

# 2022 Pops Concert

## Concert Program

May 26, 2022

6:30 PM

James Wickham, Instrumental Director

Brian Moore, Choral Director

Mary Ann Fleming, Accompanist

### Chamber Choir

Thank You For Being a Friend

words and music by Andrew Gold

Arranged by Greg Gilpin

*Soloist: Bella Stehly '24 (mezzo-soprano)*

Try to Remember (from "The Fantasticks") Lyrics by Tom Jones, Music by Harvey Schmidt  
arranged by Jay Althouse

*Soloist: Haley Serafine '22 (mezzo-soprano)*

Virtual Insanity

as performed by Jamiroquai

Words and music by Jason Kay and Toby Smith

Arranged by Mark Brymer

*Solo: Gabe Young '22 (baritone)*

*Instrumentalists: Zachary Cassidy '23 (bass), Rowan Davidson '23 (guitar), Owen Kotula '22 (drums)*

### Mixed A capella

Gonna Get Over You

Words and music by Sam Farrar and Sara Bareilles

Arr. Bryan Sharpe

*Soloists: Alissa Cutting '22 (soprano), Haley Serafine '22 (mezzo-soprano)*

### Contemporary Band

Hotel California ... As recorded by the Eagles

Music by Don Felder, Words by Don Henley and Glenn Frey

*Solo: Kyle Austin '25, Guitar*

The Unforgiven ... As recorded by Metallica

Words and Music by James Hetfield, Kirk Hammett, Lars Ulrich

*Solo: Kyle Austin '25, Guitar*

## **Jazz Band**

Megalovania ... Toby Fox  
Arr. Paul Murtha  
*Solo: Dhanesh Airi '22, Alto Sax*

Beyond the Sea ... Lyrics by Jack Lawrence, Music by Charles Trenet  
Arr. Jerry Nowak  
*Vocals: Alissa Cutting '22, Hadi Lancaric '23*  
*Solo: Sabrina Leahigh '22, Tenor Sax*

I'm Still Standing ... Words and Music by Elton John and Bernie Taupin  
Arr. Paul Murtha  
*Solo: Dhanesh Airi '22, Alto Sax*

## **Select Choir**

I See Stars (from "Mean Girls") words by Nell Benjamin, music by Jeff Richmond  
Arranged by Mark Brymer  
*Soloist: Haley Serafine '22 (mezzo-soprano)*  
*Instrumentalist: Zachary Cassidy '23 (bass), Owen Kotula '22 (drums)*

Come What May (from "Moulin Rouge") words and music by David Baerwald, Kevin Gilbert  
Arranged by Theo Hicks

Sanctuary Music and lyrics by Jason Robert Brown  
Arranged by Mac Huff  
*Instrumentalists: Eric Abis (cello), Liz Jacoby (violin), Owen Kotula '22 (drums)*

## **Concert Band**

Avengers ... Alan Silvestri  
Arr. Michael Brown

Music from The Incredibles ... Music by Michael Giacchino  
Arr. Jay Bocoock  
*Solos: Anni Simila '22, Flute; Tim Donaruma '25, Piccolo; Matthew Palmer '25, Drums; Ethan Weber '22, Alto Sax*

Accolada ... Ed Hucceby  
*Solos: Ethan Weber '22, Alto Sax; Rowan Davidson '23, Flute*

How to Train Your Dragon ... John Powell  
Arr. Sean O'Loughlin  
*Solo: Leah Krason '22, Flute*

### **Concert Choir**

You Learn (from “Jagged Little Pill”)

Lyrics by Alanis Morissette

Music by Alanis Morissette and Glen Ballard

Arranged by Mark Brymer

*Vocal Duo: Alissa Cutting '22 (soprano), Hadi Lancaric '23, mezzo-soprano*

*Instrumentalists: Zachary Cassidy '23 (bass), Rowan Davidson '23 (guitar), Owen Kotula '22 (drums)*

Sunday (from “Sunday in the Park with George”)

Words and music by Stephen Sondheim

Arranged by Mac Huff

Lovely Day

words and music by Bill Withers and Skip Scarborough

Arranged by Robert T. Gibson

*Soloist: Hadi Lancaric '23, mezzo-soprano*

*Instrumentalists: Zachary Cassidy '23 (bass), Owen Kotula '22 (drums)*

## **In School Concert Order**

### **Chamber Choir**

Try to Remember (from “The Fantasticks”) (3)

Virtual Insanity (3)

### **Mixed A capella**

Gonna Get Over You (4)

### **Contemporary Band**

Hotel California (7)

### **Jazz Band**

I’m Still Standing (3)

### **Select Choir**

Sanctuary (3)

### **Concert Band**

Avengers (2)

Incredibles (3) (If time)

How to Train Your Dragon (5)

### **Concert Choir**

Sunday (4)

Lovely Day (4)

## Choir Members

### Soprano

Cutting, Alissa *abcelp*  
Hopkins, Jennifer *p*  
Janis, Esther *cp*  
Lancaric, Hadi *bcel*  
Lorden, Alohi *p*  
Reynolds, Cadence *cp*  
Rodenhiser, Emma *bce*  
St. Pierre, Priscilla *bcs*  
Salisbury, Morgan *cp*  
Serafine, Haley *bcelps*  
Stehly, Isabella *bcp*

### Tenor

Davidson, Rowan *abcelpv*  
Humphrey, Alexander *cp*  
LaCroix, Elijah *p*  
Rogers, Madigan *cep*  
Schwab, Rex *bcep*  
Sefuentes, Emiel *c*  
Viles, Jaimini *cps*

*a* Vocal All State  
*v* Vocal Chamber All State  
*b* Chamber Choir  
*c* Concert Choir  
*e* Select Choir  
*l* Chorus Officer, Section Leader  
*p* A Cappella  
*s* Senior

### Alto

Baribault, Maggie *eps*  
Baribault, Willow *bceps*  
DePoyster, Max *bcp*  
Mackensen, Adeline *cep*  
Mackesy, Mikala *p*  
Swasey, Avery *ep*  
Strong, Anneliese *p*  
Torres, Liasiah *bcel*  
Van Gemert, Emma *bc*  
Williams, Alex *bcp*  
Wilson, Savannah *bc*

### Bass

Bisson, Shaune *bc*  
Cassidy, Zachary *bcelp*  
Craig, Jack *ps*  
Olesky, Beau *cp*  
Sleeper, Daniel *bcelps*  
Young, Gabe *bcs*

## Band Members

### Flute

Davidson, Rowan *cjlt*  
Donaruma, Timothy *c*  
Jaimes, Francisco *c*  
Krason, Leah *cs*  
Petrov, Liza *c*  
Robbins, Elise *c*  
Rogers, Madigan *c*

Simila, Anni *cs*  
Smith, Ace *c*  
Stetzer, Shae *c*  
Mackensen, Adeline *c*

### Clarinet

Cutting, Alissa *cjls*  
Lancaric, Hadi *cjl*

Ramsden, Gabrielle *cj*  
Jackson, Lucy *cj*  
Kratzenberg, Audra *cj*  
Pope, Avery *cs*  
Zhang, Suki *c*

#### **Bass Clarinet**

Sousa, Max *c*  
Trodelia, Dominic *cjl*

#### **Alto Saxophone**

Airi, Dhanesh *cjls*  
Leahigh, Hannah *cjl*  
Parker, William *c*  
Rodenhiser, Emma *c*  
Seaver, Ryan *cj*  
Weber, Ethan *cs*

#### **Tenor Saxophone**

Lake, Sophia *cj*  
Juarez, Lili *j*  
Leahigh, Sabrina *js*

#### **Baritone Saxophone**

Higgins, Miles *c*  
Kelly, Kearyn *c*

#### **Trumpet**

Christensen, Clara *abcj*  
Cloutier, Marshall *clt*  
Wloszczyna, Evan *cj*  
Pease, Zachary *j*

#### **Euphonium**

Klonel, Nathan *cj*

#### **Trombone**

Mullins, Mackenzie *cjl*  
Lacroix, Elijah *cj*  
Decker, Joshua *cj*  
St Cyr, Andrew *cj*

#### **Percussion**

Barto, James *c*  
Decker, Brianna *c*  
Ellis, Joshua *c*  
Higgins, Tomas *cjs*  
Kotula, Owen *cjls*  
Palmer, Matthew *ct*  
Swab, Rex *c*  
Stetzer, Alec *cjs*  
Viles, Jaimini *cs*

#### **Guitars**

Austin, Kyle *t*  
Carpentiere, Brady *jt*  
Cassidy, Zachary *acjlt*  
St. Amand, Adam *st*

a Instrumental All State  
b Instrumental Chamber All State  
c Concert Band  
j Jazz Band  
l Student Leader  
s Senior  
t Contemporary Band

## **Choir Program Notes**

“Come What May,” is a piece crafted in true contemporary barbershop style from the motion picture musical *Moulin Rouge*. It has also made its way onto Broadway as a major staged musical. The grandeur, lush and extremely complex harmonies throughout (8 parts total!) rival the large scope and depth of the production. Traditionally performed with a male and female duet leads woven into the harmonies to tell their love story, the students lead with their own hearts to make the solo lines highlight more inclusion and equity.

“Gonna Get Over You,” is written and performed by accomplished artist Sara Bareilles. Positively received by critics and fans alike in 2010, it was largely dubbed as a “harmony post-breakup doo-wop ballad.” That description makes this arrangement by Bryan Sharpe quite fitting into the a cappella world, which is expertly portrayed through the lyrical stylings of our group and our rotating soloists of Alissa Cutting, Hadi Lancaric, Haley Serafine and Avery Swasey.

“I See Stars,” is from the pop musical *Mean Girls*, which is based on the motion picture of the same name. Written by Tina Fey in 2004 with lyrics by Neil Benjamin, the character of Cady breaks the Spring Fling crown and gives every girl there a piece. She tells everyone at the dance how they are all special in their own way and don’t need to fit in or become “plastic” to be seen. The musical features this song as its finale number, performed when the characters in the show all accept each other (“You’re all stars”).

“Lovely Day,” is a R&B song written and performed by Bill Withers in 1977. Skip Scarborough was a songwriter and producer who worked with many R&B stars before his death in 2003. He wrote the music for this song and was the inspiration for the lyrics Withers came up with. Withers said, "Skip was a very nice, gentle man. The way Skip was, every day was just a lovely day. He was an optimist. If I had sat down with the same music and my collaborator had been somebody else with a different personality, it probably would have caused something else to cross my mind lyrically. It was a combination of the music and the person and the ambiance in the room."

“Sanctuary,” was written by musical theatre composer Jason Robert Brown during the height of the pandemic in 2021. This inspirational song deals with issues such as separation, isolation, silence, and identity in a very healing way. We invite you to reflect on these lyrics and appeal to gospel-like harmonies and engaging vocal lines.

“Sunday,” from Sondheim’s musical *Sunday in the Park with George* is a masterpiece about the personal toll of dedicating oneself to art. “Sunday” assembles a “living picture” of Georges Seurat’s famous pointillist masterpiece and closes the first act of the musical in grand fashion. In the Broadway musical, Sondheim’s piece reminds us to hold each other close: to capture moments and hold onto them and be grateful for them- even the ones that seem ordinary. At his recent passing, the song offered a bittersweet tribute to the lasting artistic contributions and uncompromising devotion to Broadway and musical composition.

“Thank You For Being a Friend,” was a #25 pop hit for Andrew Gold in 1978. Covered by Cynthia Fee, it is remembered fondly as the title song for the long running NBC comedy *The Golden Girls*. We offer this song of gratitude and lasting friendship in honor of the recent passing of *Golden Girls* cast member Betty White.

“Try to Remember,” is a song about nostalgia from the musical comedy *The Fantasticks* (1960). It is the first song performed in the show, encouraging the audience to imagine what the lyrics suggest. We encourage you to imagine special moments in your past that can continue living in the present and future.

“Virtual Insanity,” is a disco funk piece that is nearly 26 years old. Before the dawn of the internet as we know it, Jamiroquai text tries to inform the listener of the danger of becoming too immersed in digital life, which includes not being connected enough to the real world. “Virtual Insanity”’s message was ahead of the digital era. It was released a decade or so before Facebook and Twitter got fully into their stride, a decade before the first iPhone was released and that search engine known as Google. We invite you to listen for the scat solo and enjoy some complex jazz harmonies.

“You Learn,” is a song where Alanis Morissette points out that everything in life is a learning experience. It's based on the saying "Live and Learn," which is a common way of dealing with negative events and accepting whatever life brings you. This arrangement is from the jukebox musical inspired by her album *Jagged Little Pill* from which this song originates.

## **Band Program Notes**

“How To Train Your Dragon” is an epic, well recognized film score composed by John Powell in 2010. It was written for a Dreamworks children's movie with the same name. Powell has been known for his collaboration with Dreamworks and because of his success, he was awarded with the BAFTA Award for Best Film Music and The Annie Award for Music In A Featured Production. Powell’s goal for this piece was for it to be rich in size, depth, and emotion, to match the feel of the action packed movie. How To Train Your Dragon is widely influenced by Celtic and Scottish music, which is appropriate to fit the viking lifestyle portrayed in the movie. The arrangement in today’s performance includes themes from “This is Berk” and “Coming Back Around”.

The soundtrack to “The Incredibles” is classical by definition but embodies many elements of American Jazz. The music was meant to sound like what music was thought to be like today but from the perspective of the 1960’s. The sound Michael Giacchino created became a unique, progressive fusion. Progressive because in a way, this is an experimental idea and fusion because of the blend of Jazz with Classical. In 2004, the score was nominated for a Grammy Award for Best Score Soundtrack. The arrangement in today’s performance includes the themes from “The Glory Days” and “The Incredits”.

“Accolada” was commissioned for the East Central Oklahoma Band Director’s Association High School Honor Band in 1996. This piece is filled with a grabbing repetitive rhythmic motif that appears in melodies and ostinatos throughout. You will also hear mixed meters outlined with accents and a churning percussion section. There is a contrasting section that offers a moving and relaxed feel. While this was never meant to be movie music, you may feel yourself taken to the plains of Oklahoma.

Now one of the most recognizable themes in all of cinema, “The Avengers” by Alan Silvestri evokes a feeling of hype for intense events that are about to unfold. A repetitive, rhythmic background sets the stage for a bold heroic statement. When you hear that famous motif cued by the horns, you know it is time for the “Avengers... assemble”.