

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
Monday, December 2, 2024 | 7:30 pm
coaa.charlotte.edu

Symphonic Band

Pocket (2018)

Sally McCune (b. 1966)

This Night (2020)

David Biedenbender (b. 1984)

March Intercollegiate (1892/1973)

Charles Ives (1874 - 1954)
ed. Keith Brion

Satiric Dances (1975)

Norman Dello Joio (1913 - 2008)

I. Allegretto pesante

II. Adagio mesto

III. Allegro spumante

Iridessi (2023)

Katahj Copley (b. 1998)

Intermission

Wind Ensemble

American Overture for Band (1955) Joseph Willcox Jenkins (1928-2014)

Mysterium (2011)

Jennifer Higdon (b. 1962)

A Hornet's Nest (2024)

Henry Dorn (b. 1988)

Sleigh Ride (1948)

Leroy Anderson (1908-1975)

Program Notes

Symphonic Band

POCKET | Sally Lamb McCune

Commissioned by The College of New Jersey in honor of the Department of Music's 100th Anniversary, *Pocket* is a fanfare named for its various associations- something small, a confined space or form, a "pocket" score, or being "in the pocket" (both a jazz idiom and a football term). Musically, *Pocket* pays homage to TCNJ by incorporating a small, altered fragment of the college's alma mater, which appears at the beginning and end of the piece against an isorhythmic accompaniment in the keyboard and percussion. This accompaniment is also linked to the main theme of the work.

- Program Note by the Composer

THIS NIGHT | David Biedenbender

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

This night a wondrous revelation
Makes known to me God's love and grace;
The Child that merits adoration
Brings light to our benighted race;
And though a thousand suns did shine,

Still brighter were that Light divine.

The Sun of Grace for thee is beaming;
Rejoice, my soul, in Jesus' birth!
The light from yonder manger streaming
Sends forth its rays o'er all the earth.
It drives the night of sin away
And turns our darkness into day.

This Light, which all thy gloom can banish,
The bliss of heaven glorifies;
When sun and moon and stars shall vanish,
Its rays shall still illumine the skies.
This light through all eternity
Thy heaven and all to thee shall be.

- Program Note by the Composer

MARCH INTERCOLLEGIATE | Charles Ives, ed. Keith Brion

March Intercollegiate by Charles Ives is typical of late 19th-century American march forms. It was Charles's father, George Ives, who steeped Charles in the lore of bands and band music; from the age of 12, young Charles was a drummer in his father's Danbury, Connecticut, Town Band. Earlier, during the Civil War, Ives senior, then 17 years old, commanded a Union Army band. "That's a good band," President Lincoln is said to have remarked about Ives's Brigade Band of the First Connecticut Heavy Artillery.

March Intercollegiate was written some time before Ives's 18th birthday, for performance by the Danbury Band at the local fair. While showing many of the typical march motifs of the period, *Intercollegiate* is also prophetic of Ives's role as an American musical innovator. Notable are its subtle rhythmic alteration in the quotation of a familiar melody ("Annie Lisle") and the abrupt and unorthodox modulation at the Trio.

- Program Note by Keith Brion

SATIRIC DANCES | Norman Dello Joio

Satiric Dances was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in “the shot heard ‘round the world.” Dello Joio, then Dean of Boston University’s School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of “peasantry” from being ponderous. Taking a much slower *adagio mesto tempo*, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes’ plays: *Clouds*, *Wasps*, and *Birds*.

- Program Note from Windband.org

IRIDESSI | Katahj Copley

Iridescence – a lustrous rainbow-like play of color caused by differential refraction of light waves that tends to change as the angle of view changes; a lustrous appearance. Life is a luminous halo, an envelope surrounding us from the beginning of consciousness to the end. Life is iridescent.

Iridessi is an embodiment of life and light. The piece begins with a shimmering small light from the percussion instruments and grows into a

luminous and vibrant dance of discovery. Throughout the work, different club-type beats in the winds and percussion are used to give Iridesi the life it needs. I wanted to display the different types of colors associated with light – from warm to harsh and pastel colors to saturated palettes. Finally, at the end of the piece, after this electric dance from the ensemble, the music evaporates into the air, leaving only the metallic instruments to fade away into the iridescent and invisible.

- Program Note by the Composer

Wind Ensemble

AMERICAN OVERTURE | Joseph Willcox Jenkins

Joseph Willcox Jenkins was born in Philadelphia and started composing at the same time he began taking piano lessons as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at the nearby St. Joseph's College. Further musical studies followed at the Eastman School of Music in Rochester, New York, where Jenkins earned both bachelor's and master's degrees and counted among his mentors more luminaries of American classical music, including Howard Hanson and Bernard Rogers.

Jenkins embarked on his professional career by joining the military and serving on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. With the goal of showcasing the superb horn section of that band, Jenkins composed his *American Overture* in 1953. Although he wrote the work for the Army Field Band, the overture quickly gained attention from the band community at large and has since become one of the most often performed works in the concert band repertoire.

Jenkins went on to serve as chief arranger of the U.S. Army Chorus at Fort Myer, Virginia, and in 1961 he joined the faculty of Duquesne University in Pittsburgh, where he taught until his retirement in 2000. Although he wrote many other fine works, none have eclipsed the magic captured in this iconic overture by an eager and energetic twenty-five-year-old composer at the beginning of his career.

- Program Note by US Marine Band

MYSTERIUM | Jennifer Higdon

Mysterium is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience. This arrangement of this work was commissioned by Scott A. Stewart, Emory University Wind Ensemble, and Scott Weiss, University of South Carolina Bands.

- Program Note by the Composer

A HORNET'S NEST | Henry Dorn

A Hornet's Nest is a one movement piece divided into unique sections, each representing the history and culture of Charlotte. About the work, Dr. Dorn writes:

The city of Charlotte, North Carolina, has a rich and diverse history, which is the subject of this work. This composition considers Charlotte's past, starting with the Catawba Nation, on whose ancestral lands the present municipality stands, and concludes with the continued "New South" spirit of the University of North Carolina at Charlotte, the institution that made this composition possible.

Modern-day Charlotte, known as the "Queen City," was first incorporated in 1768. Named after Queen Charlotte (Charlotte of Mecklenburg-Strelitz), settlers established the city on Catawba tribal lands. A key event in its history is the Mecklenburg Declaration of Independence from 1775, which challenged British authority before the signing of the official U.S. Declaration of Independence the following year. During the American Revolution, Charlotte became a focal point of resistance, with General Cornwallis of Great Britain famously labeling it a "hornet's nest of rebellion." In the 19th century, Charlotte grew as a major railroad junction and a center for trade, particularly after the discovery of gold in 1799. The city evolved post-Civil War, shifting from agriculture to manufacturing, especially textiles, aided by the Southern Railway. Culturally, Charlotte became

a music hub and home of WBT – the South’s first radio station – which drew gospel and country artists from throughout the country. Today, Charlotte’s “Uptown” area reflects its unique geography and has seen rapid population growth and cultural diversity. The city continues to blend its historical roots with modern challenges and opportunities, aiming to be a welcoming community for all.

The opening moments of this work, while not a direct quote of any music revered by the **Catawba** Nation, pay respect and homage to their culture and heritage through flute and drum music. The melody is a variation on a well-known folk and gospel song, *I Am a Poor Wayfaring Stranger*. These humble beginnings give way to the eighteenth-century settlement and incorporation of Charlotte and the significance of the Mecklenburg Declaration of Independence (**Meck Dec**) and Charlotte’s role in the American Revolutionary War (**A Hornet’s Nest**). The following quicker section highlights the region’s economic boom brought on by the first significant gold rush in U.S. history and the advent of major railway lines connecting Charlotte to Columbia, SC. The sounds of country music and Piedmont blues color this section, featuring another familiar folk song popularized in North Carolina – *Black is the Color of My True Love’s Hair*. Among the most well-known recordings of this work is one made famous by Nina Simone, who was born in Tryon, NC, and championed the song as a part of her repertoire.

The music calms to a more reverent space, **Gospel (Good News)**, centered around *I Am a Poor Wayfaring Stranger*. This section considers the Old South past, the consequences of the American Civil War, and the industrialization that gave way to the “**New South**.” The returning fast music brings the listener back to “**Uptown**” Charlotte and the cultural boom of the twentieth century before giving way to a more modern “**New South**” and the imprint of the University of North Carolina at Charlotte (and the music of its alma mater) on the greater Queen City community.

- Program Note by the Composer

SLEIGH RIDE | Leroy Anderson

I began *Sleigh Ride* in the summer of 1946 in a cottage in Woodbury, Connecticut, where my wife and I were spending the summer with our 18-month-old daughter. The original version began with what later became the middle section. I recall working on it in the middle of a heat wave, so there is no basis for the music except the title itself.

That same summer I also worked on *Fiddle-Fiddle* and *Serenata*. After moving to Brooklyn, New York in the fall I finished *Fiddle-Fiddle* on January 1, 1947 and *Serenata* on February 12, 1947 in addition to making arrangements for the Boston Pops concerts in the spring.

I had felt that the original theme of *Sleigh Ride* was not strong enough to start the number but would make a good middle section. I finally worked out a satisfactory main theme, introduction and coda and finished the orchestra score on February 10, 1948. *Sleigh Ride* was first performed on May 4, 1948 in Symphony Hall, Boston as an extra at a Pops concert conducted by Arthur Fiedler. Lyrics by Mitchell Parish were added in 1950.

- Program Note by the Composer

About the Conductors



Brian Taylor joined the faculty of UNC Charlotte as Director of Athletic Bands last fall after earning his Doctor of Musical Arts degree in Wind Conducting at Michigan State University under the supervision of Dr. Kevin Sedatole. At MSU he was active with Spartan Marching Band, Spartan Brass, concert ensembles, conducting classes, and the marching band methods class. Additionally, he served as a Leadership Development Fellow in the College

of Graduate Studies in 2021-2022. In 2020, Dr. Taylor presented with Dr. Rebekah Daniel at Texas Music Educators Association (TMEA) on rehearsal strategies that develop independent and collaborative individual musicians. Immediately before his DMA studies, he completed a Master of Music in conducting at MSU.

Before beginning his graduate studies, Dr. Taylor 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 College Band Directors National Association and TMEA.



Hunter Kopczynski serves as Director of Bands and an assistant professor of music at Charlotte. He conducts the UNC Charlotte Wind Ensemble and teaches courses in conducting and music education.

Kopczynski comes to UNC Charlotte after holding a similar position at Mars Hill University and as conductor of the Asheville Symphony Youth Orchestra. At MHU, he coordinated the band program, conducted the wind symphony, and taught courses in the department of music. Before his time in Asheville, Kopczynski completed graduate degrees at Michigan State University, where he held instructional

and musical responsibilities within all aspects of the concert and athletic bands and the conducting area. He served the broader MSU community as a Leadership Fellow in the Graduate School. Additionally, he produced and directed the Musique21 New Music Ensemble and assisted with MSU Opera.

Prior to graduate study, Kopczynski taught in the public schools of Virginia for seven years. Teaching middle and high school band in Roanoke County and most recently in the Williamsburg-James City County Schools. He is an active adjudicator, clinician, and guest conductor, and has presented at state and regional music education conferences. He holds professional membership in the College Band Directors National Association and the National Association for Music Education.

Kopczynski earned the Doctor of Musical Arts and Master of Music degrees in Wind Conducting from Michigan State University. He also completed a Master of Arts in Education and a Bachelor of Arts summa cum laude in Music from Virginia Tech. His principal conducting teachers were Kevin L. Sedatole and Travis J. Cross.

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, two 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

Riley Bahin, trombone/euphonium

Joseph Skillen, tuba/euphonium

Rick Dior, percussion

Dylan Savage, piano

Symphonic Band Personnel

FLUTE

Ashley Bazzardi | Lincoln | Music Education

Aileen Enriquez | Concord | Music Education

Mel Grant | Asheville | Computer Science

Morgan Hayes | Lexington | Art

Jia Holt | Charlotte | Mechanical Engineering

Cora Hunt | Valdese | Architecture

Katherine Leonte | Raleigh | English Creative Writing

Kelly McDade | Mooresville | Marketing, HR Management

Lia Reichenbach | Charlotte | Business- Marketing

Caden Trahan | Charlotte | Electrical Engineering

Jasmine Tran | Wake Forest | Psychology

Raquel Workman | Charlotte | Biology

OBOE

Jadyn Sullivan | Monroe | Music Education

Mason Tortorelli | Concord | Music Performance

BASSOON

Evan Fitzgerald | Charlotte | Mathematics, Japanese

Andrew Ives | Harrisburg | Political Science

CLARINET

Alex Chaney | Apex | Computer Science

Christian Richter | Marion | Architecture

Alexa Shure | Charlotte | Elementary Education

Kathryn Wilson | Elizabeth City | Computer Science

BASS CLARINET

Kealoha Hankins | Honolulu, HI | Mechanical Engineering

ALTO SAXOPHONE

Gage Beaver | Cleveland | Music Performance

Josh Gardner | Salisbury | Mechanical Engineering

Ian Murphy | Newark, NY | Philosophy

TENOR SAXOPHONE

Elliott Stoffler | Harrisburg | Music, Pre-Economics

BARITONE SAXOPHONE

Jordan Peterson | Charlotte | Music Education

TRUMPET

Andrew Brancaccio | Youngsville | Mathematics
Brandon Carter | Pilot Mountain | Communications
Catherine Cheedle | Matthews | Computer Science
Rilyn Fox | Harrisburg, SD | Ph.D. in Mechanical Engineering
Luke Matthews | Barbecue | Electrical Engineering
Irene Quiñones-Olmeda | Raleigh | Political Science
Gabriel Rodriguez | Huntersville | Business Analytics

HORN

Ian Caraway | Mint Hill | Undeclared
Wyatt Potts | Bryson City | Mechanical Engineering
Michael Slusser | Clayton | Computer Science

TROMBONE

Corey Corey | Cary | Computer Science
Desta Fisseha | Chapel Hill | Music and Computer Science
Zack Gailey | Greensboro | Computer Science
Jackson Goddard | Knightdale | Computer Science
Caleb Hedrick | Cornelius | Business Analytics
Matthew Perrin | Greensboro | Civil Engineering
Joshua Phelps | Kernersville | Electrical Engineering

EUPHONIUM

Samuel Casey | Salemburg | Economics
Andrew Simmons | Huntersville | Chemistry
Cordelia Wilbur | Wake Forest | Electrical Engineering

TUBA

Kade Cockerham | State Road | Mechanical Engineering
Jackson Lathan-Adams |
Joel McCarroll | Modesto, CA | Associates in Fine Arts
Cameron Norris | Kernersville | Civil Engineering Technology

PERCUSSION

Alex Chadwick | Charlotte | Biology
Lela Cook | Monroe | History
Vijay Lemon | Waxhaw | Computer Science
Ana Pinkerton | Fairview | Undeclared
Elena Song | Charlotte | Computer Science
Jacob Wright | Charlotte | Psychology

Wind Ensemble Personnel

FLUTE

Emily Cordes | Concord | Music Education
Alexis Forner | Augusta, GA | Music Education
Gabriella Korotasz | Fayetteville | Music Education
Keven Ramirez | Sanford | Music Education
Sophie Taylor | Greensboro | Music Education
Mason Tortorelli | Concord | Music Performance
Jeffrey Wang | Raleigh | Music, Computer Science

OBOE

Jonathan Price | Charlotte | Physics
Jadyn Sullivan | Monroe | Music Education

BASSOON

Miguel Hinojosa | Houston | Political Science
Andrew Ives | Harrisburg | Political Science

CLARINET

Sufian Azfar | Harrisburg | Music, Computer Science
Riley Cronk | Waxhaw | Music Education
Tyler Horton | Albemarle | Political Science, Criminal Justice, History
Mason LeBlanc | Harrisburg | Biology Pre-Vet Med
Lillian Lutz | Kings Mountain | Music Education
Kira Neuger | Matthews | Music (Fine Arts)
Veronica Salas | Lenoir | Music Performance
John Thornton | Raleigh | Music, Computer Science
Omar Wingo | Charlotte | Music

SAXOPHONE

Aidan Babocsi | Cary | Music Education
Maximillian Pesce | Harrisburg | Computer Science
Jordan Peterson | Charlotte | Music Education
Peyton Porter | Lawndale | Music Performance
Matthew Stearns | Harrisburg | Music Education
Krista Whinnie | Concord | Music Education

HORN

Hayden Currier | Belmont | Management Information Systems
Rosy Faires | Fort Mill, SC | Music
Kevin Gorman | Concord | Music
Sean Nakano | Fletcher | Mechanical Engineering
James Potts | Bryson City | Mechanical Engineering

TRUMPET

Benny Horn | Harrisburg | Music
Jacob Sims | Mooresville | Music Performance
Eli Mathew | Mooresville | Music Composition
Connor Pacilio | Salisbury | Music Composition
Madison Totty | Jamestown | Music Education
William Wiand | Uniontown, PA | Music Performance

TROMBONE

Nicholas Catapano | Indian Trail | Music Education
Nat Cheek | Gastonia | Music Performance
Shira Gorenstein | Raleigh | Biology
Trevor Murch | Raleigh | Mechanical Engineering
Sean Robinson | Charlotte | Computer Science

EUPHONIUM

Jaccob Fair | Hickory | Music Education
Patrick Nguyen | Cupertino, CA | Music Education

TUBA

Matie Grace Branham | Stanley | Music Education
Rebecca Cotrone | Brown Summit | Music Education
Jason Parra | Concord | Music Education

CELLO

Jane Cho | Cary | Music, Communications
Peyton Porter | Lawndale | Music Performance

DOUBLE BASS

Ben Johnston | Mooresville | Music Performance

PIANO

Mara McPhail | Chandler, AZ | Political Science

PERCUSSION

Jack Applegate | Asheville | Music Performance
Drew Gledhill | Mocksville | Computer Science
Mack Golightly | Morehead City | Music Performance
Tripp Haynes | Johnson City, TN | Music Performance
Evelyn Mathis | Gastonia | Music Composition
Ethan Morton | Huntersville | Music, Computer Science
Conner Oglesby | Charlotte | Jazz Studies
Evan Schmit | Charlotte | Music, Computer Science
Sophie Smith | Charlotte | Psychology
Ava Weaver | Hickory | Art

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Hali Hutchison-Houk, Production Manager

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Kayhe Duerson, Alex McLellan

College of Arts + Architecture

Upcoming Events

DECEMBER

- Men's & Women's Choirs Tue Dec 3 | 7:30 pm (W) & 8:30 pm (M)
Anne R. Belk Theater
- Orchestra & University Chorale Fri Dec 6 | 7:00 pm
St. Mark's Lutheran Church, Queens Rd

JANUARY

- Student Spotlight Recital Tue Jan 14 | 7:30 pm
Rowe Recital Hall
- Faculty Dance Concert Fri Jan 24 & Sat Jan 25 | 7:30 pm
Anne R. Belk Theater
- Eric Millard & Brass Faculty
Faculty & Friends Concert Series Tue Jan 28 | 7:30 pm
Rowe Recital Hall
- Music Departmental Collage Fri Jan 31 | 7:30 pm
Anne R. Belk Theater

FEBRUARY

- Playboy of the Western World*
by Bisi Adigun & Roddy Doyle Thu Feb 13- Sat Feb 15 | 7:30 pm
Sat Feb 15 & Sun Feb 16 | 2:00 pm
Black Box Theater
- Jazz Combos & Ensemble Mon Feb 17 | 7:30 pm
Anne R. Belk Theater
- Wind Ensemble Wed Feb 19 | 7:30 pm
Anne R. Belk Theater
- Orchestra Thu Feb 20 | 7:30 pm
Anne R. Belk Theater
- Symphonic Band Fri Feb 21 | 7:30 pm
Anne R. Belk Theater