

## **Music Department Concert Act II**

### **Program Order and Notes**

#### **Blues Band - Doc Chanonhouse, director**

"Yes We Can Can" by Allen Toussaint, arranged by Doc Chanonhouse

#### **MS-Class IV Strings - Antonio Berdugo, director**

"Summer" from *The Four Seasons* by Antonio Vivaldi, arranged by Brendan McBrian

#### **MS Jam Band - Paul Lieberman, director**

"Moondance" by Van Morrison, arranged by Victor Lopez

*Composed on his soprano saxophone while living in Cambridge, Massachusetts, Van Morrison's Moondance was inspired by a recording of Blue Note guitarist Grant Green and features a walking bass line and a jazzy swing feel.*

#### **MS Wind Ensemble - Paul Lieberman, director**

"In The Mood" by Joe Garland, arranged by Paul Murtha

*Glenn Miller's big band-era composition has been enshrined in the Grammy Hall of Fame, the Library of Congress National Recording Registry of recordings that are "culturally, historically, or aesthetically significant," and NPR's "100 Most Important Musical Works of the 20th Century." It famously features syncopation created by the arpeggiated three note groupings zigzagging against the "four-on-the-floor" laid down by the bass voices and drums, combined with lots of call and response among different sections of the band. Please see the statement from Mr. Lieberman at bottom.*

#### **Half-Notes - Nhung Truong, director**

"Royals" by Joel Little and Ella Yelich-O'Connor, arranged by Deke Sharon

#### **MS/US Concert Choir - Nhung Truong, director**

"Bright Morning Stars" American Folk Song, arranged by Blake Richter

#### **Jazz Band - Paul Lieberman, director**

"Sing, Sing, Sing" by Louis Prima, arranged by Vince Gassi

*The Cotton Club was a world-famous Prohibition Era venue in Harlem that launched the careers of Duke Ellington, Cab Calloway, and Lena Horne. With the venue's very name being a racist trope, Black musicians provided the entertainment while entry was prohibited to Black patrons.*

*Duke Ellington is universally regarded as one of America's greatest composers. As one cringe-worthy example of America's long history of simultaneously treasuring, stigmatizing, and appropriating African-American contributions to—and foundations of—our culture, the Cotton Club marketed the style that Ellington began developing in the 1920s as "the jungle sound."*

*Italian-American jazz entertainer Louis Prima used that "jungle sound" as a key ingredient in this 1936 song that quickly became a hit when Benny Goodman recorded it a year later, featuring the great Gene Krupa on drums. Our arrangement features drummer Sam Soukas in the role of Krupa. After opening in an ominous minor key, the major key bridge offers a brief ray of light before the return to minor. Next, we modulate to a new, higher*

minor key for a four-measure “send-off” that launches solos by Armaan, Ellen, and Emily, before we bring it home.. Please see the statement from Mr. Lieberman at bottom.

**Guitar Ensemble - Binney Stone, director**

“O Herre Gott Dein Gottlich Wort” by J.S. Bach, arranged by Binney Stone

**Noteorious - Eleni Kolovos '21, Sidnie Kulik '21, student directors**

“I See The Light” by Alan Menken and Glenn Slater, arranged by Kate Wei '24

**US Strings - Antonio Berdugo, director**

“Oblivion” by Astor Piazzolla, arranged by Longfield

“Mi Dolor” by Carlos Marcucci, arranged by David Scott

**Imani - Nhung Truong, director**

“Stand By Me” by Jerry Leiber, Mike Stoller, Ben E. King, arranged by Mark De-Lisser

*Imani fell in love with this piece when we started rehearsing it in January 2020. From our leaning circles to our Beyonce finger wag, we were incredibly excited about how moving, musical, and passionate the performance of this piece would be. Then the pandemic hit, forcing us to reimagine this piece as a virtual choir video, with singers singing their part on their own to a click track of me playing piano. It was not the same but we powered through to make this piece come alive. We were excited to bring this piece back one year later and finally perform this as we originally planned - together.*

**Nobleonians - Nhung Truong, director**

“Wellerman” Traditional Sea Shanty, arranged by Martin Schröder

**US Wind Ensemble - Paul Lieberman, director**

“With Thine Eyes” Traditional, arranged by Rob McWilliams

*This ode to togetherness was the first piece we played together in our very first in-person rehearsal back in January, bringing tears to my eyes. The song’s lyrics, written by English playwright Ben Jonson, were first published in 1616. The lovely arrangement travels through shimmering intimacy, forthright declamation, and grand majesty. Please see the statement from Mr. Lieberman at bottom.*

**Greensleeves - Michael Turner, director**

“Issues/Hold On” by Teyana Taylor, arranged by Emma Manigat '21

**Drum Ensemble - Marty Richards, director**

“Thunder Drums” written and arranged by Marty Richards

**Chamber Singers - Michael Turner, director**

“Noble and Strong” words by Sam Forman, Nobles '95, Music by Michael Turner

**A Statement From Mr. Lieberman**

In college, my freshman music theory professor (who left teaching to compose the hit Broadway musicals *Nine* and *Titanic*) defined music as “the suspension of time.”

In addition to being a time-based art form, music is also a social art form generally performed by groups.

Since a physics phenomenon called *latency* makes it impossible to play or sing music in time together over the internet, we were thrilled to return to live in-person rehearsals in 2021. But given the social distancing requirements for wind instruments, we found ourselves dealing with another physics-based phenomenon—the delay of sound traveling across an ensemble scattered throughout Lawrence Auditorium’s audience seating. While not the deal-breaker that latency was, you will hear its effects in spots—the perfect wabi-sabi musical metaphor for the pandemic struggle for togetherness.

*Ensemble* is the French word for together, and although unity is sometimes more difficult to achieve than others, it is always a worthy goal. I want to take this opportunity to personally thank every single student (and their parents/guardians!) for your inspiring year-long marathon of good-natured grit, determination, and flexibility that has now flowered into these concert recordings that you each have such cause to be proud of.