

UNIVERSITY OF NORTH CAROLINA  
**CHARLOTTE**  
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

**Symphonic Band**  
Daniel Fischer, conductor

**Wind Ensemble**  
Hunter Kopczynski, conductor

Wind Ensemble

**Traveler** (2003)

David Maslanka (1943-2017)

**Harper's West** (2020)

Henry Dorn (b. 1988)

**Symphony no. 3 "for David"** (2007)

Kimberly Archer (b. 1973)

- I. Ominous, with building intensity
- II. Song for David
- III. Aggressive
- IV. Warm and serene

**Suite for Variety Orchestra** (1956/1995)

Dmitri Shostakovich (1906-1975)

arr. Johan de Meij

- I. March

---

Anne R. Belk Theater  
Robinson Hall for the Performing Arts  
Friday, April 28, 2023 | 7:30 pm  
[coaa.charlotte.edu](http://coaa.charlotte.edu)

*Intermission*

# Symphonic Band

**In This Broad Earth** (2015)

Steven Bryant (b. 1972)

**Down a Country Lane** (1962/1991)

Aaron Copland (1900-1990)  
trans. Merlin Patterson

**Danzón No. 2** (1998/2009)

Arturo Marquez (b. 1950)  
trans. Oliver Nickel

**God of Our Fathers** (1876/1988)

George W. Warren (1828-1902)  
arr. Thomas Knox

# Wind Ensemble

## **TRAVELER** | David Maslanka

*Traveler* was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls  
We travel from life to life to life  
In time and eternity.

- Program Note by the Composer

## **HARPER'S WEST** | Henry Dorn

The namesake for this work is my daughter, Harper. She has a playful spirit. For all of her shyness, she has an incredibly warm personality for a toddler. When she was four months old, she was diagnosed with a rare seizure disorder called Infantile Spasms, or also known as "West Syndrome." When she first began to have seizures, it was as if the light left her eyes and all of her joy with it. As she grappled with the seizures, she would endure clusters of episodes where she would briefly come out of the haze in a panic – knowing that something was terribly wrong – before being consumed by the seizure again.

These were difficult to watch and endure, but what has been inspirational is watching the way in which she has learned to cope and even thrive

intellectually despite these challenges. This work represents my best effort to recreate what she appeared to experience, going from playing to descending into these frightening episodes.

Premiere performance on March 1, 2022 at Libby Gardner Concert Hall at the University of Utah, Salt Lake City, UT with the University of Utah Wind Ensemble, Dr. Rebekah Daniel conductor.

- Program Note by the Composer

### **SYMPHONY NO. 3 “FOR DAVID” | Kimberly Archer**

It all began on the couch in the summer of 2006, at what we affectionately call “Camp David,” or “The Summer Retreat for Stressed Composers and Conductors.” Kim had just completed her first year of teaching at Southern Illinois University Edwardsville, and I had finished my first year at Central High School in La Crosse, Wisconsin. We were both exhausted in every sense of the word, and looking to David for guidance and rejuvenation. I drove to Missoula, MT, and spent a week on David’s couch; Kim flew in from St. Louis and took the guest room.

Our meeting was a coincidence, inasmuch as anything involving David can ever be called that. When we arrived, she had not heard of me or of the Central Wind Ensemble, and I had never programmed any of her music. But you know, when you share a bathroom with a complete stranger for a week ... well, you get to know one another.

During that week, David put us on his version of a vegetarian diet, which meant we also had no contact with wheat, and certainly not with caffeine. To this day, we both crave spelt flour and mineral water & apple juice cocktails. We each had lessons with David, and many long, mountainous hikes. Kim and I took an extended trip to Glacier National Park, and frequented the local Missoula coffee shops (we had to have a caffeine fix), where we’d spend hours composing, studying, and talking. We both practiced breathing and attended a Buddhist Walking Meditation and Tea Ceremony with David and Alison. We also met the rest of the Maslanka family of “critters,” one of whom – Agnes, the 21-year-old cat – was upset that I took over her home on the couch!

The three of us listened to and shared thoughts on music frequently. One evening we listened to David’s “Black Dog Songs,” a song cycle for baritone and piano. It was an electric musical moment: one of those you don’t EVER forget. The music affected everyone in the room, and especially Kim, who was sitting next to me on the couch. I was taken by the whole event, perhaps because at the time, I don’t think I “got it.”

However, it was at that point I knew Kim was the composer to commission for our first consortium, in a series, from the La Crosse High Schools. She did “get it.” And to this day, we still talk about that powerful night.

Since Camp David, Kim and I have shared hundreds of phone calls and e-mails. We speak frequently about our respective professions and views on music, composing, conducting, life, Battlestar Galactica, cooking, you name it. Our meeting and our friendship certainly don't seem coincidental anymore.

The commission for *Symphony no. 3* or “the piece,” as we called it for a long time, was designed as the most open-ended commission our consortium could allow. No instrumental specifications, no time restraints, not much limit on difficulty. The commission could have easily resulted in anything from a 2-minute fanfare to an hour-long concerto. We started talking about “the piece” in the fall of 2006, and Kim made a special visit to La Crosse in early 2007 to see and hear the Central Wind Ensemble, and to meet the students. It's been fascinating to observe a composer's process, and to watch the music gradually take shape over the course of a year.

Kim asked early on if “the piece” could be dedicated to David. For as much as David has meant to all of us involved in the genesis of *Symphony no. 3* – and for as deeply as Kim and I cherish his mentorship, his music, his friendship, and his freakish Scrabble-playing prowess – my answer was an immediate and resounding “absolutely!” As David later wrote to Kim (albeit not knowing yet that the work is dedicated to him), “Your symphony already has me in it in a big way.” Yes, that's absolutely true, and we knew it before she'd put the first note on paper.

Someday soon, I will return to Missoula, have a spelt flour scone, sneak out for coffee, and crash on the couch after a long day. I do hope Kim will be there, and this time, we'll sit on that couch and listen to *Symphony no. 3* with our friend David.

- Program Note by Christopher Werner

*This performance is in memory of Christopher Werner (1976-2016) and David Maslanka (1943-2017) in recognition of the power of relationships built through the sharing of music.*

## **MARCH FROM SUITE FOR VARIETY ORCHESTRA | Dmitri Shostakovich**

*The Suite for Variety Orchestra* is a collection of eight movements that have been published under several different titles, most notably the erroneously titled “Jazz Suite no. 2.” According to Shostakovich, the

movements- March, Dance 1, Dance 2, Little Polka, Little Waltz, Waltz 1, Waltz 2, and Finale - can be performed in any order and any number of the selections may be performed. The title ensemble “variety orchestra” refers to a lighter orchestral ensemble that would often perform more popular styles of music. The original instrumentation consisted of a standard full orchestra, but with the addition of two alto saxophones, two tenor saxophones, accordion, and guitar.

The material for each movement is derived from previously composed works by Shostakovich. For this reason, it is difficult to determine an exact date of composition. However, the movements were first compiled as a set in 1956. Just as the work originated from many popular sources, movements from the Suite have since been frequently featured in popular films and commercial advertisements. This arrangement is from Johan de Meij’s 1994 transcription of the work, published under the title “Jazz Suite no. 2.”

## Symphonic Band

**IN THIS BROAD EARTH** | Steven Bryant

COME, said the Muse,  
Sing me a song no poet yet has chanted,  
Sing me the Universal.

In this broad Earth of ours,  
Amid the measureless grossness and the slag,  
Enclosed and safe within its central heart,  
Nestles the seed Perfection.

- from Walt Whitman’s “Song of the Universal” from *Leaves of Grass*

*In This Broad Earth* is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by the beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now).

The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole’s first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena’s apartment in Spartan Village where I wrote the opening section of my Concerto for Wind Ensemble on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed a great deal of my music, always at the very

highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar.

*In This Broad Earth* intentionally shares musical material with my *Concerto for Trombone*, which I was writing simultaneously, coincidentally for Dr. Sedatole's conducting teacher and close friend, Jerry Junkin.

- Program Note by the Composer

## **DOWN A COUNTRY LANE** | Aaron Copland / trans. Patterson

On June 29, 1962, *Life* Magazine featured Aaron Copland's composition *Down a Country Lane*. The piece was commissioned by *Life* in hopes of making quality music available to the common pianist and student. The work was featured along with an article titled "Our Bumper Crop of Beginning Piano Players". The article explains, "*Down a Country Lane* fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland is quoted in the article saying "Even third-year students will have to practice before trying it in public." Copland then explains the title: "The music is descriptive only in an imaginative, not a literal sense. I didn't think of the title until the piece was finished -- *Down a Country Lane* just happened to fit its flowing quality."

Copland is very descriptive in his directions on how the piece should be played. The piece begins with instructions to play "gently flowing in a pastoral mood"; a brief midsection is slightly dissonant and to be played "a trifle faster"; and the ending returns to the previous lyrical mood. *Down a Country Lane* was orchestrated for inclusion in a youth orchestra series and premiered on November 20, 1965, by the London Junior Orchestra. The band arrangement was completed by Merlin Patterson in 1988. Patterson specialized in Copland transcriptions. Copland himself spoke of Patterson's excellent work upon the completion of *Down a Country Lane*, saying that he produced "a careful, sensitive, and most satisfying extension of the mood and content of the original."

- Program Note by the Composer

## **DANZÓN no. 2** | Arturo Marquez/trans. Nickel

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico

City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated, and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- Program Note by the Composer

### **GOD OF OUR FATHERS** | George W. Warren / arr. Knox

President Ronald Reagan's first inauguration in 1981 included a world premiere of a new work for the Marine Band. Chief arranger MGySgt Thomas Knox was tasked to create a new setting of the well-known hymn *God of Our Fathers* for the inaugural ceremony. The ink on the new arrangement was barely dry on January 20, 1981, when the Marine Band performed the dramatic music between the oaths taken by the new Vice President and President. Knox's inventive setting of the moving hymn was so brilliantly crafted that the work soon became a staple in the Marine Band's repertoire and has been used for numerous significant national events over the past three decades, including every presidential inauguration since President Reagan, the dedication of the Vietnam Veterans Memorial in 1982, and the Congressional Prayer Vigil held in the U.S. Capitol Rotunda the day after the terrorist attacks of September 11, 2001.

- Program Note by the United State Marine Band



# Conductor Biographies



**Daniel Fischer** serves as the Visiting Associate Director of Bands and Director of Athletic Bands at the University of North Carolina at Charlotte. He is the director of the Symphonic Band, Pride of Niner Nation Marching Band, 49er Basketball Band, and teaches various music education courses. Prior to coming to Charlotte, Fischer completed coursework for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington as a student of Timothy Salzman.

While at the University of Washington he served as the Graduate Assistant Director for the Husky Athletic Bands and served as a graduate teaching assistant of the Wind Ensemble, Symphonic Band, and Campus Band.

Daniel Fischer earned his Bachelor of Arts in Music Education from Ottawa University (AZ). He began his teaching career as a band and orchestra director in the Scottsdale Unified School District (AZ) for three years. From there, he went on to earn his Master's of Music Education degree at Auburn University under the direction of Rick Good and Corey Spurlin. Prior to his doctoral studies, Daniel served as the Director of Instrumental Music at John F. Kennedy Catholic High School (Burien, WA) for three years.

In addition to teaching, Daniel Fischer has worked as a brass and visual clinician, guest conductor, and adjudicator in Arizona, Alabama, and Washington. He currently is a member of the National Association for Music Education, the North Carolina Music Educators Association, the College Band Directors National Association, the National Band Association, the College Music Society, and Pi Kappa Lambda.



**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.

# Symphonic Band Personnel

## FLUTE

**Gabriella Korotasz** | Fayetteville | Music Education  
**Sara Giraldo** | Richlands | Music Performance  
**Aileen Enriquez** | Concord | Computer Science  
**Raquel Workman** | Harrisburg | Biology  
**Christa Barsanti** | Harrisburg | Mechanical Engineering  
**Loungnapha Phoummachanh** | Conover | Sociology  
**Maxine Williams** | Cornelius | Music Education  
**Kelly McDade** | Mooresville | Business Administration  
**Pierre Martinez** | Charlotte | Psychology  
**Alvin Cui** | Cary | Economics

## OBOE

**Sara Giraldo** | Richlands | Music Performance

## CLARINET

**Sami Waller** | Raleigh | Physics  
**Jesse Carbre** | Hillsborough | Pre-Biology  
**Hayden Copenhaver** | King | Music Education  
**David Hernandez** | Kernersville | Undeclared  
**Sanath Pradhan** | Waxhaw | Mathematics  
**Rachel Register** | Hickory | Undeclared  
**Ann Wells** | Elizabeth City | Music Education

## BASS CLARINET

**Anthony Bae** | Flushing, NY | Undeclared

## ALTO SAXOPHONE

**Krista Whinnie** | Concord | Music Education  
**Max Yukawa** | Cary | Computer Science  
**Noah Kibonge** | Raleigh | Data Science  
**Jana Gileza** | Bronx, NY | Computer Science  
**Josh Lindsay** | Mcadenville | Undeclared

## TENOR SAXOPHONE

**Max Portugal** | Etowah | Business  
**Jordan Peterson** | Charlotte | Undeclared

## BARITONE SAXOPHONE

**Jason Adamsky** | Raleigh | Biology

## TRUMPET

**Connor Ridgeway** | Hendersonville | Music Education  
**Mallory Wadsack-Stewart** | Cary | Nursing  
**Joseph Sinski** | Charlotte | Undeclared  
**Giselle Pizzo** | Cary | Elementary Education  
**Collin Roland** | Charlotte | Electrical and Computer Engineering  
**Paul Martin** | Charlotte | Post-Baccalaureate Music  
**Madi Totty** | Jamestown | Music Education  
**Jason Flowe** | Charlotte | Mechanical Engineering  
**Zac Bloom** | Rock Hill, SC | Meteorology  
**Neal Lemon** | Waxhaw | Computer Science  
**Shayla Karahasan** | Monroe | Undeclared

## HORN

**Hayden Currier** | Belmont | Computer Science  
**Yuval Lebovich** | Raleigh | Computer Science  
**Morgan Howell** | Vale | Nursing  
**Chris Winter** | Fayetteville | Biological Science  
**Alyssa Prior** | Albemarle | Elementary Education

## TROMBONE

**Mac Mai** | Mint Hill | Mathematics, Computer Science  
**Hayden Elliot** | Waxhaw | Chemistry  
**Elliot Allen** | Weaverville | Communication Studies  
**Sean Robinson** | Charlotte | Computer Science

## EUPHONIUM

**Kevin Dang** | Charlotte | Music Education  
**Natalia Bello Goncalves** | Holly Springs | Communications

## TUBA

**Tim Hillmann** | Raleigh | Computer Science  
**Avery Love** | Asheville | Writing, Rhetoric & Digital Studies  
**Andrew Perna** | Cary | Business

## PERCUSSION

**Alex Litchfield** | Greeneville, TN | Computer Science  
**Brady Bitnner** | Cary | Undeclared  
**Rebecca Tirko** | Wellsville, PA | Biology  
**Joe Wholey** | Pelham, NH | Meteorology & Earth and Environmental Sciences

# Wind Ensemble Personnel

## FLUTE

**Haley Johnson** | Wilson | Music Education  
**Keven Ramirez** | Sanford | Music Education  
**Sean Stanton** | Charlotte | Music Education  
**Sophie Taylor** | Greensboro | Music Education

## OBOE

**Sara Giraldo** | Richlands | Music Performance  
**Ashley Jones** | New Bern | Music Education  
**Samantha Webber** | Waxhaw | Biology, Music Perf.

## BASSOON

**Ian Quinn** | Raleigh | Music Performance  
**David Wallace** | Charlotte

## CLARINET

**Damian Delgado** | Charlotte | Ops/Supply Chain Mgmt.  
**Tyler Horton** | Albemarle | Political Science & Pre-Criminal Justice  
**Mason LeBlanc** | Harrisburg | Biology Pre-Vet Med  
**Lily Moore** | Asheville | Music, Political Science  
**May Smith** | Stanley | Music Performance  
**Wyatt Stocks** | Concord | Music Performance  
**John Thornton** | Raleigh | Computer Science

## BASS CLARINET

**Sufian Azfar** | Harrisburg | Music, Computer Science  
**Kenan Boswell** | Mocksville | Music Education

## SAXOPHONE

**Luke Caruana** | Waxhaw | Jazz Studies  
**Adam Kallestad** | Boone | Music Education  
**Aaron Layton** | Concord | Music Education  
**Jimie Maley** | Concord | Music Education  
**Aaron Taylor** | Charlotte | Music

## HORN

**Rosy Faires** | Fort Mill, SC | Music  
**Kevin Gorman** | Concord | Music  
**Cameron Morris** | Charlotte | Music  
**Leilanie Torres Curet** | Morehead City | Environmental Engineering, Japanese

## TRUMPET

**Rilyn Fox** | Minneapolis, MN | PhD in Mechanical Engineering  
**Lauren Ims** | Cary | Psychology  
**Jacob Sims** | Mooresville | Music Performance  
**J'aimée Tatum** | Winston-Salem | Music  
**Vinny Vaccaro** | Concord | Jazz Studies  
**William Wiand** | Uniontown, PA | Music Performance

## TROMBONE

**Lee Caesar** | Jamestown | Music, Computer Science  
**Nicholas Catapano** | Indian Trail | Music Education  
**Sean Robinson** | Charlotte | Computer Science  
**Luke Sbityakov** | Cary | Computer Engineering  
**Chris Smith** | Charleston | Music Performance

## EUPHONIUM

**Kevin Dang** | Charlotte | Music Education  
**Robert Lanier** | Harrisburg | Music Performance, Math  
**Patrick Nguyen** | Cupertino, CA | Music Education

## TUBA

**Lily Cagle** | Mt. Pleasant | Music Performance  
**Myra Hanbury** | Hendersonville | Music Education

## PERCUSSION

**Jack Applegate** | Asheville | Music Composition  
**Ryan Comley** | Music Performance  
**Tim Gawert** | Huntersville | Music  
**Tripp Haynes** | Johnson City, TN | Music Performance  
**Alex Johnson** | Stanfield | Music Education  
**Ichika Sato** | Hokkaido, Japan | International Studies

## HARP

**Christine Leimer** | Charlotte

## PIANO

**Melanie Nie Hrah Eban** | Greensboro | Music Performance

## DOUBLE BASS

**Moosa Azfar** | Harrisburg | Music, Computer Science

# 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 74<sup>th</sup> 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  
Ian McCollum, tuba/euphonium  
Joseph Skillen, tuba/euphonium  
Rick Dior, percussion  
Dylan Savage, piano

# CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

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

Hali Hutchison-Houk, Costume Lab Manager

Rick Moll, Senior Lecturer, Master Electrician

Gordon W. Olson, Senior Lecturer, Lighting Designer

Benjamin G. Stickels, Senior Lecturer, Audio Engineer and Interim Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Hazel Doherty, Music Stage Manager

Wendy Van Rees, Performing Arts House Management Supervisor

Alex Gomes, Performing Arts House Manager

Sam Pomerantz, Performing Arts House Manager

## Patron Services Representatives

Will Loyd, Avery Pack, Naomi Perakis, Justin Spencer

## Robinson Hall Technicians

Caleb Basham, Lucy Burch, Mary Groff, Nick Mendlik, Christian Souza,

Renee Szeghy

## Performing Arts Audio Technician

Emily Parker

# College of Arts + Architecture

## Upcoming Events

### MAY

Percussion Ensemble

Mon May 1 | 7:30 pm  
Anne R. Belk Theater

Men's & Women's Choirs

Tue May 2 | 7:30 pm (W) & 8:30 pm (M)  
Anne R. Belk Theater