "unperformable." The orchestra concluded that Bizet's brash style of scoring was well out of their technical reach. The chorus was forced to act as individuals rather than respond in unison as a group. For the public at large, the appalling characteristics of the work were *Carmen's* brazen sexuality and her willingness to discard men like picked flowers. Audiences also objected to the chorus of women who were required to fight and smoke

continued on page 13...

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## An Opera Gala, continued...

cigarettes on stage. Friedrich Nietzsche wrote of *Carmen*, "This music is wicked, refined, fantastic, and yet it retains a popular appeal." And indeed, despite all the protest Bizet was faced with, *Carmen* has become one of the most popular and frequently performed operas in the entire repertory.

*Carmen*, like Rossini's *Il Barbiere*, is set in Seville, Spain. Bizet was very interested in Spanish music, as other French composers were at that time. The Entr'acte to Act IV is a Spanish dance based on some Spanish songs by Manuel Garcia. It is the Entr'acte that is perhaps the most authentic Spanish music in all of *Carmen*. However, it should be noted that, as scholar Gilbert Chase notes, "the bulk of the score of *Carmen* is pure Bizet and thoroughly French."

*Carmen* sings the famous "Habanera," just after her entrance in Act I as she and other cigarette girls are taking a break from the day's work. Legend has it that Bizet heard a girl in Paris singing it, and thinking it was a Spanish song, wrote it down for use in his opera. The melody is actually that of Sebastian Yradier's. The Habanera is actually a Cuban lyrical form (originating from Havana), not Spanish, and is essentially a mating dance.

The bullfighter Escamillo, as famous as Michael Jordan is today, arrives at a local tavern at the beginning of Act II amidst thunderous applauding and cheering. He launches into the celebrated "Toreador Song," telling all of his latest victories in the bull ring. The "Habanera" and the "Toreador Song" are both in two verses, characteristic of French *opéra comique*, which allows the character to present himself or herself from two different perspectives.

Giacomo Puccini once commented on the difficulty of writing opera, "The difficulty is, how to begin an opera, that is, how to find its musical atmosphere. Once the opening is fixed and composed, there is no more to fear." The beginning of *La Bohème* finds four poor Bohemians: a writer, a musician, a painter, and a philosopher, on Christmas Eve in Paris. They have decided to dine out in the Latin Quarter. Rodolfo, the writer, has decided to stay behind to finish working on an article. Soon after, there is a timid knock at the door. It is Mimì, their neighbor, whose candle has gone out. Rodolfo sees that she is ill and offers her a chair and a glass of wine. As she is leaving out the door, she notices that she has drooped her key. The draft from the door has blown out her candle once more. Rodolfo cleverly blows out his own candle also.

Together they look for Mimì's key in the dark. Rodolfo finds and slips it in his pocket while they continue to look. Their hands meet while searching, which prompts Rodolfo to sing. Mimì responds, shyly, with a modest description of her life. When Mimì has finished, Rodolfo's friends call up to him, wondering why he has not come down yet. Rodolfo explains that he is not alone and he will be there soon. As Rodolfo turns back to Mimì, he sees her basking in the moonlight as they both realize they have fallen in love. Their duet brings Act I to a close. Puccini's *La Bohème* has become one of the best loved operas of all time and one of the cornerstones of the Italian repertory. By Steven Bizub

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## Our featured soloists...

**Andrea Leap**, *soprano*, is currently pursuing her Master of Music in Vocal Performance at the University of Michigan; she is a student of George Shirley. She earned bachelors degree in Voice and French at Indiana University. In addition to singing, she directs numerous choral ensembles, including the award-winning Young People's Theater Troubadours.

**Sylvia V.C. Twine**, *mezzo-soprano*, a native of Washington, D.C., began her studies at the Duke Ellington School of the Arts fifteen years ago. She has since studied and taught in West Germany and the United States. She received her bachelors in Music Education for Armstrong State College. She has performed in such prestigious settings as the White House, Constitution Hall and the Kennedy Center. Sylvia was a semifinalist in the 1996 Traditions Competition for Singers in Savannah, Georgia. She is presently a graduate student working towards a MM in Voice Performance.

**Guilherme Rogano**, *baritone*, is a native of Sao Paulo, Brazil. Mr. Rogano has studied voice in the United States for eight years. He received a Bachelors of Music with Honors from California State University at Fullerton. Under the guidance of Professor George Shirley, he is finishing a Masters of Music Degree in Vocal Performance at the University of Michigan. He has performed four major operatic roles, to include Count Almaviva in *La Nozze di Figaro*. Future goals include performing the role of Escamillo at the Brevard Music Festival and further education in the field of performance, either at the University of Michigan or Cincinnati College-Conservatory of Music.

**Lisa Nielson**, *soprano*, was born and raised in Olympia, Washington. Lisa holds a bachelor's degree in music from the University of California, Santa Barbara and a master's degree in music from the University of Michigan. She is currently pursuing a Specialist in Music from Michigan. She has performed many roles with the University including Helena in *A Midsummer Night's Dream*, The First Lady in *The Magic Flute*, and La Ciesca in *Gianni Schicchi*. Last summer she performed with the Ohio Light Opera, Hanna in *The Merry Widow* and Aline in *The Sorcerer*. Lisa has also performed in the Aspen Music Festival and the Chataqua Opera Studio Artist Program. She has had the honor of singing under the direction of Lorna Haywood and coaching with Martin Katz. Last year she was a winner in the Great Lakes Metropolitan Opera Regional Competition. Currently, she is preparing to perform the role of the Countess in the University of Michigan's spring production of *Le Nozze di Figaro*.

**Scott Piper**, *tenor*, performs in opera, concert, operetta, and musical theater venues with ease. As a concert soloist, he has sung the American premiere of Perosi's *La Rissurrezione di Christo*, Handel's *Messiah*, and many Bach cantatas. On the musical theater stage he has appeared as the Male Singer in *Side by Side by Sondheim*, Lieutenant Cable in Rodger and Hammerstein's *South Pacific*, and Tony in Bernstein's *West Side Story*. Scott's opera repertoire includes the roles of Ferrando in Mozart's *Così fan Tutti*, Fenton in Nicolai's *Die Lustige Weiber von Windsor*, Rinuccio in Puccini's *Gianni Schicchi*, and Nemorino in Donizetti's *L'Elisir D'Amore*. Scott's upcoming engagements include the Verdi *Requiem* (Illinois Symphony Orchestra), and the roles of Borsa in Verdi's *Rigoletto*, and Steuermann in Wagner's *Der Fliegende Holländer* at the Michigan Opera Theater.

**Maria Sampen**, *violinist*, is currently a senior at the University of Michigan where she studies with Paul Kantor. Her recent successes include solo engagements with the Toledo Symphony and the University of Michigan Symphony Orchestra. Miss Sampen has also studied at the Mozarteum in Salzburg, Austria and Aspen Music Festival in Aspen, Colorado. Her parents, saxophonist John Sampen, and composer Marilyn Sampen, serve on the faculty of Bowling Green University and have been influential figures in her musical growth. Miss Sampen will go on to attend graduate school next fall.

## A Salute to John Williams...

Born in New York on February 8, 1932, JOHN WILLIAMS began his career conducting Air Force bands and touring nightclubs as a jazz pianist. In the late 50's, Williams ventured to Hollywood; it was here that he learned the art and craft of film scoring, composing and arranging. In the 60's, Williams became well known as an extremely talented orchestrator and began composing scores to films such as *The Rievers* and *How to Steal a Million*. In the 70's, his career gathered steady momentum with work on John Wayne's last film *The Cowboys*, and *Fiddler on the Roof*, for which he earned his first Academy Award. Then in 1974, a young director by the name of Steven Spielberg approached Williams about his new movie, *Sugarland Express*. What followed was the one of greatest filmmaker/composer relationships in motion picture history, and Williams soon skyrocketed to fame with the blockbuster *Jaws*. Some eighty films, four Academy Awards, and sixteen Grammy Awards later, John Williams has become the most popular and prolific composer in contemporary American film. His association with blockbusters is well known: the *Star Wars* and Indiana Jones trilogies, *E.T.*, *Superman*, and *Jurassic Park*, just to name a few. Other credits of critical acclaim include his scores for *Schindler's List*, *Empire of the Sun*, *Far and Away*, and *1941*. What's next? Currently, John Williams is scoring *The Lost World*, Steven Spielberg's sequel to *Jurassic Park*, and George Lucas' much anticipated new *Star Wars* trilogy, set to hit theaters in 1999.

### ABOUT TONIGHT'S SELECTIONS...

The *STAR WARS TRILOGY* is unquestionably one of the great masterpieces in motion picture history, due in no small part to John Williams' Academy Award-winning work. With a sweeping, romantic score full of high adventure and soaring spirit, Williams gave musical expression to a universe alive with Wookies, Death Stars, and Jedi knights, the power of the Dark Side and the Force. At one point, George Lucas had talked of integrating selections from the classical repertoire with the score, as was done in *2001*: but he soon nixed the idea: "The score was one of the few things that came out better than I had anticipated. I loved it!"

In addition to his success in the film industry, John Williams has helped capture the majesty and spirit of the Olympic Games for millions. *SUMMON THE HEROES*, the Official Theme of the 1996 Olympic Games, opens with a thunderous brass choir, slowly gives way to a quieter counterpoint of strings, and draws to a close with crashing cymbals and booming drums. "Occasion music such as this has to be attention-grabbing," said Williams, who also composed the 1984 and 1988 Olympic themes 'Olympic Fanfare' and 'Olympic Spirit' "I've sought to give it a sense of the quest for the highest jump, the fastest mile."

*continued on page 16...*



## A Salute to John Williams, continued...

Perhaps one of John Williams' most unrecognized gems is his fanciful score for *HOOK*. Many critics have commented the film might have worked better as a musical, and it is interesting to note that it had been planned as a musical for quite some time. Williams and lyricist Leslie Bricusse spent several months during 1985 composing ten songs for a proposed version of the Peter Pan story. The project fell through but soon evolved into *Hook*. The only song to make it into the film was "When You're Alone," which earned Williams an Academy Award nomination for Best Original Song. Musical fragments of the other songs were used as thematic material and woven into the orchestral score.

The story of Oskar Schindler's heroic efforts to save the lives of 1200 Jews during the Holocaust is recounted in the cinematic masterpiece, *SCHINDLER'S LIST*. Williams' memorable work earned him his fifth Academy Award for Best Original Score and Steven Spielberg his first for Best Director. "The challenge," John Williams stated, "was to make the unimaginable factual... to create a document of those intolerable times." The choice Williams made was gentle simplicity, and the score is replete with a collection of haunting and captivating themes. Two selections are presented here tonight: "Remembrance" and "Theme from *Schindler's List*."

Winner of an Academy Award for Best Original Score, John Williams' music for *E.T.* is perhaps his most endearing and celebrated collaboration with Steven Spielberg. *ADVENTURES ON EARTH* comprises the final reel of the classic film starting with the memorable bicycle chase. "The Flying Theme" is heard as the young cyclists soar "over the moon," followed by the music that accompanies E.T.'s sentimental farewell and the fanfares that mark the departure of the spaceship from Earth. Interestingly, "Adventures on Earth" was composed as a separate work and did not match the footage Spielberg had originally planned for the film's ending. Spielberg loved the piece so much, though, that he decided to re-edit the last scenes of the movie to fit the music. When asked to comment on his partnership with the famed composer, Spielberg recently said: "John Williams has been an immeasurable creative force in all of my movies... he was the voice of *Jaws*, the soul of the mothership in *Close Encounters of the Third Kind*, and the furious heartbeat from which *Raiders of the Lost Ark* flowed... John is the poet in me." by Warren Hsu

## MICHIGAN POPS ORCHESTRA

The Pops would like to express gratitude to the following individuals, organizations, and companies who have made this performance possible...

*University Activities Center, Residence Hall Association, Rackham Student Government, LS & A Student Government, Michigan Student Assembly and the Programming Grants Council*

*Thanks also to Larry & Rene Adkins, Jim & Nancy Creel, Michael & Karen Serilla, Drs. Kuang Chung & Wei-Zen Wei, Mr. & Mrs. Charles Young*

*Special thanks to Warren Hsu, Paul Boylan, Donald Sinta, Maggie St. Clair, Dan DiSena, Morris Risenhoover, Perfect Print, and President Tuxedo*

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## Our Music Director..

Steven Bizub is currently a Junior pursuing a Bachelor's Degree in Music Performance at the University of Michigan School of Music. He currently is studying saxophone with Donald Sinta and operatic conducting with Martin Katz. Other past and present teachers include Kenneth Kiesler, Marianna Ploger, George Parks, and Marvin Rabin. Steven is a native of Cincinnati, Ohio.

Steven began his conducting activities here at the University of Michigan his freshman year, conducting a new student work on a colleague's recital. Last March, Steven conducted the Michigan Pops Orchestra's debut concert at the Michigan Theater. Last semester, he served as Music Director and conductor of the University of Michigan Gilbert & Sullivan Society's production of *The Yeoman of the Guard* which ran for five performances in December at the Mendelssohn Theater. Steven makes his Power Center conducting debut with the Pops' concert. Last year, Steven received a Power Grant for further conducting study during the summer. Steven would like to thank Professor Sinta and Professor Katz for their encouragement and guidance with this concert. He would also like to express his warmest gratitude to his parents Cy and Penny, his sister Sarah, and his grandma Esther for their continued love and support.

## Our Executive Director..

Emily Harkins is currently a junior majoring in Genetics in the Residential College at University of Michigan. This is her second season with the orchestra as a violinist. She is also a member of the Board of Directors, helping lead the orchestra from behind the scenes. Emily would like to thank her parents for their support, her housemates for their tolerance of the Board's intrusion on the living room, and especially Alex Brown, for always being there.