

Winter Dance

February 24 - 26, 2022 | 7:30 p.m.

February 27, 2022 | 2 p.m.

Presented By

University of North Carolina School of the Arts

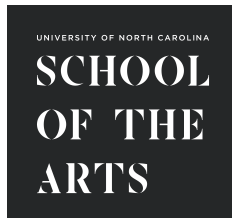
Brian Cole, Chancellor

School of Dance

Endalyn Taylor, Dean

School of Design & Production

Michael J. Kelley, Dean



Symphonie Concertante

Choreography by George Balanchine

Staged by Nilas Martins

Assisted by Jared Redick and Angelina Sansone

Music by Wolfgang Amadeus Mozart

Costumes Designed by Marissa McCullough

Lighting Design by Amanda Fisk

Thursday, Feb. 24 and Saturday, Feb. 26

Principals

Ida Cacanindin, Gabe Ramirez, Ava Grace Williams

Demi-Soloist

Emma Cilke, Deanna Cudjoe, Grace Fitzgerald,
Bailey Goss, Vanessa Meikle, Dana Sheldon

Corps de ballet

Myla Calhoun, Avery Davis, Eleanor Faub (Thurs., Feb. 24),
Alayna Hamade, Matilda Jenkins, Chloe Milling,
Grace Nemeth, Jessamina Piazza (Sat., Feb. 26), Daria Prokhnitski,
Lydia Schneider, Pai Supichayangoon, Yu Yao Sutherland,
Natalie Taylor, Siri Vedel, Chloe Vernillet, Emma Wessel, Kiley White

Friday, Feb. 25 and Sunday, Feb. 27

Principals

Caroline Credle, Katherine Pearsall-Finch, Will Whitney

Demi-Soloist

Ally Barrows, Alayna Hamade, Chloe Milling,
Pai Supichayangoon, Emma Wessel, Kiley White

Corps de ballet

Maya Beck, Olivia Boutin, Audrey Cannon, Ella Carbrey,
Sydney Carlin, Rose Castell, Alexis Dawson, Eleanor Faub (Sun., Feb. 27),
Bailey Goss, Matilda Jenkins (Sun., Feb. 27), Yoon Kang,
Sophie Kanzler, Vanessa Meikle, Zoe Paris-Carter,
Jessamina Piazza (Fri., Feb. 25), Tatum Smith,
Chloe Webster (Fri., Feb. 25), Chloe Vernillet (Sun., Feb. 27),
Lucy Willcott (Fri., Feb. 25)

Understudies

Principals

Deanna Cudjoe, Nathaniel Geis, Sofia Johnson

Demi-Soloist

Lydia Schneider, Natalie Taylor

Mass

Choreography by Robert Battle

Staged by Elisa Clark

Assisted by Sean Sullivan

Original Music by John Mackey

Costume Design by Fritz Masten

Original Lighting Design by Burke Wilmore

Lighting Recreated by Amanda Fisk

Thursday, Feb. 24 and Saturday, Feb. 26

Amaya Burnett, Lily Chan, Kyriaki Christoforou, Ethan Digby-New,
Ashley Greeno, Adelyn Harris, Courtney Hodges, Jordan Hooks,
Paisley Kupka, Jaala McCall, Josie Moore, Kendall Ramirez,
Kerry Sheehan, Zac Snyder, Sydney Truitt, Margaret Wilsch

Friday, Feb. 25 and Sunday, Feb. 27

Ashtyn Babb, Blake Bellanger, Grace Bethune (Fri., Feb. 25),
Laney Castelloe, Jack Cerminaro, Sierra-Loren Chapman,
Dearion Clyburn, Hope Dalbec, Sive Egan-Djurovic, Caroline Felkins,
Mason Gaddis, Naya Gonzalez, Jarrod Harrell, Elizabeth Russell,
Hikaru Smith, Aida Stone (Sun., Feb. 27), Azsalise Vacca

Understudies

Grace Bethune, Charlee George, Naya Gonzalez,
Rachel Mooney, Margaret Wilsch

**Special thank you to the School of Dance at
George Mason University for the generous loan of these costumes.**

20 Minute Intermission

Convergence

Choreography by Ming-Lung Yang

Assisted by Julia Shoffner

Music: "Ambush from Ten Sides" performed by Ting-Yu Liu

"Sotzuko_Shoko" by Rico

"Agamemnon: Suite for Solo Percussion" by Ivana Loudova

Sound Editing by Ming-Lung Yang

Lighting Design by Amanda Fisk

Costume Design by Marissa McCullough

Thursday, Feb. 24 and Saturday, Feb. 26

Aly Candland, Jady Corral, Nikolas Darrough, Chandler Davidson,
Quetzali Hart, Courtney Holbrooks, Meghan Lensmeyer, Will Meeks,
Camille Pettiford, Sofia Strobl, Adianna Valentine, Tianyu Wang

Friday, Feb. 25 and Sunday, Feb. 27

Nyah Banks, Nick Buynitzky, Fiona Carlone, Giovanni Castellon,
Karley Childress, Elijah Davis, Elizabeth Iwasko, Taylor Pinney,
Julianna Pittman, Josh Ponton, Claire Schiffer, Olivia Tarlton

The fast movement generated in collaboration with all dancers.

Napoli Act III

Choreography by August Bournonville

Staged by Dayna Fox

Assisted by Karl Pil

Music by Helsted and Paulli

Costume Design by Lisa Weller

Costumes made in collaboration with the Wake Forest Costume Shop

Lighting Design by Amanda Fisk

Thursday, Feb. 24 and Saturday, Feb. 26

Soloists

Sophia Smith, Mary Grace Cole, Celeste Lau, Tess Cogley
Julian Pecoraro, Stephen Gunter, Sam Mayer

With

Nadia Avery, Narada Baba, Evie Beard, Joe Hall-Conley, Cambria Dancu,
Jacob Duehring, Francesca Foster, Kaitlyn McCoy, Amanda Ovitt

Friday, Feb. 25 and Sunday, Feb. 27

Soloists

Madeline Rick, Alicia Giaimo, Celeste Lau, Ruiko Jacobs
Dylan West, Stephen Gunter, Sam Mayer

With

Nadia Avery, Neil Basu, Charlotte Evans, Rebekah Fedele,
Liam Hutt, Samantha Ladner, Katherine Nettles,
Khi'Shawn Robinson, Kerry Shannon

**Special thanks to Alberto Blanco for his time and his superior coaching.
We appreciate you!**

"Napoli Act III" is an excerpt of a larger work choreographed by August Bournonville. After his travels to Naples, Italy, Bournonville was so impressed by the local color and the vibrancy of "a city in constant movement" that he strove to capture that brightness and dynamism in his work. "Napoli" has been praised for its exceptional male solos and lively closing tarantella. As a result, it is sometimes referred to as Bournonville's signature work.

BIOGRAPHIES

"Symphonie Concertante"

George Balanchine Balanchine was a Georgian-American ballet dancer and one of the foremost choreographers of the 20th century. Regarded as the founder of American ballet, he established and led the New York City Ballet for more than three decades.

Balanchine was born Georgi Melitonovich Balanchivadze in St. Petersburg, Russia in 1904. He was enrolled in the Imperial Theater Ballet School in St. Petersburg as a child and credits his first role as a cupid in Marius Petipa's "The Sleeping Beauty" as the inspiration for his career in ballet. In 1921, Balanchine became a dancer at the State Theater of Opera and Ballet (formerly the Mariinsky Theater) and choreographed, danced and organized an experimental ballet company during his time there.

In 1924, he emigrated from Russia together with his first wife, ballerina Tamara Geva, whom he wed in 1923. That same year auditioned for and was hired as a dancer by impresario Sergei Diaghilev for his "Russian Ballet." A knee injury forced him to quit dancing, and Diaghilev employed him as a choreographer. From 1924-29 he created nine major ballets as well as choreographing smaller productions. He choreographed such ballets as "L'Enfant et les Sortilèges" by Maurice Ravel, "Apollon Musagete" and "Le Chant du Rossignol" by Igor Stravinsky.

In 1933, Lincoln Kirstein (an American writer, impresario, art connoisseur, philanthropist, and cultural figure in New York City) met Balanchine in London and invited him to come to the United States and establish an American ballet school and company. In 1934, Kirstein and Balanchine established the School of American Ballet and, a year later in 1935, established the American Ballet (later re-christened the New York City Ballet in 1948). Balanchine built his legacy of choreography and style in America from 1934 to 1983 and, in early 1983, died in New York City at the age of 79.

Copenhagen-born choreographer **Nilas Martins** received his early dance training at the Royal Danish Ballet School. As a student, he performed with the Royal Danish Ballet in such works as John Neumeier's "Romeo and Juliet," August Bournonville's "Konservatoriet," "A Folk Tale," "Napoli" and Glen Tetleys's "Firebird." In 1984, he moved to New York and enrolled at the School of American Ballet. Two years later he became a member of New York City Ballet. In 1991, Martins was promoted to the rank of soloist and to principal dancer in 1993.

In the New York City Ballet, Martins danced numerous featured roles and worked closely with choreographers John Alleyne, Lynn Taylor Corbett, Boris Eifman, William Forsythe, Peter Martins, Trey McIntyre, Kevin O'Day, Jerome Robbins, Susan Stroman and Richard Tanner, among others.

Martins film credits include "Live from Lincoln Center" "Ray Charles in Concert," the 1993 release "The Nutcracker" from Warner Brothers, "Dance

in America” telecast of “Dinner with Balanchine” where he danced the role of Apollo with Paris Opera Etoile Isabelle Guérin. “Lincoln Center Celebrates Balanchine 100” where he danced “The Man I Love” from “Who Cares?” featuring Wynton Marsalis.

Martins teaching resume includes Armitage Gone Dance, BalletMet, Boston Ballet, Hamburg Ballet, Harvard University, Indiana University, Joffrey Ballet School, Miami City Ballet, National Ballet of China, NBA Ballet (Japan), New York City Ballet, Novosibirsk Ballet (Russia), NYSSA Summer Intensive, Princeton University, Royal Danish Ballet, School of American Ballet and Washington Ballet.

Martins was one of ten fellows selected, from both domestic and international applicants, to study under Michael Kaiser as a Devos Institute for Arts Management fellow at the Kennedy Center from 2010-11.

Since 1996, Martins has been a repetiteur for the George Balanchine Trust and stages ballets for companies and schools domestically as well as internationally.

In addition to his work with the Balanchine Trust, Martins’ stagings include his own choreography, along with ballets from the August Bournonville and Peter Martins’ repertoire.

School of Dance Assistant Dean **Jared Redick** began his ballet training with his mother, Julia Cziller Redick, in Reston, Virginia. He is a graduate of the high school ballet program at UNCSA, where he studied with founding Dean of Dance Robert Lindgren. Redick went on to train at Mikhail Baryshnikov’s School of Classical Ballet (ABT) and at the School of American Ballet. His performance career launched with the San Francisco Ballet, followed by dancing as a soloist with the Miami City Ballet, the Suzanne Farrell Ballet and Boston Ballet. In Boston, he danced a diverse repertoire including principal roles in works by Petipa, Cranko, Balanchine, Elo, Kylian, Forsythe, Tudor, Ashton and Tharp.

Following his retirement from the stage in 2009, he has taught nationally and internationally at institutions including Royal Danish Ballet School, Tivoli Ballet Theatre, Houston Ballet School, Orlando Ballet School, Nashville Ballet School, Charlotte Ballet and Yale University. He served as guest ballet master with Finnish National Ballet, Houston Ballet, Nashville Ballet and Cincinnati Ballet. Redick is a recipient of the National Foundation for Advancement in the Arts Award for Exceptional Artistic Achievement, and in 2012 was appointed associate fellow of Pierson College at Yale University.

Since 2013, he has been a judge and master teacher for the Youth America Grand Prix (YAGP). He is the longtime director of the annual UNCSA stage production of “The Nutcracker,” named by Dance Teacher Magazine as one of the nation’s best productions of the holiday classic. He had the honor and distinction of serving as interim dean of the School of Dance for the 2020-21 school year.

"Mass"

Robert Battle became Artistic Director of Alvin Ailey American Dance Theater in July 2011 after being personally selected by Judith Jamison, making him only the third person to head the company since it was founded in 1958. Battle has a long-standing association with the Ailey organization.

A frequent choreographer and artist in residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The company's current repertory includes his ballets "Ella," "For Four," "In/Side," "Love Stories" finale, "Mass," and "Unfold." In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Ronald K. Brown, Rennie Harris and Paul Taylor, Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers.

Battle's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami's New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor, Carolyn Adams.

He danced with The Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance's Global Assembly. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival and Jacob's Pillow Dance Festival.

Battle was honored as one of the "Masters of African-American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He is a recipient of the 2021 Dance Magazine Award and has honorary doctorates from The University of the Arts, Marymount Manhattan College and Fordham University. Battle was named a 2015 Visiting Fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme. This year Battle celebrates 10 years as the Artistic Director of Alvin Ailey American Dance Theater.

Elisa Clark is an award-winning artist, educator and administrator who trained at the Maryland Youth Ballet prior to receiving a BFA from The Juilliard School under the direction of Benjamin Harkarvy. Clark was a founding member and company manager for Robert Battle's

Battleworks Dance Company and has served as Battle's artistic assistant for two decades.

As a company member, she has been a featured dancer with Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, Mark Morris Dance Group and Monica Bill Barnes & Company, as well as performed with Nederlands Dans Theater and The Metropolitan Opera, in works by Jiri Kylian and Crystal Pite respectively.

As an educator and mentor, Clark has been on faculty at the School at Jacob's Pillow, Princeton University, University of the Arts, American Dance Festival, and Bard College in partnership with the Gibney Company, and she currently teaches at the Ailey School and offers drop-in classes at Gibney. Throughout the years, she has also taught company class for Mark Morris Dance Group, Alvin Ailey American Dance Theater, Ailey II, Ballet Hispanico and Hubbard Street Dance Chicago. She is a répétiteur for both Battle and Morris' works, and Clark is also a Princess Grace Award Winner and a Certified Life Coach.

Sean Sullivan is currently a contemporary dance professor at UNCSA. A faculty member since 1998, Sullivan has served the school as the assistant dean of its contemporary dance program from 2012-2017, and as the director of the UNCSA Summer Dance Intensive from 2010 -2016. A former dancer with the Limón Dance Company from 1991 - 1996, Sullivan continues to serve the Limón Institute as a teacher and reconstructor of Limón repertory.

For the UNCSA School of Dance, he has staged and directed José Limón's masterworks "The Unsung," "A Choreographic Offering," "Concerto Grosso" and selections from "Missa Brevis," "There is a Time" and "Mazurkas." At UNCSA Sullivan has also served as rehearsal director for Robert Battle's "Battlefield" and "Mass," both of those works staged by Elisa Clark. Sullivan has also staged Doris Humphrey's "Passacaglia" for the University of Illinois Urbana-Champaign and Colin Connor's "Requiem" for the New York State Summer School of the Arts.

Throughout his career, Sullivan has choreographed 23 original works. He has twice received the UNCSA Excellence in Teaching Award and, in 2010, received a UNC Board of Governors Award for Excellence in Teaching. He has also been a recipient of the UNCSA Career Development Grant 4 times and, in 2017, received a Faculty Leadership grant from the Kenan Institute to visit five dance institutions in Europe and explore the establishment of student exchange programs with them. For the North Carolina community, Sullivan has served the North Carolina Arts Council as a dance panelist and site evaluator. He was a board member and vice-president of the North Carolina Dance Alliance for 4 years. Sullivan holds a BFA from California State University at Long Beach and an MFA from the University of Illinois at Urbana/Champaign.

"Convergence"

Ming-Lung Yang earned his bachelor's degree in Dance from Chinese Culture University Taipei, Taiwan and his M.F.A. in Dance from the University of Illinois at Urbana-Champaign. He has danced professionally in Taiwan and the States, and was a member of the Trisha Brown Dance Company from 1994-1999.

Yang was the Artistic Director of Dance Forum Taipei Dance Company from 2002-2005 and is choreographing independent projects. His choreography has been presented by numerous venues across Asia, Australia, Europe and the United States. Yang served as an Assistant Professor of Taipei National University of the Arts from 1999-2004 and 2010-2012, a Guest Professor at the Choreography Department of Korean National University of Arts from 2005-2006 and a Visiting Associate Professor in the Dance Department at the Ohio State University from 2006-2010. He taught at the American Dance Festival summer school from 2000-2013 and is currently teaching at UNCSA.

"Napoli Act III"

August Bournonville was born in Copenhagen on August 21, 1805 to a French father and a Swedish mother. His father, Antoine Bournonville, was a dancer and choreographer, and was the director of The Royal Danish Ballet from 1816 to 1823 - a position his son was later to hold for nearly fifty years.

Born into a tradition of the theatre, Bournonville began training early, studying dancing, singing, and acting. In 1820, he went to Paris with his father and thus found himself at the center of the international ballet world. The French style was very influential in ballet at that time, and Bournonville had the opportunity to study with the best teachers, including Auguste Vestris.

Bournonville became the balletmaster of the Royal Theatre in Copenhagen in 1830, a post which gave him responsibility for teaching as well as choreographing. He took up this position at a time when the ballet in Copenhagen had gone into a decline. Bournonville dedicated himself to improving the recognition and status of ballet as an art, and always stressed its nobler, more refined aspects over overt bravura and cheap tricks. He created ballets which called for sensitive, dramatically nuanced performing, not mere display.

He also greatly upgraded the technical standards of his company, constructing daily classes which challenged the dancers and which survive to this day.

Bournonville was particularly concerned with the position of the male dancer, and created important roles and difficult choreography for men during a period when the male role in much of ballet had declined considerably. He was also concerned with the way dancers were viewed

and treated in the society at large, and he labored hard to gain new respect and financial security for them.

Bournonville ended his dancing career in 1848, and remained as director of The Royal Theatre until 1877. He left briefly on two occasions, to work in Vienna (1855-1856) and Stockholm (1861-1864).

At his death in 1879, he was convinced that his ballets had little chance of out-living him. He did not foresee his continuing influence on Danish ballet or the world-wide recognition his ballets would receive beginning in the 1950's when The Royal Danish Ballet made its first appearance outside Denmark. Americans "discovered" his choreography when the company appeared in New York in 1956, and his popularity has been growing ever since.

Dayna Fox received her early ballet training in Columbus, Ohio at Ballet Met. She also studied with tap and jazz legends Luigi, Patricia Birch, and Charles Kelly, and at the North Carolina School of the Arts under such illustrious teachers as the late Melissa Hayden and Duncan Noble.

In 1977, Fox joined the North Carolina Dance Theater where she was a featured dancer through 1985. Under the direction of Robert Lindgren and Salvatore Aiello, NCDT performed an eclectic repertoire and toured extensively throughout the United States, Canada, and Europe. In 1989, Fox was named director of UNCOSA's Preparatory Dance Program. During her 25-year tenure, she helped train hundreds of children for the School of Dance's high school division, many who have gone on to have professional careers with dance companies across the U.S. and abroad.

Fox became a guest instructor for the School of Dance in 1999, and in 2007 was hired to the full-time ballet faculty where she currently serves as an Associate Professor. She has had the pleasure of assisting and staging such works as Balanchine's "Valse Fantasie," "La Source," and "Donizetti Variations"; Bournonville's "Napoli"; Alexi Kremnev's "Carnival of the Animals"; Charles Czarny's "Sunny Day," and her own work, "Magnificat in D," for the School's Fall Dance concert in 2018. Fox is an official répétiteur for the Salvatore Aiello Trust and holds a B.F.A. from (U)NCOSA. She is the director of the Festival of NC Dance and has been part of School of Dance's Nutcracker team since 1990.

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 UNCOSA Performing Arts Medicine Team for keeping our dancers healthy and dancing throughout each year.

PRODUCTION STAFF

Lighting Designer	Amanda Fisk
Sound Designer	Bella Flosi
Technical Director	Bill Volz
Director of Dance Costumes	Marissa McCullough
Director of Production	Joel Magill
Production Manager	Devyn Tibbals
Production Stage Manager	Cori Matos Aguilera
Deck Stage Manager	Kayli Kimerer
Assistant Stage Manager	Isabella Tapia
Production Assistant	Ella Colbus
Production Electrician	Mac McClary
Assistant Lighting Designer	Evie Nootenboom
Programmer	Darian Horvath
Head Electrician	Andrew Beauregard
Head Sound Engineer	Sandy Garcia
Assistant Sound Designer	Molly McGill
Carpenter	Jake Wales
Flyperson	Jake Wales
Light Board Operator	Andrew Beauregard
Spotlight Operators	Cat Alewine, Jake Jordan
Electricians	Cat Alewine, Camryn Banks, Iris Barger Malcolm Foster, Abby Gragg, Eric Hill Jake Jordan, Trevor Kirschenheiter, Jack Koch McKenna Leach, Hunter McCune, Grey Nicholson Justin Seithel, Frankie Stiehl-Guerra, Elijah Thomas Joey Todd, Bridgette Tran, Harrison Marcus
Deck Run Crew	Ella Colbus, Sarah Ruth Glasl Bo King, Desmond Wood
Deck Sound Engineer	Julian Cordova
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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 Associate Vice Chancellor for Advancement Rich Whittington at 336-770-1372 or whittingtonr@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

Evening with the Great Rs of the 20th Century and Art

Saturday, February 26, 2022 · 7:30 p.m.

Watson Hall

Faculty-artist Dmitri Vorobiev, piano, will present a solo recital featuring Ravel's "Le Tombeau de Couperin" and Rachmaninoff's Etudes-tableaux Op. 39. Music will be accompanied by a slideshow of paintings from the 19th and 20th centuries.

Program to include

Maurice Ravel "Le Tombeau de Couperin"

Sergei Rachmaninoff Etudes-tableaux Op. 39

Voice Students of Phyllis Pancella in Recital

Tuesday, March 1, 2022 · 7:30 p.m.

Watson Hall

UNCSA voice students of Phyllis Pancella perform in recital.

Free, no ticket required

UNCSA Chamber Music Festival Concert

Tuesday, March 15, 2022 · 7:30 p.m.

Watson Hall

UNCSA School of Music presents a concert showcasing great works of chamber music performed by faculty and students.

UNCSA Chamber Music Festival Concert

Saturday, March 19, 2022 · 7:30 p.m.

Watson Hall

In this second Chamber Music Festival Concert, UNCSA School of Music faculty and students from piano and string programs will be joined by renowned guest artists Paul Neubauer (opens in new tab), viola, and Richard Aaron (opens in new tab), cello.

UNCSA

uncsa.edu/performances