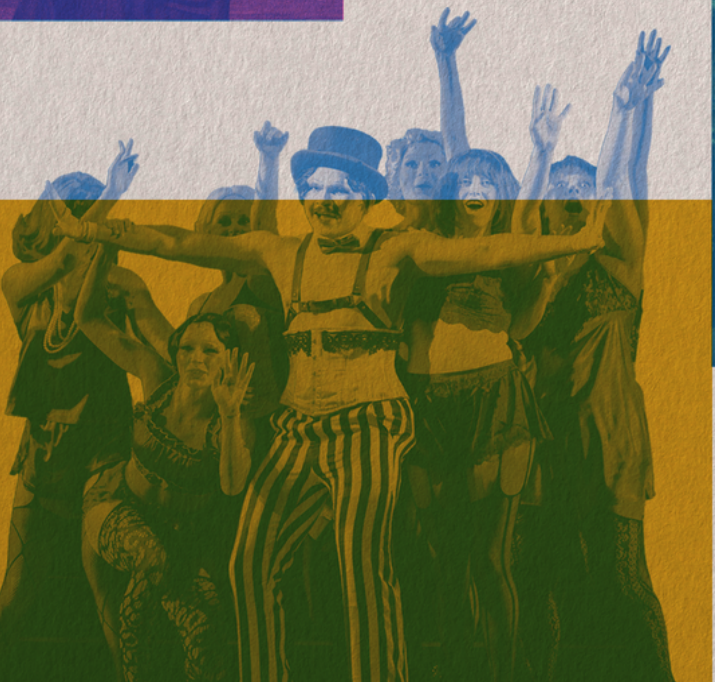
ON STAGE







CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

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About the College of Arts + Architecture

Grounded in a commitment to excellent teaching, the College of Arts + Architecture sparks curiosity, fosters innovative research and anchors collaborative projects that empower and sustain communities.

The College of Arts + Architecture will infuse the university's urban mission with arts and design, creative research and collaborative projects that inspire cultural vibrancy throughout Charlotte, the region and beyond.

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UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band

Brian Taylor, conductor

and

Wind Ensemble

Hunter Kopczynski, conductor

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Wednesday, November 18, 2026 | 7:30 pm
coaa.charlotte.edu

Pre-Concert Chamber Music
7:00 pm

Brass Quintet
Hunter Kopczynski, director

Contrapunctus IX — J.S Bach (1685-1750)
arr. John Glasel

Trumpet Voluntary — Henry Purcell (1659-1695)
arr. John Corley

Aidan Stewart and Connor Pacilio, trumpets
Sean Nakano, horn
Justin Flaherty, trombone
Mattie Grace Branham, tuba

Saxophone Quartet
Ben Still and Jessica Lindsey, directors

Quartet for Saxophones, mvmt I — Eugène Bozza (1905–1991)

Allegro de Concert — Jean-Baptiste Singelée (1812-1875)

James Cruz, soprano saxophone; Abi Alvarez, alto saxophone
Aidan Babocsi, tenor saxophone; Jordan Scott, bari saxophone

Symphonic Band

Three-Ring Circus! Adrian B. Sims (b. 2000)

Pageant Vincent Persichetti (1915-1987)

Minor Alterations: Christmas Through the Looking Glass David Lovrien (b. 1963)

Haunted Objects: Tsukumogami John Mackey (b. 1973)

10-minute intermission

Wind Ensemble

Bravado (2023) Gala Flagello (b. 1994)

Brian Taylor, guest conductor

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

Be Thou My Vision (1999) David Gillingham (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

Symphonic Band

THREE-RING CIRCUS | Adrian B. Sims

Three-Ring Circus! is an energetic circus march in three (3/4 time) that brings the thrilling world under the big top to life. I composed the material for the first four measures around a decade earlier as part of a different piece, and later revitalized this material as a traditional yet playful circus march. There are surprise musical interjections throughout and sudden dynamic shifts that mirror the wild unpredictability of the circus. The trio introduces a tuneful melody that brings each part of the circus together. As momentum continues to build, one final statement of the melody brings the show to an exciting finale.

– Program note by the composer

PAGEANT | Vincent Persichetti

Pageant was commissioned by the American Bandmaster's Association and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on 7 March 1953, at the ABA Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

– Program note by the composer

MINOR ALTERATIONS | David Lovrien

Minor Alterations: Christmas Through the Looking Glass is a medley of favorite Christmas tunes, transposed from major to minor keys, then disguised, layered and morphed even more. From the ominous *Deck the*

Halls at the start to the final, frenzied *Nutcracker Suite* finale, each tune is lovingly twisted into something new and inventive.

– Program note by the publisher

HAUNTED OBJECTS | John Mackey

The thing about ghost stories — the good ones, anyway — is that they reflect the psychological inclinations of the reader. They may surprise, frighten, inspire or dazzle, but at the end of the tale an impression is made only if we see our own dreams, fears, and hopes in the characters. Sometimes we're the protagonists, and sometimes we're the ghosts, but the magic happens in the creeping realization that what lurks in the pages might also be right behind us.

Haunted Objects (Tsukumogami) is a musical ghost story, one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

> I love Japanese culture, and wanted to write something that would honor its people's traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since, including with my wife Abby on our honeymoon.
>
> She's the person who first introduced me to the concept of *tsukumogami*, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated — and danced — between harmless and mischievous. I don't consider the *tsukumogami* to be hurtful; they're pranksters! They're always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

Haunted Objects (tsukumogami) is cast in two relatively short movements, each of which captures the phantasmagoric nature of these pseudo-creatures. The first movement begins with a wail of terror: clanging percussion and dissonant clusters of notes with an insistent marching rhythm set the stage for the unexpected. Out of this cacophony emerges a

gentle, bubbling pointillism that seems far removed from anything unnatural, except for the strange ghostly descent of ethereal trombone glissandi. A dreamy oboe solo feigns a continuation of the musical material, but is almost immediately (and repeatedly) disrupted by loud interjections of fragments of the opening wail. Adding to the foreboding atmosphere, each new phrase finds itself in a shifting harmonic landscape, giving a sense of instability and unease. At the apex of the movement, the two ideas merge, as the dreamy melody takes on the aggressive character and shows that, in reality, the two were the same all along. The movement ends ominously, with the monstrous side of the *tsukumogami* in full display.

The second movement begins with the contrast of a short, beautiful chorale that emphasizes a rising motif, before bursting forth with a quirky dance in asymmetric mixed meters. In many ways, this movement mirrors the first: the effervescent textures mimic those from the opening movement, and the primary melody is once again stated in a long oboe line before being conjoined with the opening chorale material. One might suggest that the two movements envision the *tsukumogami* from two different perspectives: in the first movement, we feel the terror and disquiet of a home's resident suddenly aware that there may be spirits surrounding them, and in the second, we hear the perspective of the *tsukumogami* themselves, with unassuming love for their home and a playful sense of purpose. The coda of the work, however, spins out of control with velocity and fervor, showing that despite their (mostly) friendly intentions, these kindly spirits sometimes just can't help sending their human counterparts running for the hills.

– Program Note by Jake Wallace

Wind Ensemble

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

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" ('let's 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 flammes 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

BE THOU MY VISION | David Gillingham

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes

in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

– 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



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.

Symphonic Band Personnel

FLUTE
Ash Bazzardi | Lincolnton | 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
Agnus 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 | Lincolnton | 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
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 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.

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.

Learn more about **Music at Charlotte**

Information about **Music Admissions**

Complete our **Music Interest Form**

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

Support the Department of Music

The Music Department's Chair's Excellence Fund supports student welfare, class supplies, scholarship assistance, recruiting, lecture series, school-wide events, promotion, and related needs.
To make a gift and impact our students, **please visit this link**.
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Liz Paradis, Director of Audience Services
Beth Rucker, Business Services Coordinator
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Matthew B. Fraiser, Senior Lecturer, Technical Director
Rick Moll, Senior Lecturer, Production Electrician
Gordon W. Olson, Senior Lecturer, Lighting Designer
Benjamin G. Stickels, Senior Lecturer, Audio Engineer, Asst. Production Manager
Rachel Swenson Flaherty, Senior Lecturer, Stage Management
Dan Mulder, Technology Engineer
Hazel Doherty, Chloe Shade, & Noah Tepper, Music Stage Managers
Tammy McNamara, House Management Supervisor
Alyssa Barry, House Manager

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College of Arts + Architecture Upcoming Events

NOVEMBER

Orchestra	Thu Nov 19 | 7:30 pm Anne R. Belk Theater
Concert Band	Fri Nov 20 | 7:30 pm Anne R. Belk Theater
John Proctor Is the Villain by Kimberly Belflower	Fri Nov 20 & Sat Nov 21 | 7:30 pm Sun Nov 22 | 2:00 pm Booth Playhouse, Blumenthal Arts Center
Gospel Choir	Mon Nov 23 | 7:30 pm Anne R. Belk Theater
Percussion Ensemble	Mon Nov 30 | 7:30 pm Anne R. Belk Theater

DECEMBER

Women's & Men's Choirs	Tue Dec 1 | 7:30 pm (W) & 8:30 pm (M) Anne R. Belk Theater

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

Friday, February 19, 2027 | 7:30 pm
Anne R. Belk Theater

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UNIVERSITY OF NORTH CAROLINA
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