WPI MUSIC ENSEMBLES
AT MECHANICS HALL

APRIL 24

12:00 PM  Jazz Ensembles
2:00 PM   Choral Ensembles
4:00 PM   Philharmonic Orchestra
6:00 PM   Concert Band & Brass Ensemble
WPI Music Ensembles
at Mechanics Hall

Sunday – April 24, 2022

Mechanics Hall
321 Main St, Worcester, MA 01608

12:00pm Jazz Ensembles page 4
2:00pm Choral Ensembles page 6
4:00pm Philharmonic Orchestra page 12
6:00pm Brass Ensemble & Concert Band page 16

“The point is, art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed... – enriched, ennobled, encouraged – they then act in a way that may affect the course of events... by the way they vote, they behave, the way they think.”

— Leonard Bernstein

conductor, composer, pianist, educator
born in Lawrence, MA
JAZZ ENSEMBLES

Sunday – April 24, 2022
12:00pm

JAZZ ENSEMBLE

Cirrus Duplicatus  Tommy Kneeland & Paul Jasmin
Afrodisia  Kenny Dorham
Food for Thought  Paul Jasmin

STAGE BAND 2

Haitian Fight Song  Charles Mingus, arranged by Sy Johnson
Son De La Loma  M. Matamoros, arranged by Demetrio Muniz
Soul Intro/The Chicken  Jaco Pastorius & Pee Wee Ellis

STAGE BAND 1

Superbone Meets the Badman  Jay Chattaway
Happier  Olivia Rodrigo, arranged by Billy Garvey
Mambo Inn  Mario Bauza, arranged by Jon Harpin
Fables of Faubus  Charles Mingus, arranged by Steve Slagle

Douglas Olsen – Director of Jazz Activities
**JAZZ ENSEMBLE**

- Sam Losh: alto/soprano
- Jarrett Gulden: tenor sax
- Lucien Wallace: bari sax
- Billy Garvey: trumpet
- Tommy Kneeland: trombone
- Jayson Caissie: piano
- Dan Wrona: guitar
- Nick Franzini: bass
- Paul Jasmin: drums

**STAGE BAND 2**

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Troy Santapadre</td>
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<td>Quentin Collins</td>
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<td>Will Merry</td>
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<td>Jack Campanale</td>
<td>Drums</td>
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**STAGE BAND 1**

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<td>Alex Puhlaski</td>
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<td>Lucien Wallace</td>
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<td>Billy Garvey</td>
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<td>Paul Jasmin</td>
<td>Trumpet/Drums</td>
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<td>Lucca Chantre</td>
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<td>Dominick Gravante</td>
<td>Bass</td>
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<td>Nathan Willemsen</td>
<td>Bass</td>
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President: Emily Jorden  
Vice President: Tommy Kneeland  
Treasurer: Robbie Oleynick  
Secretary: Naomi Treto  
PR Chair: Nate Reppucci  
Member-at-Large: Will Merry
CHORAL ENSEMBLES

Presented as part of the annual Choral Alumni Weekend

Sunday – April 24, 2022
2:00pm

CHAMBER CHOIR

Jesu, meine freude
Johann Sebastian Bach

Jesus, my joy
Under your protection
I defy the old dragon
You, however, are not of the flesh, but the spirit
Good night, oh Nature
Go away, mournful spirits

GLEE CLUB

Demon in My View
Jeffrey T. Horvath

O Love
Elaine Hagenberg

Anna Thomas, piano

Presentation of the Steven J. Kahn Award
Presented to the most outstanding senior in the WPI Men’s Glee Club in recognition of his contribution, commitment, and unwavering loyalty to the organization. Steven Kahn graduated from WPI in 1980. He was a multi-year member of the Glee Club, then under the direction of Louis Curran, and found great enjoyment and fellowship among its members. He died at age 49, leaving his parents, two sisters, his wife, and two daughters. This award is given in his memory.

Ave Maria
Franz Biebl

Quodlibet on Sea Shanties
Traditional, arr. John Delorey
Krish Shah-Nathwani, Charlie Phelan, & Chris Toshach, solos
Anthony Topper, piano

ALDEN VOICES

HeLa*
Sophia Cheng, solo

Discoveries*
Grace Brigham
Anna Balin, Hannah Boucher, Bella DeCilio, Riuji Sato, & Juliana Ziegler, solos
Presentation of the Malama Robbins Award

The award is presented in remembrance of Malama Robbins, the founder and first director of Alden Voices, whose inspiration and musicianship afforded women a unique opportunity for singing on the campus. The award is presented to the senior member of Alden Voices who has furthered the cause of women singing on the WPI campus by her leadership and participation in the ensemble.

Blessing

Bridge Over Troubled Water

Simon & Garfunkel / Aretha Franklin, arr. Kirby Shaw

Zilin Dai, Pianist

FESTIVAL CHORUS

Balleilakka

A.R. Rahman, arr. Sperry

Jayson Caissie & Alisha Peeriz, solos

Refuge

Elaine Hagenberg

More than Enough

Susan LaBarr

Unclouded Day

Rev. J.K. Alwood, arr. Shawn Kirchner

Let the River Run

Carly Simon, arr. Craig Hella Johnson

Wesley Hall – Accompanist

Evan Lattimore, Matt Sharrock, & Pieter Struyk – Percussion

Sophia Cheng, Tim McCarthy, Jacob Morse, & Ilana Whittaker – Student Conductors

Joshua W. Rohde – Director of Choral Activities

*new works commissioned by Alden Voices*, made possible through the generosity of WPI’s Women’s Impact Network and their support of the Alden Voices Sostenuto fund. To learn more about supporting this work, visit: tinyurl.com/AVSostenuto
HeLa

A note from the composer

This piece is inspired by the story of Henrietta Lacks, a woman who died of cervical cancer in 1951. Without her knowledge or consent, the doctors treating her harvested her cancerous cells as she died. They labeled the cells “HeLa,” reducing and essentially sterilizing the name of their source. These cells went on to become the first immortal cell line, capable of surviving and reproducing outside the body, and extensively used in some of the most major medical research of the twentieth century.

The HeLa cell line has from the start been amazingly durable and prolific, and proved to be indispensable to the medical research community, leading to tremendous breakthroughs in the treatment of myriad diseases and disorders. It is impossible to estimate the number of lives saved thanks to HeLa.

While harvesting tissue from patients without their knowledge was common practice in the mid-20th century, the story of HeLa is fraught with bioethical tension. For starters, HeLa has generated hundreds of billions of dollars of profits for pharmaceutical and biomedical companies. Meanwhile, Henrietta Lacks’ descendants have largely lived in poverty. The ethical tension is further compounded by the fact that Henrietta Lacks was an African-American woman, tying her story to the notorious mistreatment of the African-American community under the pretense of scientific research. And yet no one can discount the lives saved thanks to the medical advancements made using HeLa.

As I embarked on a piece inspired by Henrietta Lacks and her remarkable cell line, I found myself thinking about her identity and how it was stripped away, sterilized, and went on to proliferate endlessly. I created a musical motive to represent Henrietta Lacks; this motive is a cryptogram, where the pitches loosely correspond to the letters of her name. I think of this motive as expressive and emotional and deeply human. I then deconstructed her name and its musical motive progressively, stripping away her identity and the human expression bit by bit, until it was a simplified and sterile motive of only three pitches that form a cryptogram for the word HeLa.

I have always been fascinated by cellular constructions in music. The unity achieved by building a piece out of limited materials is compelling and crucial to such a work’s overall sound. In my own music, I have often set about my work focusing on the development of a limited collection of intervals, treated melodically and harmonically, manipulated, stretched, compressed, distorted, reordered… the possibilities are nearly endless. I think of my own approach to musical cellular development as similar to turning a kaleidoscope: motives are reshaped, fragmented, expanded, and their components combined in new ways that produce new colors. This is how I set about exploring the possibilities for developing the HeLa motive.

In more recent years, an evolutionary biologist has posited that HeLa has evolved, and in fact can be thought of as a new species. He named this new species Helacyton gartleri. I end the piece with these words. The essence of Henrietta Lacks has not only been reduced to HeLa, but in the hands of the scientific community has transformed into something inhuman.

– Mary Montgomery Koppel
With music described by the Boston Globe as "hypnotic" and "haunting and hopeful," **Mary Montgomery Koppel** is a sought-after composer of choral, vocal, chamber, and orchestral works. Praised for her “luxuriant choral writing” and “myriad coloristic sonorities,” she writes in a compositional language that is both richly complex and contrapuntally refined, while remaining both aurally accessible and challenging.

MMK is also an educator, music director, and soprano. She is an Assistant Professor at Gordon College, teaching composition, instrumentation, arranging, songwriting, and music history, and also teaches music theory at Boston University. She holds a D.M.A. from the Boston University School of Music, a B.A. from Middlebury College, and a Diplôme in Composition from l'Ecole Normale de Musique de Paris.

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**Discoveries**

*A note from the composer*

*Discoveries* weaves together quotes from historical female scientists and speaks to a common and crucial narrative of finding resilience through oppression. These women include doctors, nurses, astronauts, computer scientists, mathematicians, and Nobel Peace Prize winners—none of whom received the recognition they deserved as women living in a patriarchal society. *Discoveries* both informs listeners of these scientists’ impressive accomplishments and inspires the next generation to feel comfortable and confident pursuing any career they desire.

— Grace Brigham

**Grace Brigham** is a soprano and composer in Salt Lake City specializing in choral music. Grace's love for choral music began when she joined the chorister program at the Washington National Cathedral, where she had the opportunity to sing at numerous concerts and services of national significance. Her music is gaining increasing attention, with performances so far by Cantus, the Washington National Cathedral Choir, Women’s Voices Chorus, American University Chorus, and many ensembles at St. Olaf College where she recently attended. She has received commissions from Women's Voices Chorus, the Washington National Cathedral, St. George Children's Choir, Worcester Polytechnic Institute, and Assumption University.
Discoveries

"The way of progress was never swift nor easy" -Marie Curie

"Very little can be done under the spirit of fear" "We dream til we no longer have the strength to dream those dreams against which we so struggle, those dreams go at last" -Florence Nightingale

"Prejudice is more violent the blinder it is" -Elizabeth Blackwell

"Fearfully, cautiously, and distrustingingly must we take many of our steps, for we see a little way at best, and we can foresee nothing at all" -Maria Mitchell

"But our best and wisest refuge from our troubles is in our science" -Ada Lovelace

"We have a hunger of the mind. The more we gain, the more is our desire" -Maria Mitchell

"Let each defeat be a source of a new endeavor, and each victory the strengthening of our spirit" -Euphemia Haynes

"The breath of a nation's progress" -Maria Mitchell

We still need more progress.

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**Marie Curie** (1867-1934) was a French/Polish chemist and physicist; she was the first woman to win a Nobel Prize, which she won twice in two different sciences. She studied radioactivity extensively and discovered the elements polonium and radium.

**Florence Nightingale** (1820-1910) is known as the pioneer of modern nursing. She trained nurses and treated wounded soldiers during the Crimean War, and later founded a nursing school in London. She was also a writer and social activist, advocating for (among other things) women's rights and healthcare improvement.

**Elizabeth Blackwell** (1821-1910) was the first female medical doctor in the U.S., and the only medical school that accepted her did so because the male students there voted to let her in. She went on to give lectures advocating for female education, founded a hospital with her sister, and aided in organizing nurses during The Civil War.

**Maria Mitchell** (1818-1889) was the first professional American female astronomer. She discovered a comet in 1847, which she later received a gold medal for. After learning that she was paid significantly less than her male colleagues while working as a professor at Vassar, she demanded a salary increase and her superiors gave it to her.

**Ada Lovelace** (1815-1852), daughter of Lord and Lady Byron, was a British writer and computer programmer. She created the first algorithm to be carried out by Charles Babbage's Analytical Engine, a proposed mechanical computer.

**Euphemia Haynes** (1890-1980) was the first African-American woman to earn a PhD in math. She spent 47 years teaching in D.C. public schools and became the first female chair of the D.C. Board of Education. She was also granted the Papal decoration of honor by Pope John XXIII.
## CHAMBER CHOIR

- Anna Balin
- Emma Fountain
- Mia Katz
- Emily Mahoney
- Morgan Reilly
- Riuji Sato
- Dina Habboosh
- Kayla Lepping
- Noëlle Rakotondravony
- Emmaline Raven
- Jonathan Golden
- Calum Lehrach
- AJ Macrina
- Matthew Shea
- Benjamin Slattery
- Samuel Darer
- Sebastian Gurgol
- Jacob Morse
- Adam Saar
- Kevin Stern

## ALDEN VOICES

- Priscilla Anand
- Bethany Atwood
- Grace Audette
- Anna Balin
- Emma Bass
- Echo Baumer
- Hannah Boucher
- Keanna Bruce
- Alyssa Carta
- Erin Carter
- Sophia Cheng
- Saaya Daga
- Kimberly Daniels
- Bella DeCilio
- Amanda Dings
- Cosette Domkofski
- Hannah Edlund
- Maya Eovh
- Yiming Fang
- Emma Fountain
- Rachel Gealow
- Emily Gjergo
- Kitty Guo
- Dina Habboosh
- Mia Katz
- Charlotte Larson
- Karisma Lavana
- Kiara Lavana
- Kayla Lepping
- Brianna Levasseur
- Tovah Lockwood
- Amanda Lota
- Marisa Maltais
- Jenna Marcinkowski
- Alison McNicholas
- Anna Mederer
- Alana Miska
- Fiona Morris
- Kaitlyn Morrison
- Korinna Muller
- Noelle Noons
- Heather Oxford
- Alisha Peeriz
- Grace Phillips
- Leah Pinner
- Emma Pruitt
- Emmaline Raven
- Kate Saidy
- Riuji Sato
- Jaden Soriano
- Diksha Sriman
- Sophia Strano
- Clarice Stumpf
- Katy Stuparu
- Anna Thomas
- Avila Thompson
- Rachel Turman
- Gabrielle Van Kammen
- Ilana Whittaker
- Alexs Wood
- Julianna Ziegler

## GLEE CLUB

- Joseph Berthiaume
- Erik Breiling
- Dustin Burkhart
- Jayson Caissie
- Sophia Cheng
- Nicholas Culkin
- Ryan Dieselman
- Kyle Dinwoodie
- Braden Foley
- John Gabelmann
- Jonathan Golden
- Sebastian Gurgol
- Luca Ialongo
- Michael Klein
- Aayan Krishan
- Eli Landry
- Calum Lehrach
- Matthew Liliedahl
- AJ Macrina
- Tim McCarthy
- Jacob Morse
- Justin Moy
- Noah Olson
- Charles Phelan
- Daniel Quackenbush
- Morgan Reilly
- Adam Saar
- Dawson Scheid
- Krish Shah-Nathwani
- Matthew Shea
- Benjamin Slattery
- Nathan Smith
- Charlie Snow
- Kevin Stern
- Anna Thomas
- Chris Toshach
- Jack Waterman
PHILHARMONIC ORCHESTRA

Sunday – April 24, 2022
4:00pm

PHILHARMONIC CHAMBER PLAYERS

Rhosymedre
Ralph Vaughan Williams (1872-1958)

Holberg Suite, Op. 40

Praeludium
Sarabande
Rigaudon

Edvard Grieg (1833-1887)

PHILHARMONIC ORCHESTRA

Violin Concerto No. 1 in G minor, Op. 26

Vorspiel: Allegro moderato
Adagio
Finale: Allegro energico

Gary Levinson, violin

Max Bruch (1838-1920)

INTERMISSION

Overture to West Side Story
Leonard Bernstein (1918-1990), arr. Maurice Peress

Finlandia, Op. 26
Jean Sibelius (1865-1957)

Polovtsian Dances from Prince Igor
Alexander Borodin (1833-1887)

Abigail Koo – Director of Orchestral Activities
Gary Levinson enjoys a multifaceted career as a soloist, chamber musician and a pedagogue. In 2013 he accepted the prestigious post of Artistic Director of the Chamber Music Society of Fort Worth. Praised for his intense musicality and adroit technique by American and European critics, he has served as the Senior Principal Associate Concertmaster of the Dallas Symphony since 2002. He was chosen by Zubin Mehta to join the New York Philharmonic before the completion of his undergraduate degree from the Juilliard School in 1988. Mr. Levinson then made his New York Philharmonic solo debut in 1991, under the baton of Erich Leinsdorf, coinciding with the completion of his Master’s of Music degree at The Juilliard School, where his teachers included Dorothy DeLay, Glenn Dicterow and Felix Galimir.

Born in St. Petersburg, Russia, Levinson began studying the violin at the age of five with Professor Sergeev at the Leningrad Special Music School. After immigrating to the United States in 1977, he won the top prize at the 1986 Romano Romanini International Violin Competition in Brescia, Italy, as well as becoming the top American Prize winner at the 1987 Jacques Thibaud International Violin Competition in Paris, France.

As a soloist, Mr. Levinson has collaborated with Erich Leinsdorf, Jaap van Zweden, Raffaele Ponti and others. Much sought-after as a chamber musician, Mr. Levinson has collaborated with Yo-Yo Ma, Cho-Liang Lin, Andres Cardenes, Lynn Harrell, Eugenia Zukerman, Lukas Foss, Joseph Kalichstein, Christopher O’Riley and Adam Neiman. In March 1998, Mr. Levinson was appointed as the first violinist of the Elysium String Quartet, with which he performed on their regular Weill Hall Series at Carnegie Hall. He led the inaugural season of the Mykonos International Music Festival in August 1998 as well as a gala concert honoring the Elysium String Quartet at the United States Ambassador’s Residence in Athens, Greece.

The summer season takes him to various music festivals, such as the Strings Festival in Steamboat Springs, Colorado, the Sunflower Music Festival, the Florida Music Festival in Sarasota, Florida, the Utah Music Festival in Park City, Utah and the Arcady Music Festival in Maine. He served on the faculty of the Aspen Music Festival from 2001-2010. Abroad, he was featured in the 2015 Moti Armonica Festival in Milan, the Banhoff Rolandseck Festival, Germany in 1990 and South Korea in 1990 and 1994.

A champion of contemporary music, Mr. Levinson commissioned the Third Violin Concerto from Charles Ives Living and Grawemeyer award winning composer George Tsontakis in 2019, premiering it with the Dallas Symphony Orchestra under the baton of Robert Spano. Mr. Levinson recorded the Margaret Brouwer Violin Concerto under the baton of 2012 Musical America’s Conductor of the Year, Jaap van Zweden in 2012. He premiered and recorded several works dedicated to Mr. Levinson by Juilliard faculty Iranian composer, Behzad Ranjbaran. In 1996 he, along with his father, renowned double bassist Eugene Levinson, recorded the world premiere for CALA Records of Danzi’s Life, a bass and violin duo, written for and dedicated to the Levinsons. Mr. Levinson also collaborated with New York Philharmonic Principal English Hornist Thomas Stacy in a CD for CALA’s New York Legends series. He recorded mixed ensemble chamber works of George Tsontakis, with a recording to be released under the E1International label. In it, he is collaborating with Lawrence Dutton, Melvin Chen, Robert Jolley, Sophie Shao and others.

The complete Beethoven Violin and Piano Sonatas with acclaimed pianist Darejjan Kakoubi were released in August 2011. The Vivaldi Four Seasons and the Brouwer Violin Concerto were released in 2014. His CD, "My New York Years", debuted to critical acclaim in January 2007. In the summer of 1999, Mr. Levinson completed a critically acclaimed all Mozart CD, featuring the Elysium String Quartet and three New York Philharmonic principals - Stanley Drucker, clarinet, Joseph Robinson, oboe and L. William Kuypers, French Horn. The American Record Guide hailed it “utterly Mozartean...full of good spirits and a real sense of occasion”. The CD is currently available. In the summer of 1999, Lucas Foss chose Mr. Levinson and the ESQ to collaborate with him on an all-Bach CD of works never before recorded in that artists’ distinguished career.

Mr. Levinson performs on an Antonio Stradivari violin, crafted in 1726. It is graciously made available for his use by the Dallas Symphony Association.
WPI PHILHARMONIC CHAMBER PLAYERS

**Violin**
- Dimitry Blazy
- Ryan Darcey
- Bo Fioretta
- Seth Frank
- Vivek Voleti
- Justin Wang

**Viola**
- Darren Kwec
- Lil Peeler
- Alyssa Stoffel

**Cello**
- William Brownell
- David Buitrago
- Emma DeMartino
- Karthik Seetharaman

**Double bass**
- Melina Iannacchione

WPI PHILHARMONIC MUSICIANS

**Flute**
- Kaitlin Mason*
- Rachel Swanson
- Jasmine Laber
- Meghan Stevens

**Oboe**
- Abigail Hyde*
- Gracie Sheng
- Joe Halko+

**Clarinet**
- Istan Slamet*
- Aaron Tian

**Bassoon**
- Avery Smith*
- Charlotte Clark
- Ben Pollard+

**Horn**
- Heath Bastow*
- Patricia Lake+
- Ryan Ramey+
- Erin Jenkins+

**Trumpet**
- Christian Rua*
- Nikesh Walling
- Cheryl Przytula+

**Trombone**
- Martin Runquist*
- Daniel Moreau
- Sam Qu, bass

**Tuba**
- Tim Kendall*

**Percussion**
- Pieter Struyk+
- Evan Lattimore+
- Benjamin Slattery

**Violin 1**
- Vivek Voleti**
- Dimitry Blazy**
- Justin Wang
- Bo Fioretta
- Seth Frank
- Albert Lewis
- Sarah Chon
- Arielle Cady Flores+
- Richard Clark+

**Violin 2**
- Ryan Darcey*
- Jaden Smith-Borne
- Sam Thai
- Tyler Jordan
- Zarrin Rahman
- Tracy Yang
- Sophia Tomaselli
- James Calarese

**Viola**
- Darren Kwec*
- Marissa Thomas
- Lil Peeler
- Meghan Scruton
- Alyssa Stoffel
- Meghan Lyle

**Cello**
- Theresa Larson*
- Karthik Seetharaman○*
- Emma DeMartino
- William Brownell
- David Buitrago
- Kolya Cochran
- Samuel Burfeind
- Ava Mattimore

**Double Bass**
- Melina Iannacchione*
- Samantha Donato+
- Lilian Young+

**** Concertmaster
* Principal
+ Friend of WPI Philharmonic
○ Mass Academy Student
CONCERT BAND & BRASS ENSEMBLE

Sunday – April 24, 2022
6:00pm

BRASS ENSEMBLE

The Earle of Oxford’s March        William Byrd, arranged by Elgar Howarth
Sonatina, Aria, & Scherzo for Brass    Michael H. Weinstein
  *World Premiere of Commissioned Work for WPI Professor Douglas Weeks
Tico Tico        Zequinha de Abreu, arranged by David Marlatt

Douglas Olsen – Director of Jazz Activities

CONCERT BAND

Three Preludes (1926)        George Gershwin (1898-1937), arr. B. Wolfgang Birtel
  Quentin Collins, alto saxophone
  Wayne Ward, piano
Three Preludes (1926)
  I. Agitato ben ritmato e deciso
  II. Andante con moto
  III. Agitato

Road Trip (1999)        Michael Holober (b. 1957)
  II. Swamp Stomp

  I. Testimony
  II. Shout!

Mitchell B. Lutch – Director of the Concert Band
When **Douglas Weeks** joined the WPI faculty part-time in 1980, the school’s modest instrumental music program had one performing group: a 15-piece brass ensemble. As demonstrated today by the numerous performances at Mechanics Hall, the university now teems with opportunities not only to perform instrumental and choral music, but to study it, to pursue it as a minor or major, to explore it deeply through project work, and to bring it to appreciative audiences around the globe. Much of this growth and success can be attributed to Professor Weeks’ unparalleled service and commitment to the WPI music program for over forty years. A new work was commissioned by the WPI Arts & Science Department to honor his retirement at the conclusion of the 2020-21 academic year.

Composed by Michael M. Weinstein, the *Sonatina, Aria, and Scherzo for Brass* is a challenging work for brass ensemble. The piece blends modern 12-tone sounds with tonal harmony, while blending in both the WPI Alma Mater and a musical representation of the name “Douglas Weeks” to produce a truly unique piece for brass and percussion. The WPI Brass Ensemble has enjoyed learning this music and growing from the experience, and we look forward to premiering *Sonatina, Aria, and Scherzo for Brass* in Mechanics Hall!

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**Michael H. Weinstein** (b. June 26, 1960 Lausanne, Switzerland) is a composer, theorist, educator, and hornist. He studied at S.U.N.Y. Purchase (B.F.A.), the New England Conservatory of Music (M.M.), and received his Ph.D in Composition and Theory from Brandeis University in 1991. He is the chair of the music department at the Cambridge School of Weston, an Associate Professor of Composition at Berklee College of Music, and chair of music theory at the New England Conservatory of Music Preparatory Division. He is third horn with the Symphony New Hampshire. His works have been commissioned, performed, and recorded by organizations such as: the NEC Wind Ensemble & Symphony Orchestra, the USAF Band (Washington, D.C.), the Boston Landmarks Orchestra, the Boston Classical Orchestra, the Symphony by the Sea, the Civic Symphony of Boston, the Boston Conservatory Symphony Orchestra, the MIT Wind Ensemble, the Washington Winds, the ars nova ensemble Berlin, the University of Washington Wind Ensemble, and the League ISCM – Boston among others. His music is published by Boosey & Hawkes and Micha Music.
Doug Leaffer (b. 1957) has performed jazz, blues, pop, rock, R&B and gospel since the early 1980s. Based in Boston, he has played in East Coast jazz clubs and music venues from Miami to Montreal, also performing in Taiwan, Korea and Germany. A versatile performer, while still in high school he played classical saxophone at Boston's Symphony Hall, jazz at the Southeastern Massachusetts University Jazz Festival, and rock at Boston's famed Paradise Rock Club. Doug appears on film with the band featured in Disney's "The Finest Hours" and is recorded on the movie soundtrack. He opened for (Count Basie saxophonist) Frank Foster's Loud Minority Big Band and members of the J.Geils Band, and has performed with rock & roll tribute bands Rave-On (Buddy Holly) and Foreigners Journey. Doug has played in the horn sections of Motown legends Martha Reeves (of the Vandellas) and with touring members of the original Temptations. When not playing music, Doug Leaffer is an Associate Professor of Engineering at Northern Essex Community College, Haverhill, MA and a PhD candidate in Civil/Environmental Engineering at Tufts University.
### BRASS ENSEMBLE

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<thead>
<tr>
<th>Name</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>Billy Garvey</td>
<td>Trumpet</td>
<td>Ethan Lockhart</td>
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<td>Paul Jasmin</td>
<td>Trumpet</td>
<td>Ezra Yohay</td>
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<td>Ella Deane</td>
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<td>Angel Subero</td>
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<td>Nathaniel Rubin</td>
<td>Trumpet</td>
<td>Matthew Nicastro</td>
<td>Euphonium</td>
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<td>Tommy Kneeland</td>
<td>Horn/Piccolo Trumpet</td>
<td>Tim Kendall</td>
<td>Tuba</td>
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<td>Heath Bastow</td>
<td>Horn</td>
<td>Nicholas Culkin</td>
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<tr>
<td>Parker Goodrum</td>
<td>Horn</td>
<td>Pieter Struyk</td>
<td>Percussion</td>
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<tr>
<td>Martin Runquist</td>
<td>Trombone</td>
<td>Jonathan Martin</td>
<td>Percussion</td>
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<tr>
<td>Joel Hokkannen</td>
<td>Trombone</td>
<td>Keith Mesecher</td>
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<td>Patrick O'Brien</td>
<td>Trombone</td>
<td>Kathryn Juliuson</td>
<td>Percussion</td>
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### CONCERT BAND

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<td>Baritone Saxophone</td>
<td>Brooke Peloquin</td>
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<td>(picc)</td>
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