

Spring Dance

April 21-23, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

Stevens Center

Presented By

University of North Carolina School of the Arts

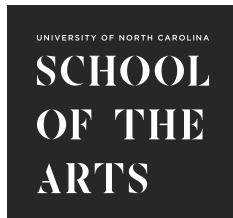
Brian Cole, Chancellor

School of Dance

Endalyn Taylor, Dean

School of Design & Production

Michael J. Kelley, Dean



“Pas de Trois” excerpt from Act I, Swan Lake (1895)

Choreography by Marius Petipa

Staged by Jennet Zerbe

Scenery Design by Howard Jones

Costume Design by Marissa McCullough

Lighting Design by Frankie Stiehl-Guerra

Music by Pyotr Ilyich Tchaikovsky, arranged by Eric Schwartz

Thursday, April 21, 7:30 p.m. & Saturday, April 23, 7:30 p.m.

Benno: Sam Mayer

“Pas de Trois” Ladies: Ida Cacanindin, Katherine Pearsall-Finch

Friday, April 22, 7:30 p.m. & Sunday, April 24, 2:00 p.m.

Benno: Stephen Gunter

“Pas de Trois” Ladies: Caroline Credle, Ruiko Jacobs

This “Pas de Trois” excerpt from Act I of Swan Lake captures a moment of fancy. Benno and two Ladies of the Court have slipped the confines of a formal party indoors to entertain the moody Prince Siegfried on the veranda. This trio delights with quick footwork and classical bravura. The brief minutes of entertainment here present a lovely sampling of the complex vocabulary of ballet’s classical era.

M.O. excerpt (1995)

Choreography: Trisha Brown

Direction: Abigail Yager

Music: Johann Sebastian Bach

Costumes: Marissa McCullough (Based on the original design by Irié)

Lighting: Elijah Thomas (Based on the original design by Jennifer Tipton)

Rehearsal Assistant: Sydney Truitt

Thursday, April 21, 7:30 p.m. & Saturday, April 23, 7:30 p.m.

Macy Alday, Aly Candland, Hope Dalbec,
Chandler Davidson, Camille Pettiford, Adi Valentine

Friday, April 22, 7:30 p.m. & Sunday, April 24, 2 p.m.

Ashtyn Babb, Elijah Davis, Maeve Friedman,
Courtney Holbrooks, Madisyn Montgomery, Claire Schiffer

Understudies: Abi Gooch, Santina Leone

Seven Deadly Sins

Choreography and Direction: Gina Patterson

Rehearsal Assistant: Angelina Sansone

Original Score: Jordan Brooke Hamlin

Sound Editing: Eric Midgley

Costume Design: Marissa McCullough

Set Design: Gisela Estrada

Lighting Design: Frankie Stiehl-Guerra

**Opening, Pride, Envy, Gluttony, Lust, Greed, Wrath, Sloth
....and a song of compassion.**

Opening: Amaya Burnett, Elizabeth Russell

Pride: Jordan Hooks, Elizabeth Iwasko, Shelby Coon

Envy: Amaya Burnett

Gluttony: Charlie McVickers, Gabriel Ramirez

Karl Pil/Zac Snyder, Julianna Pittman/Fiona Carlone

Lust: Celeste Lau, Faith Fidgeon, Jordan Hooks

Emma Cilke, Blake Bellanger, Ava Grace Williams, Gabriel Ramirez

Greed: Faith Fidgeon, Jordan Hooks, Elizabeth Russell

Wrath: Blake Bellanger, Karley Childress

Sloth: Grace Bethune, Faith Fidgeon, Celeste Lau

Kyriaki Christoforou, Avery Davis/Kiley White, Caroline Felkins/Matilda Jenkins

Sara Goldfarb/Kenzie Sawyer, Amiee Le/Abigail Herron,

Meghan Lensmeyer, Margaret Wilsch, Antony Zambrano/Narada Baba

Ella Carbrey, Anna Horton, Mackenzie Longley, Natalie Taylor, Chloe Webster.

Rehearsal Assistant: Sofia Johnson

Choreographer's Note

I want to express my gratitude for all those who have contributed their voices and hard work over the last years, and to all the dancers, who have come together, working as a community, willing to be vulnerable, to discover what this has become.

Research for this piece began 4 years ago with the religious origins, following parallels of myth and archetypes, chakras and totem behaviors, and numerical significance. How can the Seven Deadly Sins be talked about without discovering the similarities and differences between them?

We look at the nuance in the desire and fixation of Lust and Envy, the indulgences of Lust and Gluttony, the Gluttonous consumption of Pride and Greed which all seem to lead to the explosive inner and outward manifestations of Wrath; the Slothful hopelessness from compounding walls that imprison our dreams, and the through lines of obsession, and judgement. In efforts to distill the essence of each, they began to merge, breathe, pass and cross like a clouded sky.

This Seven Deadly Sins dives into the subtle layers, the ripple effect of energy, our animal nature, the complexities and consequence of “sinful” behavior that percolate to anger, leads to war — within our minds and bodies, families and countries. It is a world of cycles: birth to death — of ego identity, sun and moon, awareness to change, resistance to acceptance. Fear to love, forgiveness, and a kindness towards ourselves and others while navigating our shared humanity.

Is there a point we can both offer and take another's hand with a softened heart, with a recognition of the need for each other, and the natural world —that together — make up the mosaic of our existence.

20 Minute Intermission

EMOTE

Choreography by Abdur-Rahim Jackson

Assisted by Eva Draw

Music by Moses Sumney

Lia Rose

Stimming (Dave Cantl's refix)

Stimming (Kisii Kalupeteka mix)

DJ Kaze

Jim-E Stack

Shannon Rubicam & George Robert Merrill

Stimming (Miquel Bastida Tribute)

Music Edited by Grayson Moreno

Costume Design by Marissa McCullough

Lighting Design by Elijah Thomas

“We feel and see through the eyes of our context, and as that context evolves, so do our emotions and realization.”

EMOTE

(Continued)

Sections:

Curiosity

Anticipation

Eagerness

Ambition

Tenderness

Compassion

Assertiveness

Carefree - Joy

Thursday, April 21, 7:30 p.m. & Saturday, April 23, 7:30 p.m.

Triumph cast:

Rebecca Armbruster, Evelyn Beard, Jack Cerminaro,
Sierra-Loren Chapman, Nik Darrough, Grace Fitzgerald,
Ashley Greeno, Alayna Hamade, Helena Hoermann, Kayla Jackson,
Francie Foster, Chloe Milling, Kate Player, Joshua Ponton, Dana Sheldon,
Will Whitney, Aniyah Wilkinson

Friday, April 22, 7:30 p.m. & Sunday, April 24, 2 p.m.

Evolve cast:

Briona Bojorquez, Isabella Campbell, Devon Drybread,
Sive Egan-Djurovic, Charlotte Evans, Rebekah Fedele, Reagan Gales,
Skyler Herrick, Courtney Hodges, Sidni Kennedy, Paisley Kupka,
Vanessa Meikle, Abigail Pontius, Joshua Ponton, Chloe Vernillet,
Lucy Willcott, Darian Zetterquist-Martinez

BEFORE WE GO

Conceived, Directed and Choreographed by Grady McLeod Bowman

Music by Jacob Collier

Costume Design by Marissa McCullough

Lighting Design by Elijah Thomas

Scenery Design by Gabby Nunez in collaboration with molo design

Music Tracks:

Sky Above

In The Real Early Morning

Down The Line

In My Bones

With The Love In My Heart

In Too Deep

Clarity

Sleeping On My Dreams

Home Is

To Sleep

Nyah Banks, Nick Buynitzky, Laney Castelloe, Giovanni Castellon,
Lily Chan, Jady Corral, Deanna Cudjoe, Ethan Digby-New,
Mason Gaddis, Charlee George, Naya Gonzalez, Alexa Grady,
Jarrod Harrell, Adelyn Harris, Quetzali Hart, Terra Hernandez,
Jaala McCall, Will Meeks, Josie Moore, Sophia Pielet, Taylor Pinney,
Kendall Ramirez, Khi'shawn Robinson, Elyse Scalia, Kerry Shannon,
Kerry Sheehan, Julia Shoffner, Hikaru Smith, Sophia Smith,
Yu Yao Sutherland, Tianyu Wang

Rehearsal Assistants: Trish Casey & Kate Moorhouse

BEFORE WE GO

(continued)

Produced by Kirstie Spadie and Patrice & Don Baldwin. Additional significant contributions by Chris Gattelli, Kimberly Tribus, Deb Dillingham, Lyn Edens, Eleisha Cooke, Gail Baker, Marc Robin, Curt Dale Clark and Peggy Stamps. Thank you to everyone who donated through GoFundMe to help produce this piece

Special thanks to the UNCSA School of Design & Production for all you've contributed to making this piece possible - truly above and beyond. Thank you and love to Kate, Guthrie, my beautiful cast and everyone else who spent countless hours folding origami.

BIOGRAPHIES

Jennet Zerbe has worked alongside Susan Jaffe, Natalia Makarova, Ethan Stiefel, Margaret Barbieri, and many others in staging ballets for UNCSCA students. Zerbe brings studied regard and intuitive understanding of classical ballet to her students. She was awarded a Kenan Institute for the Arts Faculty Leadership Grant in 2016. Zerbe trained at The Royal Ballet School in London and was then invited to join American Ballet Theatre (ABT), where she danced for eight years under the direction of Mikhail Baryshnikov. After her professional career, Zerbe earned her B.A. from Wellesley College, and became an ABT Certified Teacher at the launch of ABT's National Training Curriculum. She sought additional teacher training with Nancy and Murray Kilgour in Canada and proudly carries these pedagogical giants into her work at every opportunity. Zerbe is keenly aware of the value of injury prevention. She presented lecture demonstrations at the 1st and 2nd City of Arts and Innovation Dance Medicine Conference's in Winston-Salem. When imparted and practiced with care, classical ballet technique facilitates growth and vibrancy of expression; dancers with strong classical training can safely and skillfully execute a wondrously rich vocabulary and tell both beloved and new tales with aplomb.

A seminal force of the post-modern dance movement, **Trisha Brown's** work expanded the physical and compositional behaviors that qualified as dance, forever changing the landscape of art. As a member of the Grand Union and Judson Dance Theater, she contributed to the fervent of interdisciplinary creative experimentation that defines 1960's New York. In 1970 she founded the Trisha Brown Company, embarking on a path of artistic investigation that extended for forty years. Brown's structural rigor, fluid kineticism and attention to the inherent rhythm of weight falling through the body, as well as methods that she and her dancers adopted to train their bodies, forge access to and reflect the inseparability of mind-body intelligences. Collectively, these remain her most impactful legacy within international dance practice.

Brown maintained a visual art practice throughout her life. Her drawings have been widely exhibited in international museums and art galleries - among them the Yale University Art Gallery and the Leo Castelli Gallery (1974), the Venice Biennale (1980), The Fabric Workshop & Museum, Philadelphia (2003), White Box Gallery, London (2004), Documenta XII (2007) and The Walker Art Center (2008). In addition, her drawings are held in major museum collections, including the Reina Sofia Museum, Madrid, The Museum of Modern Art, New York, The Walker Art Center, Minneapolis, The Centre Georges Pompidou, Paris.

Brown was the first woman to receive the coveted MacArthur 'genius' grant in 1991, was honored by five fellowships from the National Endowment for the Arts, two John Simon Guggenheim Fellowships and Brandeis University's Creative Arts Medal in Dance in 1982. In 1988, she was named Chevalier dans l'Ordre des Arts et Lettres by the government of France, was promoted to Officier in 2000, then elevated again to Commandeur in 2004. Brown received the Samuel H. Scripps American Dance Festival Award, and at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999, she received the New York State Governor's Arts Award and, in 2003, was honored with the National Medal of Arts. She received the Capezio Ballet Makers Dance Foundation Award in 2010 and had the prestigious honor to serve as a Rolex Arts Initiative Mentor for 2010-11. She has received numerous honorary doctorates, is an Honorary Member of the American Academy of Arts and Letters and was awarded the 2011 New York Dance and Performance 'Bessie' Lifetime Achievement Award. In 2011, Brown received the prestigious Dorothy and Lillian Gish Prize for making an "outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life." In 2012, Brown became a United States Artists Simon Fellow. Having received three awards from the Foundation for Contemporary Arts (1971, 1974, and 1991), she was honored with the Foundation's first Robert Rauschenberg Award in 2013.

Abigail Yager danced with the Trisha Brown Company from 1995-2002. As a steward of Brown's choreography, she directs reconstructions and recreations worldwide. Past affiliations include: Candoco Dance Company, Ballet de Lorraine, Royal Ballet of Flanders, Lyon Opera Ballet, La Monnaie/De Munt, Taipei National University of the Arts, The Theatre Academy Helsinki, The Five College Dance Department, The Ohio State University, the American Dance Festival and P.A.R.T.S. As an internationally recognized teacher, Yager has conducted workshops and lectures in the UK, Ireland, France, Belgium, Finland, Switzerland, Italy, Greece, Mexico, Canada, Brazil, Japan, Korea and Taiwan. She served as the External Examiner for the M.A. Contemporary Dance Performance at the Irish World Academy of Music and Dance (2009-2013), and as a member of the Fulbright National Selection Committee (2020, 2019, 2016). Her professional appointments include: Guest Professor at Taipei National University of the Arts (2010-2012, 2003-2005), National Taiwan University of the Arts (2011), The Ohio State University (2006-2010), and Korean National University of the Arts (2005- 2006) and Faculty at the American Dance Festival (2003-2013). She is currently Associate Professor at the University of North Carolina where she served as Assistant Dean of Contemporary Dance from 2016-2019. Ms. Yager was named a U.S. Presidential Scholars Distinguished Teacher (2018) and received the UNCSA Excellence in Teaching Award (2019).

A 2021 Bogliasco Fellow, **Gina Patterson** has won such honors as the Choo San Goh Award, a nomination for an Isadora Duncan Award, the Hubbard Street 2 National Choreographic Competition, New Choreographers on Pointe, the National Choreographic Initiative and a commission by The Cowles Center / SOLO Commissioning Program, funded by the McKnight Foundation. She has been hailed as a choreographer of “startling originality” by Backstage Magazine, and Dance Magazine said of her work “Patterson has a voice, that ever-elusive thing, and whatever the future of ballet may be, choreographers like her will always have a place in it.” During her long career as a principal dance artist, Patterson was known as a versatile, consummate performer, dancing with Pittsburgh Ballet Theater, Ballet Austin, Ballet Florida and as a guest artist in North America and Europe. Patterson has been a prolific creator since 1998. Multi-disciplinary full-evening productions include Liquid Roads for MADCO, a contemporary adaptation of Romeo and Juliet for CoDa21, and a one act Hansel and Gretel created for the Croatian National Theatre. She often addresses social issues, illuminating awareness as with her Anne Frank’s Diary, 72 Steps on Women’s Suffrage, It Is as part of Freedom: A Civil Rights Project and Olin Library at Washington University in St. Louis. Her work encompasses concept, direction and collaboration, appearing in the repertoire of companies across the US. Patterson’s creations have been presented internationally in Italy, Croatia, Germany, Slovenia, Mexico, Puerto Rico, Dominican Republic, Cuba and Spain. She educates through classes, creativity workshops and multidisciplinary collaboration with young artists, working with University of North Carolina School of the Arts, Arts Umbrella in Vancouver, Dancers’ Workshop, Interlochen Arts Academy, Point Park University, Goucher College, Mercyhurst University and the University of Iowa. Patterson advocates for empathy and compassion, searching to uncover the authentic and vulnerable – the voice within. She uses her art to examine our humanity and interconnection, believing in the art form’s power — to heal; and through the creative process, build unity and community.

Abdur-Rahim Jackson was born in Philadelphia, PA. He began his dance and musical theater training at The New Freedom Theatre and later continued as a scholarship student at Philadanco, The Boston Ballet School and Dance Theatre of Harlem. Jackson received a Bachelor Degree of Fine Arts from The Juilliard School and performed as a Principal Dancer with The Alvin Ailey American Dance Theater for a decade before making his Broadway debut in “Soul Doctor”, at The Circle in the Square. Jackson served as Rehearsal Director for Rambert Dance Company in London, has taught master classes at Kansas City Ballet and the International Dance Association in Ravenna, Italy; was a Guest Teacher at Steps on Broadway and Broadway Dance Center; was Adjunct Professor at Marymount Manhattan College as well as Assistant Ballet Master at Cedar Lake Contemporary Ballet.

Jackson has created ballets for Kansas City Ballet, Orlando Ballet, Complexions Contemporary Ballet and Alvin Ailey American Dance Theater (Co-Choreographer). He choreographed sections of the Beyoncé "Crazy in Love" Super Bowl XLVII Halftime performance on CBS and Co-Choreographed the Beyoncé "Halo" music video. Jackson choreographed "Witness Uganda" (An American Musical) in Los Angeles and "Soul Doctor" A Broadway Musical Tour in Jerusalem, as part of the Israel Festival. He has directed fashion/dance shoots for PAPER Magazine and VIBE Magazine. Jackson has also choreographed for Taylor Dayne, The Salt-N-Pepa Lane Bryant Campaign, Hair/Fashion Award Shows for Matrix (a division of L'Oréal), ULTA Beauty and JCPenney Salons across the US and Mexico as well as the STAUD New York Fashion Week Show.

Grady McLeod Bowman is a choreographer whose work has been seen across many different genres including Broadway, off-Broadway, television, circus, dance companies & numerous universities. Most recently, he was nominated for a Helen Hayes award for his choreography of Singin' in the Rain at the Olney Theatre Center (DC). Before We Go is Grady's 4th work created for UNCSA, and he is a proud alum. Other select choreography credits include The Cher Show (Broadway; Finale Co-choreographer), Big Apple Circus (Lincoln Center), World's Got Talent (Fremantle Media/Hunan TV; China), The Very Hungry Caterpillar Show (Off-Bway), Joseph...Dreamcoat (Drury Lane - Chicago), My Fair Lady (Olney Theatre Center - DC) and A Night with Janis Joplin (Capital Rep/Barter Theatre/Laguna Playhouse/NC Theatre/Ivoryton Playhouse). Associate Director: Big Apple Circus (Lincoln Center), A Night with Janis Joplin (Regional Tour), The Great American Mousical (Goodspeed Opera House; Dir. Julie Andrews). Associate Choreographer: Dogfight (Off-Bway; Choreo. Chris Gattelli), In Your Arms (The Old Globe/NY Stage & Film), Top Hat (NY developmental lab). In his previous life as a performer, Grady was in the original Broadway companies of Billy Elliot, South Pacific (2008 Lincoln Center revival), Honeymoon in Vegas, Wonderland, and The Pirate Queen. He toured internationally with Fosse and Pilobolus Dance Theatre and also appeared in the films Forrest Gump and The Last Five Years. You can follow his work through his website www.gradymcleodbowman.com and on Instagram at @instagrady.

Led and designed by Stephanie Forsythe and Todd MacAllen, **molo** is a multidisciplinary design and production studio based in Vancouver, Canada. Designs stem from the conviction that tactile objects stimulate sensory spatial experience. Recognized for poetic beauty and elegant innovation, molo products and architectural projects have received international acclaim and have been acquired into the collections of museums and galleries worldwide, including the New York Museum of Modern Art. A freestanding space partition, molo's paper softwall room divider is a modern partition design and folding wall that has the flexibility to be shaped in any curved or linear formation.

PRODUCTION STAFF

Production Manager.....Liz Stewart
Assistant Production Manager.....Cameron Russell
Director of Production.....Keenan Van Name
Production Stage Manager.....Jillian McDaniel
Assistant Stage Manager.....Lizzie Furman
Assistant Stage Manager.....Omar Sosa
Production Assistant.....Alyssa Shumaker
Scenic Designer (Seven Deadly Sins).....Gisela Estrada
Scenic & Props Designer (Before We Go).....Gabby Nunez
Walls and Urchin lights for Before We Go designed by molo
Sound DesignerGrayson Moreno
Assistant Sound Designer.....Kai Machuca
Head Sound Engineer.....Kelsie Grigg
Lighting Designer (EMOTE, Before We Go)Elijah Thomas
Lighting Director (M.O.)Elijah Thomas
(originally designed by Jennifer Tipton)
Lighting Designer (Pas De Trois, Seven Deadly Sins).....Frankie Stiehl-Guerra
Assistant Lighting Designer.....Andrew Beauregard
Production Electrician.....George Meltzer
Head Electrician.....Izzy Flores
Console Programmer.....Haley Burdette
Deck Electricians.....Evie Nootenboom, Harrison Marcus
Spot Ops.....Eric Hill, Sage Green, Ella Colbus
Electricians.....Amanda Fisk, Bo King, Brian Alcantara
Darian Horvath, Ella Colbus, Isabel Egbert, Emma Perch
Eric Nelson, Evie Nootenboom, Harrison Marcus, Hunter McCune
Jack Jock, Jake Jordan, Joey Todd, Jordan Rodriguez
Lauren Lee, Mac McClary, Ophelia Jackson
Sage Green, Sarah Ruth Glasl, Scott Carney
Wheeler Moon, Willow Macivor
Director of Dance CostumesMarissa McCullough
Costume Design (Emote, Before We Go, Pas de Trois).....Marissa McCullough
Costume Design (Emote).....Abdur-Rahim Jackson
Original Costume Design (M.O.).....Irié

Costume TechniciansKelsey Burns, Jocelyn DuBose
Stitcher.....Sarah G. Horvath
Work Study.....Marquita Horton, Santana Leone, Emma Smith
Volunteer.....Carolyn Fay
Properties Director.....Mahalet Andargachew
Props Run Crew.....Alex Drake, Ross Stephens, Gabby Nunez
Technical Director.....Bill Volz
Fly Rail Operator.....Graham Savage
Scenery Crew.....Sam Albritton, Eliana Askren, Julian Cordova
Scenic Art Charge.....Susan Crabtree, Patti Mondana
Lead Scenic Artist.....Clara Rimes
Assistant Scenic Artists.....Tess Crabtree, Lauren Eckard
Sarah Ruth Glasl, Tessa Hager, Jasmine Hernandez
Olivia Hill, Kenzie Lawson, Renea Losee
Katie Pulling, Paige Spizzo, Jordan Taylor, Olivia Venable

THE SCHOOL OF DANCE

As one of the world's premier dance schools, the School of Dance offers a rigorous yet nurturing approach to developing talented young performers into technically sound, artistically sensitive, and stylistically versatile professional dancers. A world-class, resident faculty is complemented by visiting guest artists, choreographers, and company residencies that bring current trends from the field. Students concentrate in either classical ballet or contemporary dance, but train and perform in both. Numerous performance opportunities allow students to explore a diverse repertory.

THE SCHOOL OF DESIGN & PRODUCTION

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

SPECIAL ACKNOWLEDGMENTS

The University of North Carolina School of the Arts would like to acknowledge the physicians at Wake Forest Baptist Medical Center, and Wake Forest Family & Community Medicine for the generous, long-standing medical support our students receive during dance performances. We would also like to thank the UNCSCA Performing Arts Medicine Team for keeping our dancers healthy and dancing throughout each year.

DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Lissy Garrison at 336-770-3330 or garrisonl@uncsa.edu.

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UNCSA MANIFESTO

We Believe

Artists enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

Arts organizations improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC School of the Arts nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

UPCOMING PERFORMANCES

UNCSA Piano Students in Recital

Saturday, April 23, 2022 | 7:30 p.m.

Watson Hall

UNCSA piano students perform in recital.

A.J. Fletcher Opera Institute 20th Anniversary Gala Concert & NextNow Scholarship Fundraiser

Saturday, April 30, 2022 | 7 p.m.

Stevens Center & Benton Convention Center

The A.J. Fletcher Opera Institute celebrates its 20th anniversary in a special gala concert concluding the performance season. Star alumni and current Fletcher Fellows will be joined by the UNCSA Symphony

Orchestra in a program highlighting 20 years of great operatic selections including, "Don Giovanni," "La cenerentola," "L'elisir d'amore" and "Eugene Onegin." The event will include greetings by alumni from all over the world and a special announcement to kick off the next 20 years.

After the performance, empower the next generation of innovative artists at NextNow, the UNCSA scholarship fundraiser presented by Thomas S Kenan III. Join Fletcher Opera alumni and students from all five arts schools for an immersive cocktail soirée like only UNCSA can deliver.

Third-Year Films Screening

Thursday, May 5, 2022 | 7 p.m.

ACE Main Theatre

A screening of third-year student films created during the 2021-22 school year. This screening will also be offered on demand from Thursday, May 5, at 7 p.m. until Sunday, May 8, at 11:59 p.m.

UNCSA

uncsa.edu/performances