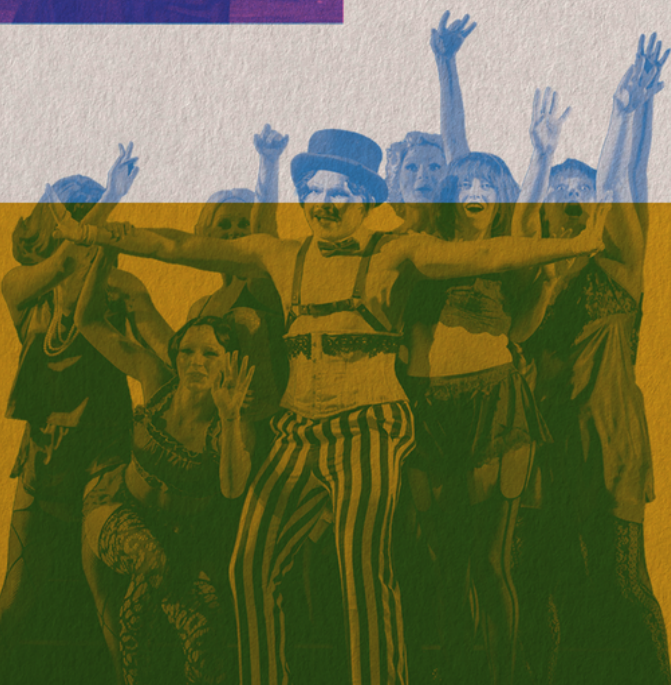




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The Department of Music presents

Symphonic Band

Brian Taylor, conductor

Kerry Taylor, guest conductor

and

Wind Ensemble

Hunter Kopczynski, conductor

Kerry Taylor, guest conductor

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Wednesday, September 30, 2026 | 7:30 pm
coaa.charlotte.edu

Symphonic Band

Esprit de Corps

Robert Jager (b. 1939)

Riften Wed

Julie Giroux (b. 1961)

Kerry Taylor, guest conductor

Puszta

Jan Van der Roost (b. 1956)

- I. Andante Moderato
- II. Tranquillo
- III. Allegro molto
- IV. Marcato

10-minute intermission

Wind Ensemble

Early Light

Carolyn Bremer (1957-2018)

Kerry Taylor, guest conductor

Variations on “Mein Junges Leben Hat Ein End”

Jan Pieterszoon Sweelinck (1562-1621)

tr. Ramon Ricker

Theme

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

Carmina Burana Suite

Carl Orff (1895-1982)

tr. John Krance

- I. O Fortuna Imperatrix Mundi (O Fortune, Empress of the World)
- II. Fortune plango vulnera (I lament Fortune's blows)
- III. Ecce gratum (Behold the spring)
- IV. Tanz – Uf dem anger (Dance – On the lawn)
- V. Floret Silva (The noble forest)
- VI. Were diu werlt alle min (Were the world all mine)
- VII. Amor volat undique (The God of Love flies everywhere)
- VIII. Ego sum abbas (I am the Abbot)
- IX. In taberna quando sumas (When we are in the tavern)
- X. In trutina (I am suspended between love and chastity)
- XI. Dulcissime (Sweetest boy)
- XII. Ave formosissima (Hail to thee, most beautiful)
- XIII. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

Program Notes

Symphonic Band

ESPRIT DE CORPS | Robert Jager

Esprit de Corps is the second Robert Jager work commissioned by the United States Marine Band. (The first being *Tableau*.)

Based on “The Marines’ Hymn,” *Esprit de Corps* is a kind of fantasy-march, as well as a tribute to the United States Marine Band. It is also the composer’s salute to the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). While *Esprit de Corps* is a tribute to the Marine Band, it is also a display piece for any fine group of band musicians.

The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor, Colonel John R. Bourgeois.

A comment on the initial tempo marking, “Tempo di Bourgeois,” is in order here. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be “bright” he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be very bright the marking just had to be “Tempo di Bourgeois!”

– Program note by the publisher

RIFTEN WED | Julie Giroux

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standards is geographically massive and more closely related to an mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

“Riften Wed” is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly “Riften Wed.”

– Program note by the composer

PUSZTA | Jan Van der Roost

Jan Van der Roost has been a highly regarded music educator, conductor, and composer for many years in the world of wind band. His roots in Belgian brass bands and studies at the Royal Conservatories of Ghent and Antwerp led him to become a sought-after composer by groups from around the world. In Puszta, Van der Roost celebrates the Romani (often referred to as Gypsy) culture of Eastern Europe. While there is a sizable Romani population in many European countries, by far the largest is in the plains of Northeast Hungary.

This culture is largely nomadic and pastoral, centered on a small, tight-knit community. Their music is both influenced by and has influenced many styles of music around the world, from Jewish Klezmer music to Spanish Flamenco, and even American Jazz. Puszta is a collection of original melodies inspired by the flamboyant solos, plaintive melodies, and dance rhythms of Romani musicians.

Wind Ensemble

EARLY LIGHT | Carolyn Bremer

Carolyn Bremer forged a path as a composer after extensive training as a double bass player. She studied at the Eastman School of Music in Rochester, New York, the California Institute of Arts in Santa Clarita, and the University of California, Santa Barbara, and later in her career served as associate director of the Bob Cole Conservatory of Music at California State University, Long Beach. She composed *Early Light* for the Oklahoma City Philharmonic, which premièred the work in 1995. Its

musical material is derived primarily from “The Star-Spangled Banner.” In this bright and uplifting piece, Bremer—a passionate baseball fan since childhood—frames her excitement at hearing the national anthem before ball games. The percussive slap heard near the end echoes the crack of the bat on a long home run.

VARIATIONS ON “MEIN JUNGES LEBEN HAT EIN END” |

Jan Pieterszoon Sweelinck/Ricker

The theme and variation form undoubtedly arose from the technique of improvisation, and one of the most accomplished early practitioners of keyboard improvisation was Jan Pieterszoon Sweelinck. Born in the Netherlands in 1562, Sweelinck hailed from a family of organists, including his father, grandfather, and uncle. But none of his elders achieved the fame of Sweelinck (who chose to use his mother’s maiden name), equally renowned for his playing, teaching, and composing. He served as organist at Amsterdam’s Oude Kerk (“old church”), for an astounding forty-four years. Although his only assigned responsibility was to perform as the church’s organist, the “Regulative Principle” observed in Calvinist church practice at the time forbade the use of organ during the service itself. Instead, organists were encouraged to perform variations on church hymns before and after the service to familiarize the congregations with this music. Sweelinck applied these variation skills to a wide range of melodies in his compositions, but none more successfully than in his variations on the secular tune “Mein junges Leben hat ein End” (“My Young Life Is at an End”), his best-known composition. The haunting and melancholy melody is German in origin, and was most likely brought to Sweelinck’s attention by a student from that country.

CARMINA BURANA | Carl Orff/Krance

In the 1920s, while Kodály was beginning his crusade for music education reform in Hungary, German composer Carl Orff was following suit in Munich. His method was a child-centered way of learning in which all concepts are cultured by doing. The approach is open-ended, relying on improvisation and children’s imaginations to create musical ideas. Orff envisioned a musical environment in the classroom that was similar to the way children

play—a place where children would explore melody and rhythm through singing, playing percussion instruments, speech, and movement.

Central to the Orff method is teaching children in a comfortable environment with the heavy use of improvisation on drums, rattles, pitched percussion instruments, and recorders, without the pressure of performance. This group-play instrumental emphasis is the most striking difference when compared to Kodály's approach. Over decades of development there are now Orff Schulwerk (school work) associations in twenty-nine countries. In the United States many elementary music classrooms are filled with hand drums and recorders, as well as small glockenspiels and wooden xylophones pitched in different octaves with removable bars to guide exploration, improvisation, and composition. Many elementary teachers are trained and certified in the Orff Schulwerk method, and through this instruction many children around the world have their first interactions with music.

Like many master teachers, Orff continued pursuing his musical craft while devoting his life to the development and spread of his method. In 1934, he came across a collection of poems compiled at the Benedictine monastery in Benediktbeuern, near Munich. This collection, *Carmina Burana* (Songs of Beuern), includes 254 poems and dramatic texts from the eleventh, twelfth, and thirteenth centuries, most of which are written in Latin. In 1935 and 1936 Orff set twenty-four of the poems in his twenty-five movement scenic cantata of the same name. Subtitled "Profane songs for singers and vocal chorus with instruments and magic pictures," this masterwork is part of *Trionfi*, Orff's musical triptych that also includes *Catulli Carmina* and *Trionfo di Afrodite*.

Orff's *Carmina Burana* is scored for a massive orchestra, an array of percussion equipment, two pianos, celesta, two SATB mixed choirs (one large, one small), a boy's choir, and soprano, tenor, and baritone soloists. The texts cover a wide and varied range of subject matter from the sacred to the secular, the capricious nature of fortune, the brevity of life, the beauty of springtime, and the earthly pleasures and temptations of eating, drinking, gluttony, and lust. Likewise, the music runs the gamut of these emotions, resplendent with color and imagination, and unique in substance and impact.

The première on June 8, 1937, staged by the Frankfurt Opera was wildly successful. Shortly after this inaugural performance, Orff penned a letter to his publisher stating: “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin.”

This transcription by John Krance was conceived entirely as an instrumental work, with the arranger fully incorporating the vocal parts. Krance selected thirteen movements (a curious number when dealing with the subject of the fickleness of fortune) and ordered them to programmatic satisfaction. His transcription, now a staple in wind literature, grew out of detailed correspondence with the equally enthusiastic Orff who wrote to Krance: “I would like to emphasize my very great pleasure with your superb arrangement.”

– Program note from the US Marine Band

About the Conductors



Brian Taylor joined the faculty of UNC Charlotte as Director of Athletic Bands in 2023 and directs the Pride of Niner Nation Marching Band, the 49er Basketball Band, and the Symphonic Band in addition to teaching courses in music education. He maintains an active clinic and judging schedule around North Carolina, and has presented on motivational rehearsal strategies, chamber music, and leadership development at TMEA, NCMEA, and KMEA.

Dr. Taylor earned his DMA and MM in Wind Conducting at Michigan State University under the supervision of Dr. Kevin Sedatole. Before beginning his graduate studies, he 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 the College Band Directors National Association, NAFME, and NCMEA.



Hunter Kopczynski serves as Director of Bands and Assistant Professor of Music at UNC Charlotte, where he conducts the UNC Charlotte Wind Ensemble, teaches courses in conducting and music education, and conducts and administers the Charlotte Youth Wind Ensembles.

An active adjudicator, clinician, and guest conductor, Kopczynski has led ensembles and presented at numerous state, regional, and national music education conferences, including presenting at the Midwest Clinic. He frequently serves as a clinician and guest conducts ensembles across the country. Passionate about teaching conducting and music education at all levels, he developed and leads the annual Charlotte Band Directors Workshop and Conducting Symposium at UNC Charlotte. He is an advocate for the expansion and development of the wind repertoire through

frequent commissions, collaborations, and premieres. In his research and teaching, Kopczynski is especially interested in the intersection of experience, repertoire, and curriculum to influence ensemble culture.

Kopczynski comes to Charlotte after holding similar positions at Mars Hill University and in the public schools of Virginia. At MHU, he coordinated the band program, conducted the wind symphony, and taught courses in the department of music. Additionally, he served as conductor of the Asheville Symphony Youth Orchestra. Before his time in Asheville, Kopczynski completed his graduate degrees at Michigan State University, where he held instructional and musical responsibilities with each of the concert and athletic bands and served the Graduate School as a Leadership Fellow. Additionally, he produced and directed the Musique21 New Music Ensemble and assisted with MSU Opera. Prior to graduate study, he successfully led and grew high school and middle school band programs in the school systems of Roanoke County and Williamsburg-James City County, Virginia. 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.



Kerry Taylor recently retired after 42 years as a band director. For the past 35 years, he was Director of Bands for Westlake High School and Fine Arts Director of Eanes ISD in Austin, Texas.. He earned a Bachelor of Music Education degree and a Master of Music degree in Conducting, both from the University of Texas at Austin.

Under Taylor's direction, the Westlake High School Band has been named 'Best in Class' or 'Runner-up' at the Buccaneer Music Festival, South Coast Music Festival, MusicFest (Orlando) and DC Festivals in Texas. The Westlake Band has made concert tours to the Pacific Northwest, Canada, and the British Isles. Under his baton, the Westlake Wind Ensemble has performed three times (2002, 2015 and 2022) at the Midwest Band and Orchestra Clinic in Chicago, for the American Bandmasters Association

(2006), and the World Association of Symphonic Bands and Ensembles (2009). In 1997, the John Philip Sousa Foundation presented the Westlake Band with the Sudler Flag of Honor recognizing excellence in concert band over an extended period.

The Westlake Marching Band has been a finalist in multiple Bands of America Regionals and Super Regionals and has been a finalist at the 5A and 6A Texas State Marching Contests, placing in the top 10 on six occasions. The band has performed in the Tournament of Roses Parade in California in 2003, 2017 and 2024. In 2010, the Sousa Foundation honored the Westlake band with the Sudler Shield for excellence in marching. In December 2016, the international honorary band fraternity, Phi Beta Mu, recognized the Westlake Band Program as a first recipient of the Earl Irons "Program of Distinction Award" for excellence in all aspects of a well-rounded band program.

Taylor is active as a clinician and adjudicator in Texas and across the US. He has served as the Chairman of the Board and is a Past-President of the American Bandmasters Association. He has also served the Texas Music Educators Association in many positions including Vice President of the Band Division and as President of the 14,000+ member organization. Additional professional memberships include the Texas Bandmasters Association, Texas Music Adjudicators Association, Phi Beta Mu, National Band Association, and the College Band Directors National Association. In 2016 the Texas Bandmasters Association honored him with the "Meritorious Achievement Award" and recently, the UIL honored him with the "Sponsor Excellence Award." The National Band Association awarded Mr. Taylor with the Presidential Medal of Distinction in 2025.

Kerry Taylor is married to Valerie Taylor, an English language arts educator and a leader in her own profession. They have two sons: Brian, Director of Athletic Bands at UNC Charlotte (wife Zoe), and Sean (wife Sarah) an architect in Austin. Mr. Taylor is proud, alongside his father and brother, to be past presidents of both the American Bandmasters Association and the Texas Music Educators Association.

Symphonic Band Personnel

FLUTE

Ash Bazzardi | Lincoln | Music Education

Aileen Enriquez | Concord | Music Education

Morgan Hayes | Lexington | Art

Cora Hunt | Valdese | Architecture

Christopher Nguyen | Waxhaw | Bioinformatics (MS)

Lauren O'Brien | Swansboro | Business Analytics, Music Education

Mylo Rodriguez | Swansboro | Music Education

Jasmine Tran | Wake Forest | Psychology, Environmental Science

OBOE

Gabby Andrews | Concord | Computer Science

BASSOON

Agnes Jacob | Concord | Public Health, Health Science

CLARINET

Isaac Benitez-Tapia | Mooresville | Music Composition

Adam Blaich | Cornelius | Music Performance

Alex Chaney | Apex | Computer Science

Riley Cronk | Waxhaw | Music

Kiana Jacobs | Harrisburg | Exercise Science

Wren Morales | Fuquay-Varina | Music Composition

Angel Peña Zurita | Statesville | Data Science

Christian Richter | Marion | Architecture

Jaylee Osansky | Matthews | Music Education

SAXOPHONE

Abi Alvarez | Lincoln | Music Education

Jacob Brunengraber | Raleigh | Business

Josh Lindsay | McAdenville | Electrical and Computer Engineering

Jordan Scott | Charlotte | BA in Music

Charlotte Soura | Little Rock, SC | Music Education

Daniel Whitener | Lenoir | Jazz Studies

HORN

Sofia Jones | Clayton | Music Education

Owen Mach | Mount Holly | Music Education

James Potts | Bryson City | Mechanical Engineering

Josh Slaughter | Eden | Finance

TRUMPET

Héctor Abreu-Avilés | Charlotte | International Business

Will Hawkins | Holly Springs | Electromechanical Engineering Technology

Pete McCann | Raleigh | Business Operations and Supply Chain Management

Connor Midthun | Charlotte | Aerospace Engineering

Diego Segura | Phoenix, AZ | Mechanical Engineering

Angie Zavala Murcia | Charlotte | Finance, Accounting, BA in Music

TROMBONE

Desta Fisseha | Chapel Hill | BA in Music

Cecilia Peyroux | Asheville | Pre-nursing

Lakshan Saravanan | Concord | BA in Music, Computer Science

Nat Cheek | Gastonia | BA in Music, Tech Theater

EUPHONIUM

Carter Buckley | Carthage | Music Performance

Carter Clark | Connelly Springs | Chemistry

Jacob Legassie | Harrisburg | Business Analytics

TUBA

Kade Cockerham | State Road | Mechanical Engineering

Jimmy Gomez Mojica | Charlotte | Music Education

Ozzy Herald | Connelly Springs | Music Education

Joel McCarroll | Modesto, CA | Music

PERCUSSION

Brayden Green | Casper, WY | Music Education

Dustin Keeffe | Matthews | Psychology

Vijay Lemon | Waxhaw | Computer Science

Danielle Mangirati | Matthews | Chemistry, Biochemistry

Jonathan Truesdale | Lenoir | Undecided

Wind Ensemble Personnel

FLUTE

Emily Cordes | Concord | Music Performance

Alexis Forner | Augusta, GA | Architecture, Music

Hannah Gibson | Canton | Music Education

Kyra Price | Willow Spring | Music, Biology

Mason Tortorelli | Concord | Music Performance

OBOE

Gabby Andrews | Concord | Computer Science

BASSOON

Dylan Frye | Charlotte | Electrical Engineering

Brigid McKinney | Stokesdale | Elementary Education

CLARINET

Giana Hasbún | Waxhaw | Music Education

Tyler Horton | Albemarle | Political Science, Criminal Justice, History

Will Kluttz | Charlotte | Music

Lillian Lutz | Kings Mountain | Music Education

Miguel Martinez | Lincolnton | Music

Peter Nguyen | Concord | Music Education

Jade Rattler | Cherokee | Music Education

Veronica Salas | Lenoir | Theater Tech

John Thornton | Raleigh | Music, Computer Science

Alvin Wang | Durham | Mechanical Engineering

SAXOPHONE

Aidan Babocsi | Cary | Music Education

James Cruz | Charlotte | Music Education

Erica Scharber | Gastonia | Music Education

Matthew Stearns | Harrisburg | Music Composition

HORN

Lennon Lennon | Apex | Mechanical Engineering

Rowan Kneen | Morganton | Physics

Sean Nakano | Fletcher | Music Education

Julian Ritchie | Fayetteville | Music Composition

Sophie Pizzo | Cary | Biology

TRUMPET

Elijah Craig | Concord | Mechanical Engineering

Marc Denton | Morganton | Music Education

Connor Pacilio | Salisbury | Music Composition

Nicolas Pelaez | Charlotte | Criminal Justice

Aidan Stewart | Fayetteville | Music Composition

Luke Wolfe | Hope Mills | Music Education

TROMBONE

Justin Flaherty | Asheville | Mechanical Engineering

Lexi Heath | Stokesdale | Psychology

Miles Kurzer | Morganton | Music Performance

Josh Phelps | Kernersville | Music Education

Jackson Rhodes | Clayton | Civil Engineering

EUPHONIUM

Samuel Casey | Salemburg | Music Education

Jaccob Fair | Hickory | Music Education

TUBA

Mattie Grace Branham | Stanley | Music Education

Rebecca Cotrone | Brown Summit | Music Education

Adam Gardner | China Grove | Music Education

Jason Parra | Concord | Music Education

DOUBLE BASS

Marc Denton | Morganton | Music Education

Ben Johnston | Mooresville | Music Performance

PIANO

Evelyn Mathis | Gastonia | Music Composition

PERCUSSION

Brayden Green | Casper, WY | Music Education

Colten Hoffmeyer | Greensboro | Architecture

Dustin Keffe | Matthews | Psychology

Evelyn Mathis | Gastonia | Music Composition

Ethan Morton | Huntersville | Music Education

Eva Schmit | Charlotte | Music, Computer Science

Ava Weaver | Hickory | Art

UNC Charlotte Bands

The UNC Charlotte Bands are widely recognized for innovative performances, unique concert experiences, and exciting collaborations that highlight the wealth of cultural and artistic opportunities of the Charlotte region. The program consists of The Pride of Niner Nation Marching Band and athletic bands, three concert bands, jazz ensemble, jazz combos, and chamber music. The Wind Ensemble is the university's most advanced ensemble for winds and percussion and is composed exclusively of undergraduates, including music majors, minors, and students from other majors across campus. In addition to on campus performances, the ensemble regularly performs at venues throughout Charlotte and frequently tours North Carolina and the Southeast. The ensemble has performed multiple times at NCMEA and College Band Directors National Association Southern Division conferences.

Often working with guest conductors and artists from the United States and abroad, the UNC Charlotte Bands performs a variety of music including traditional, contemporary, and chamber repertoire. An especially important mission of the University Bands program is the advocacy and expansion of the wind repertoire through new music. The Wind Ensemble is active in commissioning and premiering new music for winds and percussion, including recent commissions with John Allemeier, Steven Bryant, Nathan Daughtrey, Henry Dorn, Roshanne Etezady, Keaton Garrett, Amanda Harberg, Ricardo Lorenz, John Mackey, and Alex Shapiro.

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

Nicholas Ritter, bassoon

Jessica Lindsey, clarinet

Will Campbell, saxophone

Ben Still, saxophone

Eric Millard, trumpet

Byron Johns, horn

Kevin Dugat, trombone/euphonium

Joseph Skillen, tuba/euphonium

Rick Dior, percussion

Dylan Savage, piano

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Gordon W. Olson, Senior Lecturer, Lighting Designer

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

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Upcoming Events

OCTOBER

[Jazz Combo & Ensemble](#)

Thu Oct 1 | 7:30 pm
Anne R. Belk Theater

[Charlotte Strings Collective](#)

Faculty & Friends Concert Series

Tue Oct 6 | 7:30 pm
Rowe Recital Hall

[Fall Dance Concert: SHIFT](#)

Thu Oct 22- Sat Oct 24 | 7:30 pm
Sun Oct 25 | 2:00 pm
Anne R. Belk Theater

NOVEMBER

[Eric Millard, trumpet](#)

Faculty & Friends Concert Series

Tue Nov 3 | 7:30 pm
Rowe Recital Hall

[John Proctor is the Villain](#)

by Kimberly Belflower

Thu Nov 12- Sat Nov 14 | 7:30 pm
Sun Nov 15 | 2:00 pm*
Anne R. Belk Theater
**ASL interpretation available*

Please join us for our next
[Symphonic Band & Wind Ensemble](#)
concert!

Wednesday, November 18, 2026 | 7:30 pm
Anne R. Belk Theater

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