

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band

Daniel Fischer, conductor

Wind Ensemble

Hunter Kopczynski, conductor

“Home Away from Home”

Symphonic Band

Kirkpatrick Fanfare (1999/2001)

Andrew Boysen Jr. (b. 1968)

Cajun Folk Songs (1990)

Frank Ticheli (b. 1958)

1. “La Belle et le Capitaine”
2. “Belle”

A Solemn Place (2013)

Wayne Oquin (b. 1977)

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Friday, December 2, 2022 | 7:30 pm
coaa.charlotte.edu

Second Suite in F (1911/1984)

Gustav Holst (b. 1874-1934)
ed. Colin Matthews

1. March
2. Song without Words
3. Song of a Blacksmith
4. Fantasia of the Daragason

Intermission

Wind Ensemble

Homage to Perotin (1983)

Ron Nelson (1929)

Adoration (1951/2022)

Florence Price (1887-1953)
trans. Cheldon Williams

Toccata Marziale (1924)

Ralph Vaughan Williams (1872-1958)

Daniel Fischer, conductor

This Night (2020)

David Biedenbender (b. 1984)

Home Away from Home (2019)

Catherine Likhuta (b. 1981)

Children's March (1919)

Percy Grainger (1882-1961)
rev. Mark Rogers

Symphonic Band

KIRKPATRICK FANFARE | Andrew Boysen Jr,

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The “fanfare” features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

- Program Note by the Composer

CAJUN FOLK SONGS | Frank Ticheli

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

La Belle et le Capitaine and *Belle* can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). *La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

- Program Note by the Composer

A SOLEMN PLACE | Wayne Oquin

For as long as I can remember I've been involved in choral music. As a young student, I spent countless hours singing, rehearsing, accompanying, and conducting choirs. The lasting impact this had on my music cannot be overstated; so much of the way I compose is from the vantage point of the singer. Equally important to my musical upbringing, particularly in high school and in my early college years, is the time I spent immersed with wind ensembles. Some of my earliest compositions were written for my high school band.

The result is that I internalized a significant portion of the choral and band literature from a young age. In many ways, *A Solemn Place* is the converging of these two worlds at their greatest common denominator: breath.

In January 2013, I completed *O Magnum Mysterium*, an unaccompanied choral work, commissioned by my friend and long-time supporter Robert Gehrenbeck for his Whitewater Chamber Singers at the University of Wisconsin. At the suggestion of John Lynch, to whom I owe much, I transcribed this choral piece for wind ensemble. *A Solemn Place* received its world premiere on October 31, 2013, by the Sydney Conservatorium Wind Symphony under John's direction.

As with much of my music, a seamless quality permeates the work. Though the harmony alternates between passages of tonal stability and those of transition, there is no pause, no complete cadence, for the four minutes of the piece. While the music begins mysteriously and ends triumphant, it is the exploration between these two destinations that I find compelling. To experience this piece is to be continuously in the moment, not completely aware of what lies ahead or where the piece may lead, until the final chord.

Though *A Solemn Place* and the initial choral work on which it is based do not share the same title, the contemplative, spiritual nature is preserved in the wind band adaptation. Both versions are dedicated to a great teacher and friend, Mary Anthony Cox.

- Program Note by the Composer

SECOND SUITE IN F | Gustav Holst

Second Suite in E-Flat, composed in 1911, consists of four movements, all based on specific English folk songs and folk dance tunes. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song "Swansea Town" is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block

harmonies- a typically English sound. “Claudy Banks” is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement.

The second movement is a setting for the English folk song “I’ll Love My Love.” It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage.

The Hampshire folk song, “The Song of the Blacksmith,” is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer’s rhythm on the blacksmith’s anvil.

Finally, the English country-dance and folk song, “The Dargason,” dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune “Greensleeves” is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

Wind Ensemble

HOMAGE TO PEROTIN from *Medieval Suite* | Ron Nelson

“Homage to Perotin” is the second movement of the three movement *Medieval Suite*. *Medieval Suite* was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155-1200), and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, the music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

“Homage to Perotin” springs from his *Viderunt*, with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

“Homage to Perotin” was first performed March 18, 1983, at the National Conference of the College Band Directors National Association by the Western Michigan University Symphonic Band, Richard J. Suddendorf, conductor.

- Program Note by the Composer

ADORATION | Florence Price/trans. Cheldon Williams

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933.

Originally conceived as a work for solo organ, *Adoration* was one of the last works Price wrote, but harkens back to Price's early work as an organist accompanying silent films. As critic and author Alex Ross writes, despite an impressive output of over 300 works, "[Price] is mentioned more often than she is heard," a fact which is only now beginning to be remedied.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

- Program Note by the Transcriber

TOCCATA MARZIALE | Ralph Vaughan Williams

Toccata Marziale, written in 1924, was Vaughan William's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian *toccare*, meaning "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. *Toccata Marziale* is a contrapunctal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece, and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

- Program Note by Frederick Fennell

THIS NIGHT | David Biedenbender

The original version of *This Night* is a Christmas hymn that was written for Minneapolis-based choir VocalEssence. This arrangement for band

was created for Alex Kaminsky and the VanderCook College of Music Symphonic Band. The text for the choral version is a setting of the text *Dies ist die Nacht, da mir erschienen*, ("This Night a Wondrous Revelation"), which was written in 1683 by Caspar Friedrich Nachtenhöfer. I used an English translation of the original German poem by Anna B. Hoppe from 1922, which also serves as the text for the Christmas hymn of the same name, commonly set to the tune *O Dass Ich Tausen Zungen*, written by Johann B. König in 1738. I chose this text because of the beautifully vivid imagery and metaphors for light in the poetry, and because I really enjoy the simple, common rhyme and phrase structure that encouraged me to write simple, clear music.

- Program Note by the Composer

HOME AWAY FROM HOME | Catherine Likhuta

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission came just before my family and I went on sabbatical to Ithaca, N.Y. (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words- it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

- Program Note by the Composer

CHILDREN'S MARCH: OVER THE HILLS AND FAR AWAY |

Percy Grainger/rev. Rogers

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

- Program Note by Barry Peter Ould

Conductor Biographies



Dan Fischer serves as the Visiting Associate Director of Bands and Director of Athletic Bands at Charlotte. 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.

Dan 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, Dan served as the Director of Instrumental Music at John F. Kennedy Catholic High School (Burien, WA) for three years.

In addition to teaching, Dan 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

Joseph Shaw | Fayetteville | Pre-Nursing
Christa Barsanti | Harrisburg | Mechanical Engineering
Raquel Workman | Harrisburg | Biology
Gabriella Korotasz | Fayetteville | Music Education
Loungnapha Phoummachanh | Conover | Sociology
Maxine Williams | Cornelius | Music Education
Sarah Long | Greensboro | Communications, Political Science
Courtney Galloway | Indian Trail | Elementary Education
Daysha Evans | Durham | Communication Studies
Kelly McDade | Mooresville | Business Administration

OBOE

Samantha Webber | Waxhaw | Biology, Music Performance

BASSOON

Evan Fitzgerald | Charlotte | Mathematics

CLARINET

Lily Moore | Asheville | Music, Political Science
Jesse Carbre | Hillsborough | Pre-Biology
David Hernandez | Kernersville | Undeclared
Hayden Copenhaver | King | Music Education
Jack Howard | Charlotte | Music, Mathematics
Ann Wells | Elizabeth City | Music Education

BASS CLARINET

Anthony Bae | Flushing, NY | Undeclared

ALTO SAXOPHONE

Max Yukawa | Cary | Computer Science
Luke Caruana | Waxhaw | Jazz Studies
Krista Whinnie | Concord | Music Education
Jana Gileza | Bronx, NY | Computer Science
Abbie Tokuda | Business
Isaiah Johnson | Charlotte | Electrical Engineering

TENOR SAXOPHONE

Max Portugal | Etowah | Business
Jarrett Reeder | Charlotte | Undeclared

BARITONE SAXOPHONE

Jason Adamsky | Raleigh | Biology

TRUMPET

Rilyn Fox | Sioux Falls, SD | Engineering-PHD
Luke Matthews | Lillington | Electrical Engineering
Giselle Pizzo | Cary | Elementary Education
Zac Bloom | Rock Hill, SC | Meteorology
Jason Flowe | Charlotte | Mechanical Engineering
Madi Totty | Jamestown | Music Education
Neal Lemon | Waxhaw | Computer Science

HORN

Solomon Yarborough | Lincoln | Construction Management

TROMBONE

Mac Mai | Mint Hill | Mathematics, Computer Science

Andrew Lawrence | Mocksville | Communications

Hayden Elliot | Waxhaw | Chemistry

Elliot Allen | Weaverville | Communication Studies

Jalyn McCain | Charlotte | Computer Science

EUPHONIUM

Patrick Nguyen | Cupertino, CA | Music Education

Natalia Bello Goncalves | Holly Springs | Communications

Brianna Nichols | Charlotte | Marketing

Andrew Moyer | Walnut Cove | Pre-Nursing

TUBA

Tim Hillmann | Raleigh | Computer Science

Avery Love | Asheville | Writing, Rhetoric & Digital Studies

Ethan Chapin | Durham | Accounting

PERCUSSION

Tyler Dunphy | Landis | Computer Science

Dominik Faunce | Landis | Masters of Public Administration

Alex Litchfield | Greeneville, TN | Computer Science

Matt Magistro | Charlotte | Marketing

Lee Maynard | Indian Land, SC

Wind Ensemble Personnel

FLUTE

Haven Gallegos | Concord | Music Education

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

BASSOON

Ian Quinn | Raleigh | Music Performance

David Wallace | Charlotte

CLARINET

Damian Delgado | Charlotte | Ops/Supply Chain Mgmt.

Eric Kennedy | Kannapolis | Music Composition

Sadie McNair | Asheville | Music Education

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

Gavin Foley | Raleigh | Music Performance
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 | Music, Japanese

TRUMPET

Eric Levine | Charlotte | Music Education
Connor Ridgeway | Hendersonville | Music Education
Jacob Sims | Mooresville | Music Performance
J'Aimee Tatum | Winston-Salem | Music, Art
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
Reece Ditto | Mooresville | Communications, Psychology
Robert Lanier | Harrisburg | Music Performance, Math

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
Dylan Hatley | Albemarle | Music Education
Tripp Haynes | Johnson City, TN | Music Performance
Alex Johnson | Stanfield | Music Education

PIANO

Melanie Nie Hrah Eban | Greensboro | Music Performance

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 exhibition at numerous marching competitions throughout the region and has performed half-time shows for the Carolina Panthers and Charlotte Hornets. In June 2018 the traveled to Normandy, France to represent the United States at official ceremonies of the 74th D-Day Commemoration.

UNC Charlotte Instrumental 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

Patron Services Representatives

Will Loyd, Avery Pack, Naomi Perakis, Justin Spencer

Robinson Hall Technicians

Caleb Basham, Lucy Burch, Mary Groff, Nick Mendlik, Chloe Shade,
Christian Souza, Renee Szeghy

Performing Arts Audio Technician

Emily Parker

College of Arts + Architecture

Upcoming Events

DECEMBER

University Chorale
Mon Dec 5 | 7:30 pm
Anne R. Belk Theater

Men's & Women's Choirs
Wed Dec 7 | 7:30 pm (W) & 8:30 pm (M)
Anne R. Belk Theater

Sensation Approaching Naming: Walter Jule
Galleries Reception
Thu Dec 8 | 6 pm - 8:30 pm
The Dubois Center, Center City Building

JANUARY

Jeremy Marks, trombone
Faculty & Friends Concert Series
Tue Jan 17 | 7:30 pm
Rowe Recital Hall

Faculty Dance Concert
Fri Jan 27 & Sat Jan 28 | 7:30 pm
Anne R. Belk Theater

FEBRUARY

Spotlight Concert
Fri Feb 3 | 7:30 pm
Anne R. Belk Theater

Jessica Lindsey, clarinet
Faculty & Friends Concert Series
Tue Feb 7 | 7:30 pm
Rowe Recital Hall

Charlotte Strings Collective
Faculty & Friends Concert Series
Tue Feb 21 | 7:30 pm
Rowe Recital Hall

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

Friday, March 24, 2023 | 7:30pm
Anne R. Belk Theater