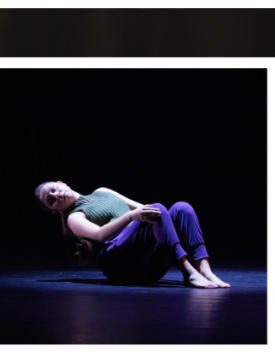


COLLEGE OF ARTS + ARCHITECTURE

2025/26 PERFORMANCES



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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.

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The Department of Music presents

Symphonic Band

Brian Taylor, conductor

Travis Higa, guest conductor

and

Wind Ensemble

Hunter Kopczynski, conductor

Travis Higa, guest conductor

Anne R. Belk Theater
Robinson Hall for the Performing Arts
Wednesday, April 22, 2026 | 7:30 pm
coaa.charlotte.edu

Symphonic Band

Fanfare Politeia (2021)

Kimberly Archer (b. 1973)

Spices (2018)

Saül Gómez Soler (b. 1982)

Eric Millard, trumpet

Concord (1987)

Clare Grundman (1913-1996)

Travis Higa, guest conductor

A Movement For Rosa (1992/1994)

Mark Camphouse (b. 1954)

Un Cafecito (2020)

Dennis Llinás (b. 1980)

10-minute intermission

Wind Ensemble

Festive Overture (1954/1965)

Dmitri Shostakovich (1906-1975)

tr. Donald Hunsberger

Sanctuary (2006)

Frank Ticheli (b. 1958)

Travis Higa, guest conductor

Sunflower Studies: Symphony for Wind Ensemble (2023) Nicole Piunno

(b. 1985)

- I. Waiting for the Brightness of Tomorrow
- II. No Blue Without Yellow
- III. Interlude
- IV. Seeking the Golden Light
- V. Broken Colours

Easter Monday on the White House Lawn (1911/1928) John Philip Sousa

(1854-1932)

ed. R. Mark Rogers

with Wind Ensemble Alumni

Program Notes

Symphonic Band

FANFARE POLITEIA | Kimberly Archer

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice— a book which we now call *The Republic*, in English— was actually titled *Politeia* in the original Greek.

– Program note by the composer

SPICES | Saül Gómez Soler

Spices is a commission from the trumpet player José Cháfer, to whom this piece is dedicated, to be played for the first time “43rd Annual International Conference of San Antonio, Texas”, in the USA in May 2018.

The piece is organized in different sections that make reference to the taste universe represented by combinations of different spices that stimulate that sense. For that purpose, different elements are opposed:

- Stimulating the senses: The overture awakens our senses and invites us to discover a universe of contrasts.
- Fresh mint: a breath of fresh air for our palate and our ears.
- Sugar and cinnamon: a touch of sweetness that defines the good moments.
- Chilli Pepper: an adventure towards an explosive sensory experience, do you dare to taste it? An intensity which is expressed with the excitement of our taste buds.
- Peppermint: the coolness of the fresh grass that invades us again with its enticing and herbal aroma.

– Program note by the composer

CONCORD | Clare Grundman

Concord is based on three traditional tunes from old New England; “The White Cockade”, William Billings’ “America”, and “Yankee Doodle”. “The White Cockade” is a fife and drum marching tune widely known during the days of the American Revolution. It had also played a part in the British military tradition.

“America” was written by William Billings (1764-1800); an ardent patriot, amateur musician, and tanner by trade. He attempted to create a new kind of hymn for the New England church, which resulted in an outpouring of hymn tunes such as “America”, which reflects the independent spirit of the young nation at its birth.

“Yankee Doodle” is the folk song most widely associated with the revolutionary war. Its origins are obscure and have been subject to a great variety of improbable theories. It had spread throughout the colonies by the mid eighteenth century, and was very popular as a tune for jigs and country dances.

– Program note by the composer

A MOVEMENT FOR ROSA | Mark Camphouse

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950’s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: “to Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom.”

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America's proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled *Rosa Parks: My Story*. The final three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.

All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

A Movement for Rosa, commissioned by the Florida Bandmasters Association was composed and orchestrated over a three-month period: August-November, 1992. With a duration of approximately 11 ½ minutes, this 'movement' – a quasi-tone poem – contains three contrasting sections. Section I evokes Rosa's early years, from her birth on February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's

lingering presence in modern American society. In his book *Stride Toward Freedom*, Dr. King states: “When the history books are written in future generations, the historians will have pause and say, ‘There lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.’ This is our challenge and responsibility.”

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: “Rosa Parks moved civil rights issues from the back of the bus to the front of America’s conscience.”

– Program note by the composer

UN CAFECITO | Dennis Llinás

The phrase “Un Cafecito” means a little coffee. Growing up in Miami in our Cuban culture, it was customary for co-workers to bring to work an 8 oz cup filled with Cuban coffee (basically really strong and sweet espresso) and many tiny shot cups. At certain points in the day, they would approach colleagues and pour a quick shot for them accompanied with the phrase, “¿Quieres un cafecito?” translating to “Do you want some coffee?” Needless to say after that shot, you were ready for another few hours of daily activity.

The piece, *Un Cafecito*, is basically that - a quick pick-me-up that is just meant to be fun to perform and listen to filled with the energy, sensuality, passion, and dance motivation of Cubans.

– Program note by the composer

Wind Ensemble

FESTIVE OVERTURE | Dmitri Shostakovich | ed. Hunsberger

The *Festive Overture* was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto*. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes— the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a “festive overture.”

– Program note by Donald Hunsberger

SANCTUARY | Frank Ticheli

Sanctuary was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song* —both well known favorites of his— were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word *sanctuary* conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia— a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

– Program note by the composer

SUNFLOWER STUDIES | Nicole Piunno

Sunflower Studies, a symphony in five movements for wind ensemble, explores Vincent Van Gogh's love for sunflowers combined with my own love of the sunflower. The titles for movement one and movement four come from the beautiful nature of the sunflower itself, while the titles for movement two and movement five come from Van Gogh's painting style. These movements are connected in the middle by a short interlude.

Many movements incorporate the hymn tune *Tell Me the Old, Old Story*. This was one of Van Gogh's favorite hymns, and the melody and lyrics have grown on me as I have gotten to know it. The hymn has a child-like quality to it which to me represents a sincere faith. Van Gogh said he wanted his paintings "to say something comforting as music is comforting ...something of the eternal." This melody also represents that source of comfort which the sunflower can bring to a person.

I learned a lot about Van Gogh and his work from reading the letters Vincent wrote to his brother. Vincent told his brother he wanted to make a series of paintings of sunflowers that would contain broken yellows against blue backgrounds. He described this series of paintings to his brother, “The whole thing will therefore be a symphony in blue and yellow.” His style of combining dark and light elements together on a canvas is similar to my style as a composer and this makes me feel as though I found a kindred spirit in Vincent.

Sunflowers are vibrant, beautiful and sturdy flowers. Sunflowers had great significance for Van Gogh: they represented gratitude. In a similar fashion, for me sunflowers exemplify faith.

– Program note by the composer

EASTER MONDAY ON THE WHITE HOUSE LAWN | John Philip Sousa

Many composers alter their own works, often years after the originals have been performed several times. John Philip Sousa seldom did this. One exception was his addition of *Easter Monday on the White House Lawn* to the suite, *Tales of a Traveler*, composed 17 years earlier. His reasons for doing this are not fully understood.

Tales of a Traveler was inspired by events of the Sousa Band’s round-the-world tour of 1910-1911. The third movement of the suite brought the composer considerable grief. It was originally called *Coronation March*. Sousa composed it aboard ship en route to South Africa, anticipating it would be used at the coronation of King George V of England. However, a curt note from Buckingham Palace informed him —after he had completed the work— that “...It is contrary to rule for His Majesty to grant permission for dedication to those who are not his own subjects...” *Coronation March* was then given a new title, *Grand Promenade at the White House*.

Perhaps the painful memory of this rebuff caused Sousa to replace *Grand Promenade at the White House* with *Easter Monday on the White House Lawn* as the third movement of the suite. The royal rejection had never made sense to him. After all, he had been presented the Victorian Order by King George’s predecessor, King Edward VII; he had played two command performances for Edward and had composed the march Imperial Edward in his honor. Moreover, British music publishers had asked him to compose

a coronation march. Close friends of Sousa were well aware of his long memory for such disappointments, so it is entirely possible that making the substitution was his way of putting the matter out of his mind.

Easter egg-rolling in Washington is an American tradition which began during President James Madison's administration. Dolly Madison, charming wife of the President, initiated this tradition in 1816, perhaps patterned after the ancient Egyptian ceremony of rolling colored eggs toward the pyramids. In the American version, children roll colored eggs with spoons, and the child with the fastest egg wins. The 44th Congress banned egg-rolling on the Capitol grounds in 1880, whereupon President Rutherford B. Hayes invited children to continue this exciting activity on the White House lawn. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus Sousa was present at three egg rolls before leaving the Marine Corps, and it is probable that his own children participated. The event has been held there ever since and has grown in popularity to the extent that it now rates much media coverage.

Although Sousa's Band was active until the time of his death in 1932, the final coast-to-coast tour took place during the last six months of 1928. The band management announced this as the "Golden Jubilee" tour in celebration of Sousa's fiftieth year as a conductor, inspiring the composition of his famous "Golden Jubilee" march. Of the many concert band suites that Sousa composed, the second most frequently performed (only the suite *The Last Days of Pompeii* was more often performed) was *Tales of a Traveler*, and this suite, with the newly composed last movement, was featured prominently in the 1928 tour. Whatever the reason for the substitution of *Easter Monday on the White House Lawn* in place of the original last movement, this lively new piece was well in keeping with the dynamic America reflected in the "roaring twenties." Sousa's memories are recorded in the notes he added to Sousa Band programs when *Easter Monday on the White House Lawn* was featured on the 1928 tour:

"With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby, look on the scene with joy and pleasure."

– Program note by Paul Bierley

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.



Dr. Travis Higa is an active adjudicator, clinician, and guest conductor throughout the United States. Most recently, he has been a clinician at the University of Montana Concert Band Festival and adjudicator for the University of South Alabama Marching Band Championships, University of Hawai'i Rainbow Invitational, and Oahu Marching Band Festival. He has conducted honor bands

in Mississippi, Illinois, Massachusetts, and Florida. Currently, he serves as the Associate Director of Bands and Director of the Pride of Mississippi Marching Band at The University of Southern Mississippi. At USM, he conducts the Concert Band, Symphonic Winds, administers all facets of the athletic band program, and teaches courses in conducting.

Travis holds a Doctor of Musical Arts in Wind Conducting from Michigan State University, a Master of Music in Trumpet Performance from the University of Montana, and a Bachelor of Music in Music Education from the University of Nevada, Las Vegas.

About the Guest Soloist



Eric Millard is the Associate Professor of Trumpet at UNC Charlotte and director of the Charlotte Youth Trumpet Ensemble. As an orchestral musician, he is the principal trumpet of the South Carolina Philharmonic and has performed with the Charlotte Symphony, Charlotte Ballet, South Carolina Philharmonic, Asheville Symphony, Opera Carolina, Boise Philharmonic, and Pensacola

Symphony, among others and was formerly the third trumpet of the Tallahassee Symphony. Millard is a founding member of the Palisade Trumpet Collective and solo cornetist with the North Carolina Brass Band. As a soloist, Millard has won prizes at prestigious competitions such as the International Trumpet Guild Solo Competition, National Trumpet Competition, King's Peak International Music Competition, the American Prize, Music Teachers National Association Solo Competition, and the U.S. Army Band National Collegiate Solo Competition and has won concerto competitions at both of his alma maters. Millard's fond interest in chamber music led him to win prizes at the National Trumpet Competition (ensemble division), McCauley Chamber Ensemble Competition, and the Calvin Smith Brass Quintet Competition.

Millard received his Doctorate and Master's Degrees in Trumpet Performance from Florida State University and received a Bachelor's Degree in Trumpet Performance from the University of Kentucky. Millard's primary instructors were Dr. Christopher Moore, Vince DiMartino, Robert Sullivan, Mark Clodfelter, and Dr. William Stowman. Dr. Millard also serves as an Executive Board Member for the National Trumpet Competition and as the Book Reviews Column Editor for the International Trumpet Guild Journal. Eric Millard is an S.E. Shires performing artist.

Symphonic Band Personnel

FLUTE

Aileen Enriquez | Concord | Music Education
Emma-Leigh Calloway | Hickory | Nursing
Samantha Catoe | Indian Trail | Mechanical Engineering
Johannes Ebbert | Durham | Mechanical Engineering
Louis Fragapane | Charlotte | Computer Science
Alexis Forner | Augusta, GA | Architecture, Music
Hannah Gibson | Canton | Music Education
Morgan Hayes | Lexington | Art
Jia Holt | Charlotte | Mechanical Engineering
Cora Hunt | Valdese | Architecture
Katherine Leonte | Raleigh | English, Creative Writing
Priscilla Loudon | Gastonia | Graphic Design
Quinn Normand | Charlotte | Music Composition
Lauren O'Brien | Swansboro | Business Analytics, Music Education
Jay Rodgers | Charlotte | Music Education
Crisbel Rodriguez Forero | Venezuela | Chemistry
Joseph Shaw | Fayetteville | Nursing
Kevin Teristi | Raleigh | Engineering
Jasmine Tran | Wake Forest | Psychology, Environmental Science
Sophia Von Hennigs | Charlotte | Political Science

OBOE

Gabby Andrews | Concord | Computer Science
Jonathan Price | Concord | History

BASSOON

Isaac Spaeth | Swannanoa | Architecture

CLARINET

Katie Alexander | Winston-Salem | Civil Engineering
Isaac Benitez-Tapia | Mooresville | Music Composition
Alex Chaney | Apex | Computer Science
Niko Green | Bryson City | Music Education
Rudy Hawley | Albemarle | Ph.D. in Curriculum & Instruction
Wren Morales | Fuquay-Varina | Music Composition

Kenia Perez | Kings Mountain | Pre-Nursing
Shanath Pradhan | Charlotte | Mathematics
Jade Rattler | Cherokee | Music Education
Christian Richter | Marion | Architecture
Agnes Rodts | Raleigh | Architecture, Music
Jaylee Osansky | Matthews | Music Education
Brandon Tiseo | Waxhaw | Computer Science
Kathryn Wilson | Elizabeth City | Computer Science

SAXOPHONE

Jayden Alvarez | Mooresville | Criminal Justice, Chemistry
Avery Brown | Charlotte | Fine Arts
Jacob Brunengraber | Raleigh | Business
James Cruz | Charlotte | Music Education
Maddex Gross | Holly Springs | Music Education
Quique Kaufman-Sedano | Carrboro | Mechanical Engineering
Lillian Lutz | Kings Mountain | Music Education
Chloe Marks | Oakboro | BA in Music
Matthew Sluder | Charlotte | Engineering
Alan Strickland | Raeford | Computer Science
Fiona Urbain | Indian Trail | Chemistry

HORN

Lilyana Barnett | Monroe | Pre-Nursing
Ian Caraway | Mint Hill | Architecture
Hayden Currier | Belmont | Computer Science
James Potts | Bryson City | Mechanical Engineering
Owen Mach | Mount Holly | Music Education

TRUMPET

Héctor Abreu-Avilés | Charlotte | International Business
Tychicus Benjamin | Greensboro | Computer Science
Andrew Brancaccio | Youngsville | Math
Brandon Carter | Pilot Mountain | Communications
Liam Guarino-Draughn | Reidsville | Mechanical Engineering
Will Hawkins | Holly Springs | Electromechanical Engineering Technology
Yury Koryazhkin | Charlotte | Mechanical Engineering
Kaleb Little | Kannapolis | Undeclared
Mitchell Mai | Mint Hill | Computer Science

Luke Matthews | Barbecue | Electrical Engineering
Aidan Stewart | Fayetteville | Music Composition
Sean Warburton | Raleigh | Biology
Angie Zavala Murcia | Charlotte | Finance, Accounting, BA in Music

TROMBONE

Elijah Buteau | Concord | Music Education
Corey Corey | Cary | Computer Science
Rebecca Cotrone | Brown Summit | Music Education
Jackson Goddard | Knightdale | Computer Science
Caleb Hedrick | Cornelius | Business Analytics
Mazi | Knightdale | Accounting

EUPHONIUM

Adam Gardner | Salisbury | Music Education
Greg Heida | Cary | Biology
Jacob Legassie | Harrisburg | Business Analytics

TUBA

Mattie Grace Branham | Stanley | Music Education
Kade Cockerham | State Road | Mechanical Engineering
Hans Gildore | Charlotte | Nursing
Joel McCarroll | Modesto, CA | Music
Blake Webber | Oxford, AL | Construction Management

PERCUSSION

Alex Chadwick | Charlotte | Biology
Lela Cook | Monroe | History
Daniel Gaddy | Concord | Theater
Vijay Lemon | Waxhaw | Computer Science
Alex Litchfield | Greeneville, TN | Computer Science
Maren Loepf | Cary | Biology, Chemistry
Dustin Keeffe | Matthews | Psychology
Robby Ritchy | Raleigh | Computer Science
Dave Srinivasan | Winston Salem | Biology
Sam Turbeville | Whiteville | Computer Science

Wind Ensemble Personnel

FLUTE

Emily Cordes | Concord | Music Education
Hannah Gibson | Canton | Music Education
Kyra Price | Willow Spring | Music, Biology
Mason Tortorelli | Concord | Music Performance

OBOE

Jonathan Price | Concord | History

BASSOON

Brigid McKinney | Stokesdale | Elementary Education

CLARINET

Riley Cronk | Waxhaw | Music Education
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
Veronica Salas | Lenoir | Theater Tech
John Thornton | Raleigh | Music, Computer Science
Alvin Wang | Durham | Engineering

SAXOPHONE

Aidan Babocsi | Cary | Music Education
Peyton Porter | Lawndale | Music Performance
Erica Scharber | Gastonia | Music Education
Matthew Stearns | Harrisburg | Music Composition

HORN

Alyssa Lennon | Apex | Mechanical Engineering
Owen Mach | Mount Holly | Music Education
Cameron Morris | Charlotte | Music
Sean Nakano | Fletcher | Music Education
Sophie Pizzo | Cary | Biology

TRUMPET

Eli Craig | Concord | Mechanical Engineering
Marc Denton | Morganton | Music Education
Eli Mathew | Mooresville | Music Performance
Connor Pacilio | Salisbury | Music Composition
Jacob Sims | Mooresville | Music Performance
William Wiand | Uniontown, PA | Music Performance

TROMBONE

Nat Cheek | Gastonia | Music
Justin Flaherty | Asheville | Mechanical Engineering
Lexi Heath | Stokesdale | Psychology
Evan Van Horne | Lenoir | International Business

EUPHONIUM

Samuel Casey | Salemburg | Music Education
Jaccob Fair | Hickory | Music Education

TUBA

Rebecca Cotrone | Brown Summit | Music Education
Adam Gardner | China Grove | Music Education
Jason Parra | Concord | Music Education

DOUBLE BASS

Marc Denton | Morganton | Music Education
Ben Johnston | Mooresville | Music Performance

PIANO

Evelyn Mathis | Gastonia | Music Composition

PERCUSSION

Jack Applegate | Asheville | Music Performance
James Cruz | Charlotte | Music Education
Drew Gledhill | Mocksville | Computer Engineering
Connor Ernst | Concord | Music Education
Evelyn Mathis | Gastonia | Music Composition
Ethan Morton | Huntersville | Music Education
Evan Schmit | Charlotte | Music, Computer Science
Ava Weaver | Hickory | Art

UNC Charlotte Bands

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

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

The Pride of Niner Nation Marching Band has become well-known throughout North Carolina and the Southeast Region. The band has been invited to perform exhibitions at numerous marching competitions throughout the region and has performed half-time shows for the Carolina Panthers and Charlotte Hornets. In June 2018 they traveled to Normandy, France to represent the United States at official ceremonies of the 74th D-Day Commemoration.

UNC Charlotte Wind & Percussion Faculty

Jennifer Dior, flute

Elizabeth Sullivan, oboe

Nicholas Ritter, bassoon

Jessica Lindsey, clarinet

Will Campbell, saxophone

Ben Still, saxophone

Eric Millard, trumpet

Byron Johns, horn

Kevin Dugat, trombone/euphonium

Joseph Skillen, tuba/euphonium

Rick Dior, percussion

Dylan Savage, piano

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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

APRIL

[Orchestra](#)

Thu Apr 23 | 7:30 pm
Anne R. Belk Theater

[No Tears Project](#)

Sat Apr 25 | 7:30 pm
Anne R. Belk Theater

[Percussion Ensemble](#)

Mon Apr 27 | 7:30 pm
Anne R. Belk Theater

[Women's & Men's Choirs](#)

Tue Apr 28 | 7:30 pm (W) & 8:30 pm (M)
Anne R. Belk Theater

[University Chorale](#)

Wed Apr 29 | 7:30 pm
Anne R. Belk Theater

MAY

[Odyssey/Odissi](#)

Sat May 2 | 2 pm & 7 pm
Sun May 3 | 2 pm & 7 pm
Anne R. Belk Theater

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and receive information about upcoming events
in the CoA+A!

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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