

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band
Daniel Fischer, conductor

Wind Ensemble
Brett Penschorn, conductor

Symphonic Band

Commando March (1943)

Samuel Barber (1910-1981)
ed. R. Anderson Collingsworth

American Hymnsong Suite (2007)

Dwayne S. Milburn (b. 1963)

Prelude on "Wondrous Love"

Ballad on "Balm in Gilead"

Scherzo on "Nettleton" (*Come Thou Fount of Every Blessing*)

March on "Wilson" (*When We All Get to Heaven*)

Give us This Day (2007)

David Maslanka (1943-2017)

Short Symphony for Wind Ensemble

Melodious Thunk (2012)

David Biedenbender (b. 1984)

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Friday, April 29, 2022 | 7:30 pm
coaa.charlotte.edu

Wind Ensemble

Downey Overture (2011/2015)

Oscar Navarro (b. 1981)

Symphony for Band, op. 69 (1956)

Vincent Persichetti (1915-1987)

Adagio - Allegro
Adagio sostenuto
Allegretto
Vivace

The Engulfed Cathedral (1910)

Claude Debussy (1862-1918)
trans. Merlin Patterson

Suite from MASS (1971/2009)

Leonard Bernstein (1918-1990)
arr. Michael Sweeney

Alleluia, Sanctus, Agnus Dei
A Simple Song
Offertory, Almighty Father

Composer Biographies and Notes

Samuel Barber (1910-1981) was an American composer of orchestral, opera, choral, and piano music. His family were avid musicians and encouraged him to pursue his own music studies at Curtis Conservatory Institute. At the Curtis Institute, Barber was a triple prodigy of composition, voice, and piano. Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Valdimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber.

Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzer Prizes, and election into the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films.

Commando March (1943/2009) was not only Barber's first work for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In spite of its large instrumentation, Barber often referred to the work in letters as his "little march." Barber at one time described the music as representing "a new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came."

The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers conductor, on May 23, 1943 in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well-received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

Dwayne S. Milburn (b. 1983) is an African-American composer, conductor and military officer. He graduated from the University of California at Los Angeles with a Bachelor of Fine Arts in music and received a Master's of Music in orchestral conducting from the Cleveland Institute of Music. He

later received his Ph.D. in music from UCLA in 2009. Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia.

Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Maj. Milburn is an active composer, conductor, and adjudicator. He has been commissioned to compose repertoire for choral ensembles and wind bands across the United States. His choral and wind band works are published by the Alfred, Kjos and Ludwig Masters Music companies.

Dwayne S. Milburn offers the following, in regards to his composition entitled *American Hymnsong Suite* (2007):

This suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

David Maslanka (1943 - 2017) was a remarkable American composer. He attended the Oberlin College Conservatory where he studied composition

with Joseph Wood, and spent a year at the *Mozarteum* in Salzburg, Austria. He also completed his graduate work in composition at Michigan State University with H. Owen Reed.

Over the past four decades, David Maslanka has become one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble works. Of his nine symphonies, seven are written for wind ensemble, and an additional forty-one works include among them the profound "short symphony" *Give Us This Day*, and the amusing *Rollo Takes a Walk*. Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to move to Missoula, Montana, where he lived and worked until his death. Year after year, Maslanka's music is programmed by professional, collegiate, and secondary school wind ensembles around the world.

Give Us This Day (2007) was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, CA. David Maslanka provides the following:

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. *Give Us This Day*- give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements.

The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody “Vater Unser in Himmelreich” (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

David Biedenbender (b. 1984) is an American composer and teacher who was born in Waukesha, WI. Biedenbender’s first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor, and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.

David Biedenbender’s music has been described as “simply beautiful”, “striking” and “brilliantly crafted” and is noted for its “rhythmic intensity” and “stirring harmonies.” He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music.

In addition to composing, Biedenbender is a dedicated teacher. He is Assistant Professor of Music Theory and Composition at Boise State University, and he was previously on the composition and theory faculty at Eastern Michigan University, Oakland University, Madonna University, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

As the title suggests, *Melodious Thunk* (2012) was inspired by the famous jazz pianist Thelonious Monk. There are no direct quotes from the music of Monk, although a short fragment from Dizzy Gillespie’s tune *Salt Peanuts* is used. The composer, David Biedenbender, writes:

I really liked the idea of playing around with Monk's name, first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious: well, that's fairly obvious; and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line... I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Oscar Navarro (b. 1981) was born in the town of Novelda (Alicante), Spain where he began his musical studies. He later studied composition and conducting at the Allegro International Music Academy of Valencia, with his mentor and friend Ferrer Ferrán. Shortly after, he was selected by the University of Southern California Thornton School of Music in Los Angeles to study Scoring for Motion Picture and TV. Navarro had the opportunity to collaborate with Christopher Young through working as an orchestrator, creating concert suites to his film music. He has recorded in some of the most notable studios of Los Angeles, including Capitol Records, Paramount Pictures and Warner Bros. Today Navarro holds many national and international composition awards and his music is performed in major performance venues across the world by some of the leading orchestral and wind ensembles.

Downey Overture (2011/2015) was originally composed for orchestra, premiered in 2011 by the Downey Symphony Orchestra under Sharon Lavery, and has since been widely performed, particularly in its wind band transcription by the composer. Navarro offers the following:

Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

Vincent Persichetti (1915-1987) began studying music at a very young age, focusing primarily on piano, organ, double bass, tuba, theory, and composition. At the age of five, Persichetti was granted admission into the Combs College of Music in Philadelphia where he studied piano with William Stranger and Alberto Jonas. Although prevented from enrolling in the college theory courses because of his age, Persichetti was invited by Russell King Miller to audit his late afternoon college theory courses at the age of nine as well as study composition privately with him. It was here that Persichetti developed a unique compositional voice, guiding him through his so-called “contraband pieces” - works that did not follow academic rules, as long as they demonstrated understanding of traditional techniques. By age 20, he was head of the music department at Combs College, conducting student of Fritz Reiner at the Curtis Institute, and a student of piano and composition at the Philadelphia Conservatory. After becoming the head of theory and composition at the Philadelphia Conservatory, a position he held for twenty-one years, he was named chair of the composition department of the Juilliard School in 1963.

Persichetti’s style was marked by use of two elements he referred to as gracious or gritty, the former characterized by lyricism and melodic elements while the latter indicates the use of sharp dissonance and intense rhythmic motives. Persichetti frequently utilizes polytonality and pandiatonicism in his compositions. His full body of repertoire totals more than 175 published works for almost every musical medium, and his works for wind band are regarded as cornerstones of the repertoire.

Symphony for Band (No. 6), op. 69 (1956) was composed during the time that American wind band directors were seeking more distinguished and serious repertoire for their ensembles to prove they were of equal caliber to that of an orchestra. Persichetti considered using the title *Symphony for Winds* but decided to instead use the word “Band” because he felt it no longer held the connotation of an ensemble of poor quality, stating “Band music is virtually the only kind of music in America today (outside the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.”

This piece is Persichetti’s most performed symphony and is known particularly for its distinct interplay between woodwind and brass choirs, and for the unique percussion writing which utilizes both pitched and unpitched percussion to develop melodic and rhythmic ideas to the same degree

that the rest of the ensemble contributes. In particular, Persichetti relies heavily on the clarinet section in this work, treating them as an individual choir and subdivides them into smaller combinations to further experiment with their timbre possibilities. His harmonies are often created by pairing consonant and dissonant triads together, creating a realm of bitonality that he explores deeply. The opening movement follows the standard format of sonata form, yet ignores the traditional key relationships that normally guide its themes and development. The second movement is based on "Round Me Falls the Night," from Persichetti's previously composed *Hymns and Responses for the Church Year*, op. 68 (1955). This hymn serves as the basis for the entire symphony, providing melodic, harmonic, and rhythmic motives used throughout the work. The third movement is in trio form and the finale is in rondo form. The last sound in the symphony is created with stacked intervals, spanning nearly six octaves, that contain all twelve chromatic pitch-classes sounding together.

Claude Debussy (1862-1918) was among the most influential French composers of the late 19th and early 20th centuries. His mature compositions, distinctive and appealing, combined modernism and sensuality so successfully that their sheer beauty often obscures their technical innovation. Debussy is considered the founder and leading exponent of musical Impressionism (although he resisted the label), and his adoption of non-traditional scales and tonal structures was paradigmatic for many composers who followed. His orchestral works, of which *Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun, 1894) and *La mer* (The Sea, 1905) are most familiar, established him as a master of instrumental color and texture. It is this attention to tone color- his layering of sound upon sound so that they blend to form a greater, evocative whole- that linked Debussy in the public mind to the Impressionist painters.

Debussy's works for solo piano, particularly his collections of *Préludes* and *Etudes*, which have remained staples of the repertoire since their composition, bring into relief his assimilation of elements from both Eastern cultures and antiquity- especially pentatonicism (use of five-note scales), modality (the use of scales from ancient Greece and the medieval church), parallelism (the parallel movement of chords and lines), and the whole-tone scale (formed by dividing the octave into six equal intervals).

Between the years 1909 and 1910, French composer Claude Debussy wrote a series of 12 preludes for solo piano. The tenth prelude in the collection, titled

“La Cathédrale engloutie” (*The Engulfed Cathedral*), is based on an old legend from Brittany about the legendary city of Ys (pronounced “yees”). The citizens built a magnificent cathedral to honor their new Christian God, but continued to worship their pagan deities. God punished them by submerging their cathedral, along with the entire city, into the sea. Once every century, on the anniversary of the destruction of the city, the cathedral would reappear for a day, only to disappear again in the mist. A quintessential example of French Impressionism, the piece portrays the rise of a cathedral from the water and subsequent returns to the depths- complete with bells chiming, priests changing, and organ playing. Written in the short span of two months, the preludes reveal the evolving “impressionistic” style of the composer during the mid-point of his composing career. Although the preludes have descriptive, programmatic titles, it should be noted that Debussy placed the titles at the end of each piece, perhaps to suggest that the music is intended to be considered independent of its “program.”

Leonard Bernstein (1918-1990) is celebrated as one of the most influential musicians of the 20th century, ushering in an era of major cultural and technological transition. He led the way in advocating an open attitude about what constituted “good” music, actively bridging the gap between classical music, Broadway musicals, jazz, and rock, and he seized new media for its potential to reach diverse communities of listeners, young and old. Longtime conductor of the New York Philharmonic, renowned composer of works for the concert hall and Broadway stage, glamorous television personality, virtuosic pianist, and committed educator, Bernstein was a multi-tasker long before the term was coined. Bernstein- or “Lenny,” as he was often affectionately called- was an extravagantly gifted musician. He maintained a life-long focus on advocating for social justice, notably civil rights at home and peace around the world. Bernstein’s restless creative vision defies traditional categories, with a limber affinity to combining styles and genres in unexpected ways. He wrote music that was often thoroughly accessible on the surface yet presented rewarding challenges for performers. In the process, he shaped works that appealed to musicians of all calibers.

Bernstein’s **MASS** (1971) was commissioned by Jacqueline Kennedy Onassis for the 1971 inauguration of the Kennedy Center for the Performing Arts in Washington, D.C. The son of Russian-Jewish parents, a social liberal, and lifelong activist, Bernstein made a surprising choice: the Roman Catholic Mass. But instead of a straightforward, purely musical setting of

the Latin liturgy, he created a broadly eclectic theatrical event by placing the 400-year-old religious rite into a tense, dramatic dialog with music and lyrics of the 20th century vernacular, using this dialectic to explore the crisis in faith and cultural breakdown of the post-Kennedy era. These turbulent times produced a restless youth culture that hungered for a trustworthy government and for spiritual authority that reflected their values. *MASS* gave them a voice. Though *MASS* challenges divine authority, exposing its contradictions and questioning religion's relevance to contemporary life, it ultimately serves as a reaffirmation and hope for universal peace.

In the summer of 1971, as *MASS* approached its premiere, the FBI warned the White House that the piece's Latin text might contain coded anti-war messages and that Bernstein was mounting a plot "to embarrass the United States government." President Nixon was strongly advised not to attend and was conspicuously absent at the premiere. Over the years, the ideas and dissent embodied in *MASS*, which were so threatening to the political and religious establishments in the volatile early-1970s, have become a more accepted part of spiritual and political discourse.

Conductor Biographies



Dan Fischer is currently the Visiting Associate Director of Bands and Director of Athletic Bands at Charlotte and conductor of the Symphonic Band. 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.



Brett Penshorn is currently the Visiting Director of Bands at Charlotte and conductor of the Wind Ensemble. Prior to coming to Charlotte, Penshorn completed coursework for the Doctor of Musical Arts degree in Wind Conducting at the University of North Texas as a student of Eugene Migliaro Corporon. While at North Texas he served as the graduate staff coordinator, conductor of both the University and Concert Bands, taught

undergraduate conducting, and oversaw the Wind Studies music library and staff. Additionally, Penshorn served as Assistant Conductor as well as Personnel and Artistic Manager for the Lone Star Wind Orchestra in Dallas, Texas. He is an active conductor and clinician and most recently served as Coordinator of Research Associates for Volume 12 of the *Teaching Music Through Performance in Band* series, published through GIA Publications.

Penshorn received his Bachelor of Music in Music Education from the University of North Texas. He began his teaching career in Texas with the Schertz/Cibolo/Universal City Independent School District as Band Director at Barbara C. Jordan Intermediate School and Assistant Director at Byron P. Steele II High School. He went on to earn a Master of Music degree in Band/Wind Ensemble Conducting from The Pennsylvania State University under Dennis Glocke. Prior to his doctoral studies, he served as Assistant Band Director in the Luling Independent School District.

Symphonic Band Personnel

Flute

Haley Johnson*
Loungnapha Phoummachananh
Gabiella Korotasz
Keven Ramirez Guevara
Christa Barsanti
Caitlin Griffin
Sarah Long
Kelly McDade
Maxine Williams

Bassoon

Robert Lanier

Clarinet

Lily Moore*
Sami Waller
Makale Armstrong
Hanna Marquina-Orbegoso
Jack Howard
Ann Wells

Bass Clarinet

Kevin Garcia

Alto Saxophone

Orion Greer*
Daniel Floyd
Santiago Dubon Sanchez

Tenor Saxophone

Megan Schulte-Hinnerichs
Jonathan Stitler

Baritone Saxophone

Max Portugal

**section leader*

Trumpet

Vincent Vaccaro*
Nelvin Rodriguez-Paz
Luke Matthews
Zac Bloom
Gigi Pizzo
Neal Lemon
Madi Totty
Jason Flowe
Avery Brewer

F Horn

Yuval Lebovich*
Morgan Howell

Trombone

Hayden Elliott*
Andrew Lawrence
Elliot Allen

Euphonium

Patrick Nguyen*
Sean Robinson
Natalia Bello Goncalves

Tuba

Kaleem Sharpe*
John Hall

Percussion

Jackson Campagna
Dominik Faunce
Joshua Feldman
Caleb Hargrove
Matt Magistro
Justin Tharp*
Trey Snyder*
Joe Wholey

Wind Ensemble Personnel

Flute

Haven Gallegos
Grace Owens
Megan Rozier
Sean Stanton
Haley Johnson

Oboe

Sara Giraldo
Ashley Jones

Clarinet

Jenna Constantino
Damian Delgado
Gavin Fulker
Eric Kennedy
Sadie McNair
May Smith
Wyatt Stocks

Bass Clarinet

Sufian Azfar
Kenan Boswell

Alto Saxophone

Adam Kallestad
Jimie Maley
Aaron Taylor

Tenor Saxophone

Gavin Foley

Baritone Saxophone

Aaron Layton

F Horn

Rosy Faires
Kevin Gorman
Cameron Morris
Leilanie Torres Curet

Trumpet

Andrew Beiter
Eric Levine
Connor Ridgeway
Jacob Sims
J'aimee Tatum
Kira Wagner

Trombone

Nicholas Catapano
Max Gill
Noah Hornburg
Chris Smith

Euphonium

Kevin Dang
Reece Ditto
Robert Lanier

Tuba

Lily Cagle
Kayla Lawhorn

Percussion

Ryan Comley
Dylan Hatley
Alex Johnson
Jonathan Phipps
John Pickett
Trey Snyder

Piano

Jordyn Cooper

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
Jessica Lindsey, clarinet
Will Campbell, saxophone
Ben Still, saxophone
Eric Millard, trumpet
Byron Johns, horn
Jeremy Marks, trombone
Ian McCollum, euphonium/tuba
Joseph Skillen, tuba
Rick Dior, percussion
Dylan Savage, piano

College of Arts + Architecture

Upcoming Events

MAY

Percussion Ensemble Sun May 1 | 2 pm
Anne R. Belk Theater

University Chorale Mon May 2 | 7:30 pm
Anne R. Belk Theater

Women's & Men's Choirs Tue May 3 | 7:30 pm (W) & 8:30 pm (M)
Anne R. Belk Theater

CoA+A Performing Arts Services

Dean Adams, Associate Dean for Performing Arts Services

Elizabeth A. Yoder, Production Manager

Beverly Lueke, Interim Performing Arts Operations Manager

Liz Paradis, Audience Services Manager

Beth Rucker, Business Services Coordinator

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 Asst. Production Manager

Rachel Swenson Watkins, Senior Lecturer, Stage Management

Hazel Doherty, Music Stage Manager

Wendy Van Rees, Performing Arts House Manager

Alex Gomes, Performing Arts House Manager

Robinson Hall Technicians

Emmett Cleaver, Mary Groff, Leenah Newby, Chloe Shade, Renee Szeghy

Performing Arts Audio Technician

Emily Parker