

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band

Brian Taylor, conductor

Wind Ensemble

Hunter Kopczynski, conductor

Symphonic Band

Origin (2022)

Cait Nishimura (b. 1991)

One Life Beautiful (2010)

Julie Giroux (b. 1961)

Hunter Kopczynski, conductor

Colours (1997)

Roger Cichy (b. 1956)

In Storm and Sunshine (1885)

J. C. Heed (1862-1908)

ed. John Bourgeois

Intermission

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Wednesday, February 21, 2024 | 7:30 pm
coaa.charlotte.edu

Wind Ensemble

A Mother of a Revolution! (2019)

Omar Thomas (b. 1984)

Ma mère l'Oye (1901/2018)

Maurice Ravel (1875-1937)

trans. Richard Frey

- I. Pavane de la Belle au bois dormant: Lent
- II. Petit Poucet: Très modéré
- III. Laideronnette, impératrice des pagodes: Mouvt de marche
- IV. Les entretiens de la belle et de la bête: Mouvt de valse très modéré
- V. Le jardin féerique: Lent et grave

Mother Goose: On Nursery Rhymes (1883) John Philip Sousa (1854-1932)

Ecstatic Waters (2008)

Steven Bryant (b. 1972)

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi (epilogue)

Program Notes

Symphonic Band

ORIGIN | Cait Nishimura

Origin was commissioned by Dr. Jeff Reynolds for the University of Toronto Wind Ensemble. As an alumna of the school and a former student of Dr. Reynolds, it was an honour to compose this short fanfare to open the 2022-2023 concert season at UofT. *Origin* is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one's journey, reflecting on all that has changed and all that has remained. I have come to cherish the magical full-circle experiences that occur when my music is performed in spaces that were meaningful or inspiring to me as a young musician. This piece is an ode to all the people and places that leave a lasting impact on the lives of others.

- Program Note by the Composer

ONE LIFE BEAUTIFUL | Julie Giroux

One Life Beautiful – The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare’s “sweet sorrow,” the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*.

- Program Note by the Composer

COLOURS | Roger Cichy

Colours is an impressionistic work with each of the six movements of the piece representing a particular color. Composed in early 1997, *Colours* was commissioned by the Kansas State University Bands and premiered on May 10, 1997, with the composer conducting his work.

The music of each movement is not based so much on the outward appearance of its color, but rather the pigments that are combined to produce the particular color. Taken one step further the color of each pigment is translated into its symbolic meaning, which is then represented through the music (i.e., green:warm, organic, middling qualities, immortality, neutrality). The musical “pigments” are blended into the composition of each movement to create the impression of the color. Therefore, the work represents the association of the color symbolism as interpreted through music as opposed to “orchestra colors,” or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well.

The particular colors that each movement represents were chosen by the composer because of their contrast to one another. Why the English spelling of *Colours* instead of the American spelling? Most of the source book used to research the symbolism of colors used this particular spelling.

- Program Note by the Composer

IN STORM AND SUNSHINE | J. C. Heed

John Clifford Heed (1862-1908) was known as the “March Wizard,” and has more than 60 published marches to his credit. *In Storm and Sunshine* was one of his earliest works, and it remains his most popular work to this day. It has all the ingredients for a great march, and this new edition by the former director of the U. S. Marine Band provides a fresh new approach to the long time favorite.

Wind Ensemble

A MOTHER OF A REVOLUTION! | Omar Thomas

This piece is a celebration of the bravery of trans women, and in particular Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 -- one of the pivotal events of the LGBTQ liberation movement of the 20th century- which is commemorated annually during the worldwide Gay

Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising.

- Program Note by the Composer

MA MÈRE L'OYE | Maurice Ravel, trans. Richard Frey

Ma mère l'Oye (My mother, the goose/"Mother Goose Suite") is a collection of short vignettes originally composed for two pianos and later orchestrated by the composer for full orchestra with several additional interlude movements for a total of eleven numbers. The piano version bears the subtitle: "Five Children's Pieces," as each movement is a depiction of a well known nursery rhyme or childhood tale. This creative setting by Richard Frey maintains the colors and charm of Ravel's orchestration through his choice of instrumentation in an adaption of the original five movements: "Pavane of the Sleeping Beauty," "Tom Thumb," "Laideronnette/Empress of the Pagodas," "Conversation of Beauty and the Beast," and "The Fairy Garden."

MOTHER GOOSE: On Nursery Rhymes | John Philip Sousa

One of the seldom-used marches in the Sousa Band repertoire was this medley of nursery tunes. Reflecting his sense of humor, Sousa used it in a sly manner. On one occasion, a matinee audience seemed unresponsive. He quietly uttered to the band, "If they're going to act like children, we'll give them children's music! Get up 'Mother Goose,' gentlemen." This got to be a joke with the bandsmen, and when Sousa appeared to be perturbed with a matinee audience, they would nudge one another and say, "The Old Man's about ready to give 'em 'Mother Goose'!"

The nursery tunes included are "Come All Ye Young Maids," "I've Come to See Miss Jennie Jones," "Little Jack Horner," "There Is a Man in Our Town," "Our Dear Doctor," and "Down in the Meadow."

- Program Note by Paul E. Bierley, *The Works of John Philip Sousa*

ECSTATIC WATERS | Steven Bryant

Ecstatic Waters is music of dialectical tension -- a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in *The Matrix*.

The overall title, as well as *Ceremony of Innocence* and *Spiritus Mundi*, are taken from poetry of Yeats (*News for the Delphic Oracle*, and *The Second Coming*), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality -- as a hybrid of electronics and living players -- *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic B-flat Major in the celesta and vibraphone.

The movement grows in momentum, becoming perhaps too exuberant -- the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naivete, though it retreats from the brink and ends by returning to the opening innocence.

In movement II, *Augurs*, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of B-flat in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of movement III. The movement grows inexorably, spiraling wider and wider, like Yeats's gyre, until "the center cannot hold," and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Movement III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo clarinet and oboe) and mechanized accompaniment (bassoons). An emphatic resolution in A-flat minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from movement I, this short meditative movement reconciles and releases the earlier excesses.

- Program Note by the Composer

About the Conductors



Brian Taylor joined the faculty of UNC Charlotte as Director of Athletic Bands this past fall after earning his Doctor of Musical Arts degree in Wind Conducting at Michigan State University under the supervision of Dr. Kevin Sedatole. At MSU he was active with Spartan Marching Band, Spartan Brass, concert ensembles, conducting classes, and the marching band methods class. Additionally, he served as a Leadership Development Fellow in the College of Graduate Studies in 2021-2022. In 2020, Dr. Taylor presented with Dr. Rebekah Daniel at Texas Music Educators Association (TMEA) on rehearsal strategies that develop independent and collaborative individual musicians. Immediately before his DMA studies, he completed a Master of Music in conducting at MSU.

Before beginning his graduate studies, Dr. Taylor taught high school and middle school band in the Dallas/Fort Worth area for four years. He earned his BM and BA from the University of Texas where he studied under Jerry Junkin, Bob Duke, and Ray Sasaki. His professional memberships include College Band Directors National Association and TMEA.



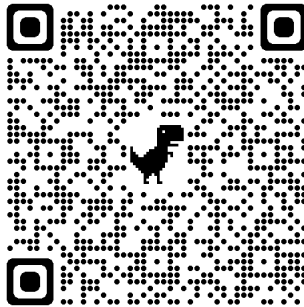
Hunter Kopczynski serves as Director of Bands and an assistant professor of music at Charlotte. He conducts the UNC Charlotte Wind Ensemble and teaches courses in conducting and music education.

Kopczynski comes to UNC Charlotte after holding a similar position at Mars Hill University and as conductor of the Asheville Symphony Youth Orchestra. At MHU, he coordinated the band program, conducted the wind symphony, and taught courses in the department of music. Before his time in Asheville, Kopczynski completed graduate degrees at Michigan State University, where he held instructional

and musical responsibilities within all aspects of the concert and athletic bands and the conducting area. He served the broader MSU community as a Leadership Fellow in the Graduate School. Additionally, he produced and directed the Musique21 New Music Ensemble and assisted with MSU Opera.

Prior to graduate study, Kopczynski taught in the public schools of Virginia for seven years. Teaching middle and high school band in Roanoke County and most recently in the Williamsburg-James City County Schools. He is an active adjudicator, clinician, and guest conductor, and has presented at state and regional music education conferences. He holds professional membership in the College Band Directors National Association and the National Association for Music Education.

Kopczynski earned the Doctor of Musical Arts and Master of Music degrees in Wind Conducting from Michigan State University. He also completed a Master of Arts in Education and a Bachelor of Arts summa cum laude in Music from Virginia Tech. His principal conducting teachers were Kevin L. Sedatole and Travis J. Cross.



Support the Department of Music

The Music Departments Director's Excellence Fund supports student welfare, class supplies, scholarship assistance, recruiting, lecture series, school-wide events, promotion, and related needs. To make a gift and impact our students, scan the QR Code below. Thank you!

Symphonic Band Personnel

FLUTE

Morgan Arnold | Forest Hill, MD | Pre-Nursing
Ashley Bazzardi | Lincolnton | Music Education
Daniela Cassata | Charlotte | Psychology
Alvin Cui | Cary | Sociology and Economics
Aileen Enriquez | Concord | Music Education
Jia Holt | Charlotte | Mechanical Engineering
Pierre Martinez-Gutierrez | Charlotte | Psychology/Business Administration
Kelly McDade | Mooresville | Marketing and Management
Lia Reichenbach | Charlotte | Business
Fredrick Smith | Charlotte | Computer Science
Jasmine Tran | Wake Forest | Psychology
Maxine Williams | Cornelius | Music Education

OBOE

Jonathan Price | Concord | Undecided

BASSOON

Andrew Ives | Harrisburg | Political Science

CLARINET

Elaija Hall | Miami, FL | Public Health
B Fulton | Midland | Pre-Biology
Abby Julian | Belmont | Psychology
Shanath Pradhan | Charlotte | Mathematics
Jade Rattler | Cherokee | Pre-business

ALTO SAXOPHONE

Matthew Dizon | Angier | Pre-Nursing
Taylor McNamara | Chambersburg, PA | Theater
Matthew Stearns | Harrisburg | Music Education
Max Yukawa | Cary | Computer Science

TENOR SAXOPHONE

Kaleb McAuliffe | Mooresville | Computer Science
Krista Whinnie | Concord | Music Education

BARITONE SAXOPHONE

Jordan Peterson | Charlotte | Music Education

HORN

Anna Murphy | Charlotte | Counselor Education and Supervision (Ph.D.)
Chris Winter | Fayetteville | Biology Grad Student

TRUMPET

Addison Brejla | Wheaton, IL | Political Science
Brandon Carter | Pilot Mountain | Communications
Edgar Gallardo-Ramirez | Greensboro | Computer Science
Matthew Marshall | Charlotte | Mechanical Engineering Technology
Luke Matthews | Lillington | Electrical Engineering
Connor Pacilio | Salisbury | Music Composition
Matthew Pennell | Charlotte | Mechanical Engineering

TROMBONE

Zachary Brantly | Indian Trail | Biology
Nat Cheek | Gastonia | Music Performance
Garrett Cook | Greensboro | Mechanical Engineering
Hayden Elliot | Waxhaw | Chemistry
Zack Gailey | Greensboro | Computer Science
Dunn Hamrick | Indian Trail | Finance
Andrew Lawrence | Mocksville | Communications
Mac Mai | Mint Hill | Music, Mathematics, Computer Science
Matthew Perrin | Greensboro | Civil Engineering
Ian Walker | Eden | Computer Science

EUPHONIUM

Jacob Fair | Hickory | Music Education
Haywood Hayes | Concord | English
Jacob Legassie | Charlotte | Business Analytics

TUBA

Joel McCarroll | Charlotte | Music Education
Quinn Wilson | Charlotte | Systems Engineering

PERCUSSION

Alex Chadwick | Charlotte | Computer Science
Ben Kirkman | Greensboro | Computer Science
Vijay Lemon | Waxhaw | Computer Science
Alex Litchfield | Greeneville, TN | Computer Science
Nathaniel Oviedo-Clark | Hendersonville | Undeclared
Charlie Pearsall | Atlanta, GA | Art
Erin Stroud | Mount Pleasant | Criminal Justice
Gabriel Torres | Forest City | Criminal Justice
Erin Torrisi | Haverhill, MA | History
Jacob Wright | Charlotte | Psychology
Ethan Xiong | Charlotte | BA

Wind Ensemble Personnel

FLUTE

Emily Cordes | Concord | Music Education
Alexis Forner | Augusta, GA | Music Education
Gabriella Korotasz | Fayetteville | Music Education
Keven Ramirez | Sanford | Music Education
Sophie Taylor | Greensboro | Music Education
Jeffrey Wang | Raleigh | Music, Computer Science

OBOE

Sara Giraldo | Richlands | Music Performance

BASSOON

Miguel Hinojosa | Houston | Political Science
Andrew Ives | Harrisburg | Political Science
Kristen Wright | Fort Mill | PhD Education

CLARINET

Sufian Azfar | Harrisburg | Music, Computer Science
Riley Cronk | Waxhaw | Music Education
Tyler Horton | Albemarle | Political Science, Criminal Justice
Mason LeBlanc | Harrisburg | Biology Pre-Vet Med
Lillian Lutz | Kings Mountain | Music Education
Jaysin Martyn | Asheboro | Music Performance
May Smith | Stanley | Music Composition
Wyatt Stocks | Concord | Music Performance
John Thornton | Raleigh | Computer Science, Music

SAXOPHONE

Adam Kallestad | Boone | Music Education
Jimie Maley | Concord | Music Education
Matthew Stearns | Harrisburg | Music Education
Krista Whinnie | Concord | Music Education

HORN

Hayden Currier | Belmont | Computer Science
Leilanie Torres Curet | Morehead City | Japanese
Rosy Faires | Fort Mill, SC | Music
Kevin Gorman | Concord | Music
Jennifer Merry | Concord | PhD Education
Cameron Morris | Charlotte | Music

TRUMPET

Benny Horn | Harrisburg | Music

Lauren Ims | Cary | Psychology

Jacob Sims | Mooresville | Music Performance

Eli Mathew | Mooresville | Music Performance

Madison Totty | Jamestown | Music Education

William Wiand | Uniontown, PA | Music Performance

TROMBONE

Nicholas Catapano | Indian Trail | Music Education

Shira Gorenstein | Raleigh | Biology

Trevor Murch | Raleigh | Mechanical Engineering

Sean Robinson | Charlotte | Computer Science

Chris Smith | Charleston | Music Performance

EUPHONIUM

Robert Lanier | Harrisburg | Music Performance, Math

Patrick Nguyen | Cupertino, CA | Music Education

TUBA

Lily Cagle | Mt. Pleasant | Music

Rebecca Cotrone | Brown Summit | Music Education

Ridhu Venigalla | Charlotte | Political Science

DOUBLE BASS

Roberto Gutierrez | Charlotte | Composition

PERCUSSION

Jack Applegate | Asheville | Music Performance

Drew Gledhill | Mocksville | Computer Science

Tripp Haynes | Johnson City, TN | Music Performance

Conner Oglesby | Charlotte | Music Jazz Studies

Evan Schmit | Charlotte | Computer Science

Ava Weaver | Hickory | Art

UNC Charlotte Bands

The UNC Charlotte Band program consists of two concert bands, jazz ensemble, jazz combos, chamber music, basketball band, and the Pride of Niner Nation Marching Band. The UNC Charlotte Wind Ensemble is the university's most advanced organization for winds and percussion, performing a wide variety of music from traditional to contemporary. The Wind Ensemble generally presents two concerts per semester on campus and frequently gives concert tours throughout North Carolina and the Southeast. Past honors include invitations for performance at the state conference of the North Carolina Music Educators Association and regional conferences of the College Band Directors National Association. The Wind Ensemble regularly works with guest conductors from the United States and abroad and is active in the commissioning of new music for winds, including recent commissions with Roshanne Etezady, John Allemeier, John Mackey, Alex Shapiro, Nathan Daughtrey and Ricardo Lorenz.

The Pride of Niner Nation Marching Band has become well-known throughout North Carolina and the Southeast Region. The band has been invited to perform exhibitions at numerous marching competitions throughout the region and has performed half-time shows for the Carolina Panthers and Charlotte Hornets. In June 2018 they traveled to Normandy, France to represent the United States at official ceremonies of the 74th D-Day Commemoration.

UNC Charlotte Wind & Percussion Faculty

Jennifer Dior, flute
Elizabeth Sullivan, oboe
Naho Zhu, bassoon
Jessica Lindsey, clarinet
Will Campbell, saxophone
Ben Still, saxophone
Eric Millard, trumpet
Byron Johns, horn
Jeremy Marks, trombone/euphonium
Joseph Skillen, tuba/euphonium
Rick Dior, percussion
Dylan Savage, piano

CoA+A Performing Arts Services

Dean Adams, Senior Associate Dean for Performing Arts

Hali Hutchison-Houk, Production Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

Liz Wooley, Performing Arts Operations Manager

Meena Carr, Assistant Technical Director

Rachel Engstrom, Lecturer, Costume Lab Supervisor / Designer

Matthew B. Fraiser, Lecturer, Technical Director

Rick Moll, Senior Lecturer, Production Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Audio Engineer, Asst. Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Rebekah Briles, Hazel Doherty, & Noah Tepper, Music Stage Managers

Wendy Van Rees, Performing Arts House Management Supervisor

Tammy McNamara, Performing Arts House Manager

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College of Arts + Architecture

Upcoming Events

FEBRUARY

Orchestra

Thu Feb 22 | 7:30 pm
Anne R. Belk Theater

MARCH

Jessica Lindsey
Faculty & Friends Concert Series

Tue Mar 12 | 7:30 pm
Rowe Recital Hall

Spring Dance Concert

Thu Mar 21- Sat Mar 23 | 7:30 pm
Sun Mar 24 | 2:00 pm
Anne R. Belk Theater

APRIL

Monica Hunter
Faculty & Friends Concert Series

Tue Apr 2 | 7:30 pm
Rowe Recital Hall

Legally Blonde, The Musical
Music and Lyrics by Laurence O'Keefe
and Nell Benjamin
Book by Heather Hach

Thu Apr 18- Sat Apr 20 | 7:30 pm
Sat Apr 20 & Sun Apr 21 | 2:00 pm
Anne R. Belk Theater

Jazz Ensemble: Uptown Sinatra

Tue Apr 23 | 7:30 pm
Booth Playhouse, Uptown Charlotte

Orchestra

Thu Apr 25 | 7:30 pm
Anne R. Belk Theater

Please join us for the next
Wind Ensemble & Symphonic Band
Concert!

Wednesday, April 24, 2024 | 7:30pm
Anne R. Belk Theater