

COLLEGE OF ARTS + ARCHITECTURE

2025/26 PERFORMANCES



Welcome!

We are pleased that you have come to our theaters to support the performing arts at UNC Charlotte. At a time when so much of life is experienced through screens, we celebrate the opportunity to be in this place together.

Live performance is different. There is an energy, a connection with the performers and with fellow audience members that is special.

These are days in which it is important to gather, to share space and stories, to witness beauty, to feel and to learn in the presence of others. Thank you for being here! You are a vital part of the performance experience, and we are grateful for your curiosity and participation.

Look for us, too, throughout the Charlotte community, where you will frequently encounter the creativity and expertise of our faculty, students, and alumni.

We hope you will join us again soon! Stay up to date with our College news and programming on our website at coaa.charlotte.edu.

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UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
COLLEGE OF ARTS + ARCHITECTURE

The Department of Music presents

Symphonic Band

Brian Taylor, conductor

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Friday, February 27, 2026 | 7:30 pm
coaa.charlotte.edu

Program

SITRUHS (2024)

Katahj Copley

(b. 1998)

Voyage of the Northern Lights (2022)

Isabella Piritta Morrill

(b. 2002)

Contre Qui, Rose (1993/2006)

Morten Lauridsen (b. 1943)

trans. H. Robert Reynolds (1934-2026)

Tuebor (2020)

Andrew David Perkins

(b. 1978)

- I. "THE PROMISED LAND" (Michigan-I-A, Michigan-I-O)
- II. "SIREN SONGS" (The Bigler, The Clifton's Crew, The Gallagher Boys)
- III. "TIMBER!" (Once More A-Lumb'ring Go, The Logger's Alphabet)

Fantasy of Colors (2025)

Paul Dooley

(b. 1983)

Program Notes

SITRUHS | Copley

“Orange, sweet orange...
A sweet embrace of warmth
Angels descend and smile
A sacred moment to wonder
A whisper, a memory
The realization that we are
All Enchanted Children of Light”

“When life gives you lemons...
Make lemonade”

“When life gives you limes...
Rearrange them and SMILE”

I never imagined I would draw inspiration from citrus fruits for my next work, but when life hands you lemons, limes and oranges...you create *SITRUHS*. The world of *SITRUHS* is exactly what you'd expect: zesty, sweet, occasionally bittersweet, and, above all, vibrant and colorful. Influenced by Afro-Latin grooves and the funky pop style of artists like Louis Cole, *SITRUHS* embodies a kaleidoscope of energetic colors and warm harmonies. It serves as a reminder that, like oranges, we are all enchanted children of light.

SITRUHS was commissioned by the Florida Bandmasters Association for the 9th-10th grade All-State Band.

– Program note by the composer

VOYAGE OF THE NORTHERN LIGHTS | Morrill

In 2022, *Voyage of the Northern Lights*, written by Isabella Piritta Morrill, was commissioned by director Danielle Armstrong and the Chief Umtuch Middle School Band in Battle Ground, Washington.

The musical narrative comes from an old folk tale told in Scandinavia. The tale explains that the beautiful, awe-inspiring northern lights are actually carrying fallen soldiers and Vikings up to heaven. Over versions of this folklore explained that the lights were their final exhales and farewells before entering the afterlife.

To musically tell this tale, the composer, who has deep, familial roots in Finland, utilized modes, six-note scale, and progressions that possess the feel of a Scandinavian folk tune. The first section represents a burial hymn to those that have passed, as family members say their last goodbyes with somber hearts. The piece quickly progresses into a flurrying, colorful dance of the northern lights as they appear to sweep away the fallen into a new life. There is a mixing of themes as the fallen understand that they too must let go of their loved ones still on Earth. Musical motion continues throughout as a signal of the ever-shifting shapes and contours of the northern lights. The composer at one point shifts into a waltz that carries over themes from the hymn as a picture of the fallen reuniting with those they love in heaven. The piece ends with a restatement of the beginning theme as a new day begins to override the voyage of the lights, and those remaining on Earth must continue to live life, carrying the memory of the night of the northern lights.

Voyage of the Northern Lights is an exciting piece that acts as a tribute to the beauty of nature, the composer's heritage, and to the continued dedication of music teachers and students that make pieces like this possible.

– Program note from the National Band Association

CONTRE QUI, ROSE | Lauridsen | Trans. Reynolds

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between

Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. The final piece, *Dirait-on*, is composed as a tuneful chanson populaire, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements. H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and the appreciation of the composer.

Les Chansons de Roses was composed for Portland, Oregon's superb professional chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

– Program note by the composer

TUEBOR | Perkins

The official Flag, Coat of Arms, and Great Seal of the state of Michigan were designed by Lewis Cass, Michigan's second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin "TUEBOR," meaning, "I will defend," refers to Michigan's frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, DC to record Michigan's folk music traditions for the Archive of American Folk-Song at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than 120 performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them from France, Ireland, Romania, Poland, and the Middle East. These recordings, along with the 1950's recordings of Duane Starcher (recorded for WMUK Radio at Western Michigan University) were rich source material for this project. *Tuebor* is a multi-movement suite honoring the agricultural, maritime and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Grainger, Holst, Vaughan Williams, and Copland.

Movement 1. "THE PROMISED LAND" is a march based on the melodies of "Michigan-I-A," and several versions of "Michigan-I-O." The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like "Jack's bean." Fortunes are waiting to be made in the logging camps of Michigan's dense forests by the strong, brave souls who venture far from "ma & pop."

Movement 2. "SIREN SONGS" is a ballad that incorporates the melodies of "The Bigler," "The Clifton's Crew," and "The Gallagher Boys." Shipping was a keystone of the state's economy, and many sailors risked and lost their lives bringing goods from the Midwest across Lake Michigan, Lake Superior, Lake Huron, Lake Erie, and Lake Ontario. The Great Lakes are the largest freshwater bodies on the earth, and due to their sea-like characteristics (rolling waves, sustained winds, strong currents, great depths, and distant horizons) they have long been referred to as inland seas.

Movement 3. "TIMBER!" honors the men who made their living in lumber camps, drawing on material from "One More A-Lumb'ring Go," and "The Logger's Alphabet." Since the 1860's, Michigan was synonymous with pine lumbering, a dangerous and lucrative business. A vast belt of white pine grew across the Lower Peninsula and parts of the Upper Peninsula – towering cathedrals of timber that could grow as tall as 175 feet, with stumps 8 feet in diameter. In addition, Michigan was blessed with a network of rivers and creeks to transport the timbered logs to mills.

Folk song suites are a staple of the wind band repertoire and many of the iconoclastic works for the medium are adaptations of these cherished melodies. Passed down through generations via oral tradition, and often sung accompanied by guitar, banjo or melodeon, folk songs are rich sources of material that paint pictures and tell stories of bygone eras. They help us understand what life was like for our ancestors, their traditions and values, their trials and successes, their hopes and dreams.

– Program note by the composer

FANTASY OF COLORS | Dooley

Fantasy of Colors (2025) was commissioned by a consortium of wind bands in honor of Daniel Belongia's 10 years of service and dedication to the Arkansas Tech University Department of Music.

Fantasy of Colors is inspired by Baroque artwork and the genre of musical fantasias popularized by Johann Sebastian Bach, Franz Joseph Haydn and Wolfgang Amadeus Mozart. I admire the massive scale and exuberance found in Lauri and Gagliardi's epic painting *Carousel in Honour of Queen Christina in the Courtyard of the Palazzo Barberini in Rome on 2nd February 1656*, and Johann Ulrich Kraus' *Celebrations in St. Peter's, Rome, for the Jubilee Year of 1700*, and the everlasting thematic developments, stark contrasts and intricate contrapuntal layers found in baroque musical works like Bach's *Fantasia in C Minor* and Mozart's *Fantasia in D Minor*.

In *Fantasy of Colors*, the timpani provide a festive, rhythmic and harmonic foundation for two sparring musical character motives, one first stated in the clarinets and saxophones, versus another in the horns and trombones. The match is interrupted with a new character personified as a lyrical waltz, showcasing the oboe, soprano saxophone and flutes. Droplets of musical color follow, with a fugato variation on our characters' motives, showcasing the low woodwinds, euphonium and percussion. The piccolo, clarinets and trumpets push the celebration to a feverish crescendo, as all our characters vie for the musical spotlight.

– Program note by the composer

About the Conductor



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.

Symphonic Band Personnel

FLUTE

Ashley Bazzardi | Lincoln | Music Education
Aileen Enriquez | Concord | Music Education
Alexis Forner | Augusta, GA | Architecture, Music
Mikayla Grafstein | Hauppauge, NA | Pre-Nursing
Jia Holt | Charlotte | Mechanical Engineering
Cora Hunt | Valdese | Architecture
Christian Nguyen | Waxhaw | Bioinformatics
Jasmine Tran | Wake Forest | Psychology, Environmental Science

OBOE

Emily Cordes | Concord | Music Education
Quinn Normand | Charlotte | Music Composition

CLARINET

Sharon Barker | Charlotte | Music
Isaac Benitez-Tapia | Mooresville | Music Composition
Alex Chaney | Apex | Computer Science
Niko Green | Bryson City | Music Education
Wren Morales | Fuquay-Varina | Music Composition
Jade Rattler | Cherokee | Music Education
Christian Richter | Marion | Architecture
Agnes Rodts | Raleigh | Architecture, Music
Jaylee Osansky | Matthews | Music Education
Brandon Tiseo | Waxhaw | Computer Science

SAXOPHONE

Gage Beaver | Cleveland | Music, Exercise Science
Jacob Brunengraber | Raleigh | Business
James Cruz | Charlotte | Music Education
Zoie Cordes | Concord | Psychology
Krista Whinnie | Concord | Music Education

HORN

Lilyana Barnett | Monroe | Pre-Nursing
Hayden Currier | Belmont | Computer Science
James Potts | Bryson City | Mechanical Engineering
Julien Ritchie | Fayetteville | Music Composition

TRUMPET

Héctor Abreu-Avilés | Charlotte | International Business

Brandon Carter | Pilot Mountain | Communications

Will Hawkins | Holly Springs | Electromechanical Engineering Technology

Luke Matthews | Barbecue | Electrical Engineering

Evan Rochford | Raleigh | Computer Engineering, Mathematics

Aidan Stewart | Fayetteville | Music Composition

TROMBONE

Elijah Buteau | Concord | Music Education

Desta Fisseha | Chapel Hill | Music, Computer Science

Jackson Goddard | Knightdale | Computer Science

Joshua Phelps | Kernersville | Electrical Engineering

Lens Joasil | Mooresville | Computer Science

EUPHONIUM

Greg Heida | Cary | Biology

Jacob Legassie | Harrisburg | Business Analytics

TUBA

Mattie Grace Branham | Stanley | Music Education

Kade Cockerham | State Road | Mechanical Engineering

Nethan Karerakattil | Holly Springs | Computer Science

Joel McCarroll | Modesto, CA | Music

PERCUSSION

Alex Chadwick | Charlotte | Biology

Lela Cook | Monroe | History

Drew Gledhill | Mocksville | Computer Engineering

Jordan Hudson | Charlotte | Pre-Music

Vijay Lemon | Waxhaw | Computer Science

Alex Litchfield | Greeneville, TN | Computer Science

Dustin Keeffe | Matthews | Psychology

Ben Kirkman | Greensboro | Business Analytics

Sam Turbeville | Whiteville | Computer Science

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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in the CoA+A!

CoA+A Production Arts and Operations

Dean Adams, Senior Associate Dean for Performing Arts

Hali Hutchison-Houk, Production Manager

Liz Paradis, Director of Audience Services

Beth Rucker, Business Services Coordinator

Liz Wooley, Performing Arts Operations Manager

Christina Beam, Costume Lab Manager

Meena Carr, Assistant Technical Director

Rachel Engstrom, Senior Lecturer, Costume Lab Supervisor / Designer

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 Watkins, 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

Patron Services Representatives

Maggie Britt, Sommiya Brown, Alex Lozier, Leah Parker, Gabriel Tewell

Robinson Hall Technicians

Ethan Barros, Caleb Basham, Lucy Burch, Kayhe Duerson, Alex McLellan,

Veronica Salas, Zoie Wilk, Naomi Wilson

College of Arts + Architecture

Upcoming Events

MARCH

[Voice Area Showcase](#)

Faculty & Friends Concert Series

Tue Mar 24 | 7:30 pm

Rowe Recital Hall

[Nouveau Now](#)

Presented by the Departments of Dance and Music

Sat Mar 28 | 7:30 pm

Sun Mar 29 | 2:00 pm

Carolina Theatre, Uptown

[Gospel Choir](#)

Mon Mar 30 | 7:30 pm

Rowe Recital Hall

APRIL

[Elizabeth Sullivan with Nick Ritter](#)

Faculty & Friends Concert Series

Tue Apr 7 | 7:30 pm

Rowe Recital Hall

[Cabaret](#)

Book by Joe Masteroff

Music by John Kander, Lyrics by Fred Ebb

Thu Apr 16–Sat Apr 18 | 7:30 pm

Sat Apr 18 & Sun Apr 19* | 2:00 pm

Anne R. Belk Theater

**ASL Interpretation on Sun 4/19*

[Jazz Combos & Ensemble](#)

Tue Apr 21 | 7:30 pm

Anne R. Belk Theater

[Orchestra](#)

Thu Apr 23 | 7:30 pm

Anne R. Belk Theater

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

Wednesday, April 22, 2026 | 7:30 pm
Anne R. Belk Theater

Thank you!

An engaged audience is the most essential level of support we can receive. Thank you for being a part of this performance experience!

Revenue from ticket sales directly supports student scholarships in dance, music, and theatre. You can expand opportunities for students with a financial gift to fund scholarships, visiting artists and scholars, master classes, study abroad, and more. To make a secure gift online, please visit giving.charlotte.edu. Thank you for your support!

About the College of Arts + Architecture

The College of Arts + Architecture promotes the arts and design as engines of civic imagination through distinction in creative teaching and research, artistic performance, and community-driven work.

Through investigations in the performing and visual arts, design and affiliated pursuits, we provoke thought, cultivate aesthetic sensibilities, make space for memory and reflection, instigate creative action, and help build communities.

Established in 2008, the College of Arts + Architecture represents over 1,000 students and more than 100 full-time faculty members in five creative disciplines: art and art history, architecture, dance, music, and theatre.

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