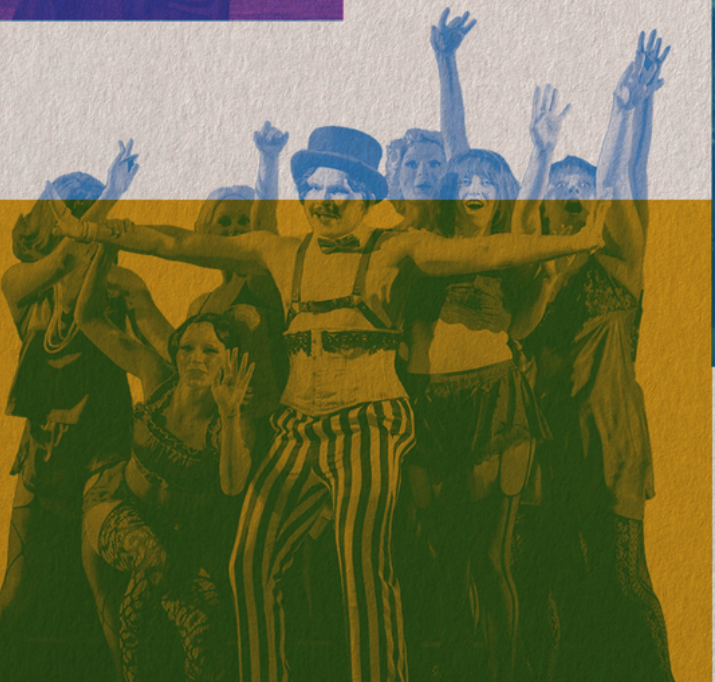
ON STAGE







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COLLEGE OF ARTS + ARCHITECTURE

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UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The UNC Charlotte Department of Music presents

UNC Charlotte Wind Ensemble

Hunter Kopczynski, conductor
Brian Taylor, guest conductor

Thursday, November 5, 2026

11:45 am

West Henderson High School

2:15 pm

Brevard High School

7:00 pm

Asheville High School

music.charlotte.edu

UNC Charlotte Wind Ensemble

Program to be selected from:

Bravado (2023) Gala Flagello (b. 1994)

Brian Taylor, guest conductor

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)

J'ai été au bal (1999) Donald Grantham (b. 1947)

Spiritual Symphony (2025) Benjamin Horne (b. 1995)

I. Drinkin' Gourd/Wade in the Water
II. Motherless Child
III. Deep River
IV. What a Morning/Go Tell It

Program Notes

BRAVADO | Gala Flagello

Bravado was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word “bravado,” a descendant of the old Italian adjective bravo, meaning “wild” or “courageous.” A person with bravado can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece’s primary melody.

Huge thanks to Lt. Col. Jason Fettig and “The President’s Own” United States Marine Band for commissioning this band version of *Bravado*.

– Program note by the composer

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

J’AI ÉTÉ AU BAL | Donald Grantham

J’ai été au bal is a celebration of some of the popular/folk music styles of Louisiana, in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title (“I went to the dance”), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. “Allons danser, Colinda” (‘lets go dancing, Colinda’) is a boy’s attempt to coax Colinda into going dancing, and part of his argument is “it’s not everyone who knows how to dance the two-beat waltzes.” The touching little tune does work better in a syncopated two, but is usually represented in the notation as 3+3+2. The second Cajun song is “Les flames d’enfer” (‘the flames of hell’), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

– Program note by the composer

SPIRITUAL SYMPHONY | Benjamin Horne

Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form.

The first movement is primarily based on *Follow the Drinking Gourd*. Filled with many inferences and descriptions, there is belief that the song may have been used as directions for slaves escaping along the Underground Railroad. The lore around this song also includes *Peg Leg Joe* as the “old man” referenced in the lyrics “comin’ just to carry you to freedom”. Joe was believed to have been a figure who would travel to plantations to

deliver the “instructions”. This work uses the melody from the chorus of the song as a strophic theme that gradually intensifies and recedes like Peg Leg Joe coming to teach you how to escape and then disappearing in the dead of night. *Wade in the Water*, another spiritual believed to be used for a similar purpose, is also interwoven throughout this movement.

Motherless Child is the musical bedrock for the second movement. Shrouded in anguish and desperation, the song’s lyrics suggest a state of worthlessness and a sense of one feeling lost— having squandered their sense of identity and humanity.

Deep River was previously a standalone setting written for my friend Anthony Morris. This edited version makes up the third movement. The setting pays homage to Henry Burleigh whose published versions in the 1910s helped popularize the song as well as the recordings of Paul Robeson. In contrast to the earlier movements, *Deep River* expresses a sense of hope and a longing desire to “cross over” to a land of freedom and peace.

The final movement opens with *My Lord, What a Morning* as a chorale before progressing into an exuberant rendition of *Go Tell It on the Mountain*. Both songs contain references to biblical events in their lyrics, but the connecting idea of a “new life” or a “new age” resonates throughout.

About the Conductors



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.



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.

Special Thanks

Mr. Allen Klaes and West Henderson High School
Mr. Andrew Jimeson and Brevard High School
Mr. Rodney Workman and Asheville High School

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
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

PIANO
Evelyn Mathis | Gastonia | Music Composition

PERCUSSION
Brayden Green | Casper, WY | Music Education
Colten Hoffmeyer | Greensboro | Architecture
Dustin Keeffe | Matthews | Psychology
Evelyn Mathis | Gastonia | Music Composition
Ethan Morton | Huntersville | Music Education
Eva Schmit | Charlotte | Music, Computer Science
Ava Weaver | Hickory | Art

About Music at Charlotte

The UNC Charlotte Department of Music is a community of nationally recognized artists, scholars, and pedagogues who are committed to preparing students of diverse backgrounds and interests for healthy, productive, and successful lives as musical advocates and professionals. We leverage our location within both a major research university and a vibrant cultural metropolis to provide intellectual and artistic leadership through excellence in teaching, scholarly and creative activity, and service.

Located in a state-of-the-art teaching and performance facility, the Department of Music offers music majors and minors intensive professional programs in brass, woodwinds, strings, voice, percussion, and piano, as well as first-rate studies in opera, musical theatre, and jazz. The Department offers numerous opportunities for UNC Charlotte students from all majors in all colleges to participate in bands, choirs, orchestras, and jazz ensembles.

Our degree offerings include the Bachelor of Music with concentrations in

- Instrumental Music Education
- Choral/General Music Education
- Instrumental Performance
- Vocal Performance
- Composition
- Jazz Studies

Additionally we offer a flexible Bachelor of Arts in Music, which allows students the ability to study music along with an additional major. Beyond our majors, we offer a minor in music and certificates in Jazz Studies and Musical Theatre.

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Complete our **Music Interest Form**

About 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

UNC Charlotte College of Arts + Architecture Upcoming Events

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*
Jazz Combos & Ensemble	Tue Nov 17 | 7:30 pm Anne R. Belk Theater
Orchestra	Thu Nov 19 | 7:30 pm Anne R. Belk Theater
Gospel Choir	Mon Nov 23 | 7:30 pm Anne R. Belk Theater
Percussion Ensemble	Mon Nov 30 | 7:30 pm Anne R. Belk Theater

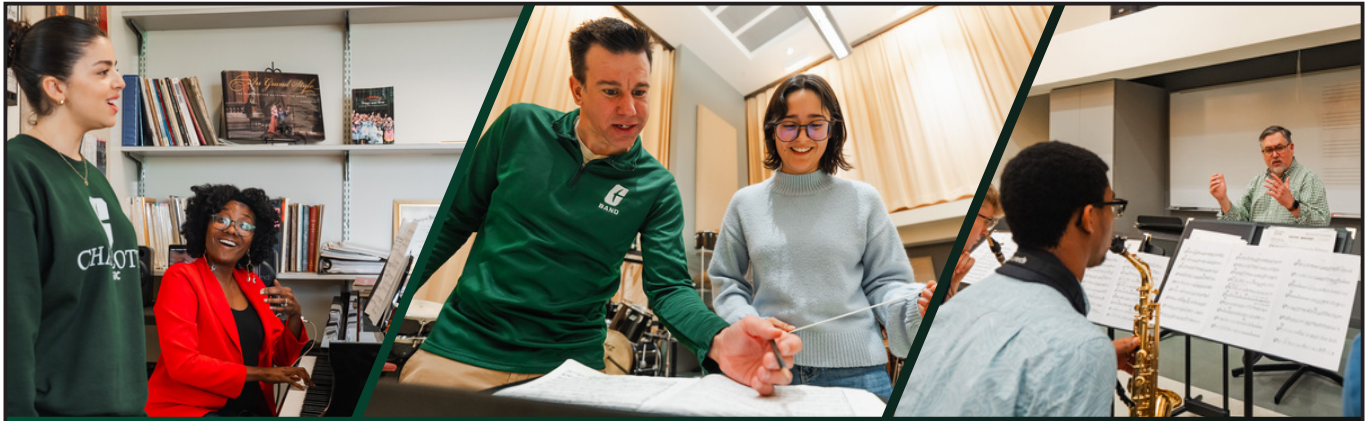
Please join us for our next Symphonic Band & Wind Ensemble concert!

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

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UNIVERSITY OF NORTH CAROLINA
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MUSIC AT CHARLOTTE

The Department of Music at UNC Charlotte provides exceptional musical training in a vibrant urban setting. Our students benefit from outstanding ensembles and individualized instruction from caring faculty, as well as from unparalleled professional opportunities in the Charlotte arts community.

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SCAN FOR ADMISSION DETAILS