

UNCSA

SPRING DANCE

Apr. 25-27 at 7:30 p.m.

Apr. 27 at 2 p.m.

HIGH POINT THEATRE

PRESENTED BY
UNCSA

Brian Cole
CHANCELLOR

Endalyn T. Outlaw
SCHOOL OF DANCE, DEAN

Michael J. Kelley
SCHOOL OF DESIGN & PRODUCTION, DEAN

Deborah LaVine
SCHOOL OF FILMMAKING, DEAN

Saxton Rose
SCHOOL OF MUSIC, DEAN

SUPPORT FOR SPRING DANCE IS
GENEROUSLY PROVIDED BY THE
THOMAS S. KENAN INSTITUTE FOR THE ARTS

SPRING DANCE

Show Me

"The more elaborate our means of communication, the less we communicate"
- Joseph Priestly

Choreographer: **Jim Vincent in collaboration with the entire cast**

Composers: **Jon Hopkins, Dustin O'Halloran and Max Cooper**

Music: **The Low Places, Vessel, Opus 28 (Live) and Resynthesis**

Recorded texts written by Mack Longley, Kenzie Sawyer, and Jack Cerminaro

Costume Designer: **Marissa McCullough**

Lighting Designer: **Julian Cordova**

Special Effects: **The School of Filmmaking's After Effects class,
led by Professor Hobgood.**

Assistant to the Choreographer: **Kira Blazek Ziiai**

Rehearsal Assistant: **Jacy Bartlett**

PERFORMERS

Jacob Bower
Valadie Cammack
Jack Cerminaro
Sierra-Loren Chapman
Karley Childress
Chandler Davidson
Abi Dowell
Maryn England
Sara Goldfarb
Liam Hutt
Landon Jenkins
Brendan Juengling

Jen Kim
Meghan Lensmeyer
Gloria Li
Mack Longley
Hayden McCann
Ryan Pecorella
Camille Pettiford
Kenzie Sawyer
Claire Schiffer
Luke Slavich
Hikaru Smith
Natalie Taylor

TIME OF PIECE
22 MINUTES

SHOW ME IS DEDICATED TO
UNCSA ALUMNI DIANE (MARKS) FROST AND FELICIA SANDERS.

SPRING DANCE

The Rite of Spring

Choreographer: **Britt Juleen Gonzalez and Dancers**

Composer: **Igor Stravinsky (arranged by, Ksenija Komljenović)**

Music: **The Rite of Spring**

Instrumentalist(s): **Vesna Duo (Piano-Liana Pailodze Harron & Marimba-Ksenija Komljenović) Selections from The Rite of Spring**

Costume Designer: **Marissa McCullough**

Lighting Designer: **Thania Melendez**

Assistant to the Choreographer: **Angelina Sansone**

PERFORMERS

APRIL 25 & 26

Sophie Bennett
Ava Lindenmayer
Olivia Boutin
Scarlet Newton
Luci Dodge
Siobhan Cogley
Anna Scott Thompson
Jirahgon Voyles
Joanna Holden
Kayla Gilligan
Nyla Ruffin
Zion Mack
Noah Braun
Hayden Preskitt
Nick Buynitzky
Tessa Ledbetter
Caleb Chesson
Nadia Chudzik
Devon Drybread
Reagan Himmelwright

APRIL 27

Raea Moorehead
Julianna Pittman
Lisa Fink
Sydni Kennedy
Angelina Brucculeri
Hailey Salter
Ashley Leonard
Mya Kerestes
Anela Mosqueda
Paisley Kupka
Melayna King
Traci Angel Woodard
Seth Roberts
Kyriaki Christoforou
Nick Buynitzky
Addy Harris
Caleb Chesson
Mariella Saunders
Devon Drybread
Lilith Marchetti

TIME OF PIECE
14 MINUTES

SPRING DANCE

Inside Voice

Choreographer: **Trey McIntyre**

Composer: **Wolfgang Amadeus Mozart**

Music: **String Quartet No. 23 in F, K.590 "Prussian No. 3" 1 and 2.**

Costume Designer: **Marissa McCullough**

Lighting Designer: **Garrett Deutsch**

Assistant to the Choreographer: **Ilya Kozadayev**

Rehearsal Assistant: **Madison Winterhalter**

Assistant Lighting Designer: **Margaret Wilsch**

PERFORMERS

APRIL 25 & 26

Mallory Stratton

Ava Strickland

Camryn Varney

Aniyah Wilkinson

Grace Bethune

Spencer Fitzgerald

Vince Jackson

Anaya Gonzalez

Tianyu Wang

APRIL 27

Margaux Beller

Kayla Jackson

Madi Criss

Terra Hernandez

Candace Vann

Jackson Menard

David Gouldin

Laila Ramos

Owen Vincent

TIME OF PIECE

14 MINUTES

INTERMISSION

SUPPORT FOR TREY MCINTYRE'S RESIDENCY AT UNCSA WAS PROVIDED BY THE THOMAS S. KENAN INSTITUTE FOR THE ARTS.

SPRING DANCE

Firebird

Choreographer: **John Taras**

Repetiteurs: **Charmaine Hunter and Donald Williams**

Composer: **Igor Stravinsky**

Music: **The Firebird**

Costume Designer: **Geoffrey Holder with recreation by Marissa McCullough**

Lighting Designer: **Clifton Taylor**

Assistant Lighting Designer: **Julian Cordova**

Assistant to the Choreographer: **Endalyn T. Outlaw**

Rehearsal Assistant: **Mikhail Tchoupakov and Kiley White**

PERFORMERS

Firebird

Alexandra Hutchinson 4/25, Vanessa Meikle, 4/27 eve,
Tess Cogley 4/26, 4/27 mat

Prince

Derek Brockington 4/25, Karl Pil, 4/27 eve, Elliott Mumm 4/26, 4/27 mat

Princess of Unreal Beauty

Nifa Omondi 4/25, Jayla Thacker, 4/27 eve, Nadia Avery 4/26, 4/27 mat

Prince of Evil

Andrew McGee

Maidens 4/25, 4/26

Bailey Goss, Grace Butler, Liv Cacanindin, Rose Castell, Adalyn Cawthon,
Reese Dailey, Mika Hannah, Elsa Herr, Vivi Hughey, Katherine Nettles,
Wendy Proeschel, Madeleine Smith, Reagan Hammond, Madison Wilson,
Allie Roos, Anna Horton

Maidens 4/27

Alea Brown, Ria Finn, Averi Nozzarella, Abigail Pontius, Ella Ledford,
Ella Champion, Audrey Cannon, Skylar Mills, Kyla Guay, Evelyn Beard,
Myla Calhoun, Kayla Estipular, Reagan Hammond, Leah Thomas,
Mika Hannah, Amanda Ovitt

Creatures of Evil

Carly Christo, Sadie Evans 4/25, 4/26,
Jenny Firschein, Ella Holcomb, Sarah Ladner, Karis Lim,
Saya Nolan, Anastasia Sugimoto 4/25, 4/26,
Tove Davies 4/27, Kelsey Swire 4/27

Creatures of Evil

Ryan Blatta, Xavier Cacanindin, Sam Chubb, Harry Cooper,
Marius Diaz, Fox Hamblen, Jarrod Harrell, Courtney Hodges, William Jalkut,
Darby Moody, Nate Nettles, Eugene Ochieng, Carter Phillips,
Landon Shields, Antony Zambrano

TIME OF PIECE

31 MINUTES

UNCSA SYMPHONY ORCHESTRA

Conductor

Mark A. Norman

Violin

Olga Zaiats, Concertmaster

Ellie Dixon, Associate Concertmaster

Ruth Kelley, Assistant Concertmaster

Ryan Keith, Principal Second

Marina Zimmerman, Assistant
Principal Second

Felicia Adizue

Lara Mršnik Cemažar

Kennedy Graves

Diego Infanzon

Sebastian Leczky

Saybren Long

Yaali Mamerud

Gregorio Midero

Rosemarie Nelson

Zachary Olsen

Jules Rabinalek

Nate Thomeer

Jingyi Wei

Nick Williams

Viola

Arina Komarova, Principal

Yiming Zhao, Assistant Principal

RoKem Bayne

Joshua Forbes

Isabella Okhotina

Cello

Gustavo Antoniacomi, Principal

Johanna Di Norcia, Assistant Principal

Sophie Lyman

Donovan Vega

Double Bass

Gavin Hardy, Principal

Aaron Lawton, Assistant Principal

Sarah Nell Chase

Bryson Fink

Flute/Piccolo

Daniel Peña-Cruz, Principal

Phoebe Pylant

Oboe

Adrian Gonzalez, Principal

Lauren Derflinger

Clarinet

Ruslan Usaev, Principal

Ryan Holland

Bassoon

Baron Thor Young, Principal

CJ Claggett

Horn

Amanda Friedman, Principal

Chase Oncken, Assistant Principal

Alex Partridge

Wyatt Gibson

Nathan Olusemire

Trumpet

Sam Santiago, Principal

Justin Whitt, Assistant

Nico McLaurin

UNCSA SYMPHONY ORCHESTRA

Trombone

Patrick Sweet, Principal
Chase Thornhill
Mason Waterman (bass)

Tuba

Avery Greene, Principal

Harp

Annabelle Wang, Principal

Piano

Clara Passmore

Percussion

Benjamin Burson
Griffin Honrado
Ricky Hinojosa

Ensembles Faculty/Staff

Mark Norman, Director of
Instrumental Ensembles

Ken Wilmot, Director of
Artistic Operations

Production / Operations

Graduate Assistants

Gabriel Mendoza
Daniel Peña-Cruz
Yiming Zhao
Olga Zaiats

Ensemble Library Graduate Assistants

Chase Thornhill
Marina Zimmerman

A heartfelt thank you to Leo Holder and Geoffrey Holder Enterprises for their creative genius to The Firebird production.

Thank you to the Dance Theatre of Harlem for loaning UNCSA the rights to perform this special production which served as the company's signature piece for decades.

Support for the Firebird was provided by the Thomas S. Kenan Institute for the Arts as part of a multi-year partnership between Dance Theatre of Harlem and UNCSA to expand and evolve industry partnerships for UNCSA.

PRODUCTION STAFF

Dance Shop Costume Shop Director.....	Marissa McCullough
Production Manager	Carson R. Rainey
Production Stage Manager	Ella Colbus
Stage Manager.....	AJ Helms
Assistant Stage Managers	Aissata Alou, Josephine D'Arcy
Director of Production	Cameron Russell
Dance Project Manager	Robert Gosnell
Properties Director	August Fern Le-Hoang
Wardrobe Supervisor.....	Marissa McCullough
Lighting Director.....	Garrett Deutsch
Production Electrician.....	Evie Nootenboom
Sticher	Sarah Horvath
Assistant Production Manager	Andrew Broadston
Welders.....	Gabby Delgado, Lance Halliday
.....	Ryan Hedrick, Henry Jennings, Brenda Mendez-Maria
.....	Merell Merell, Ella Nagengast
.....	Katherine Pearsal-Finch, Bishop Strasberg
Deck Crew	Suzette Campos Herrera, Max Humphrey, Henry Jennings
Scenic Artists.....	Sophie Block, Sarah Crawford
Properties Artisans	Madeline Wade, Alex Warren
Drapers	Robin Ankerich, Kelsey Burns
Stitchers.....	Sarah Horvath
Costume Work Study.....	AJ Helms, Marquita Horton
.....	Bailey Goss, Santana Leone, Meghan Snetsky
Costume Volunteer	Carolyn Fay, Kathy Grillo
Head Electrician.....	Abby Bouck
Programmer.....	Jake Jordan
Console Operator	Abby Bouck
Follow Spot Operator	Annika Drury, Timothy Duggins
Video Designer	Philip Powell
Animation Supervisor	Keith Hobgood.
Animation Editor	Mark Dowell
Animators.....	Austin Wyczawski
.....	Alex Bradshaw, Elizabeth Coley, Sophia Dula
.....	Lauren Grinde, Iris Glabuchek,
.....	Madison McDonald, Teresa Pham

SPECIAL THANKS

IATSE 574 and 635

BIOGRAPHIES

TREY MCINTYRE

Originally from Kansas, Trey McIntyre trained at UNCSA and the Houston Ballet Academy. In 1989, he was appointed choreographic apprentice to Houston Ballet — a position created especially for him — and in 1995 he became the company's choreographic associate. He has worked for more than 30 years as a freelance choreographer, has produced over 100 pieces, and has had the opportunity to work with incredible companies such as Stuttgart Ballet, American Ballet Theatre, Queensland Ballet, Hubbard Street Dance Chicago, New York City Ballet, Oregon Ballet Theatre, BalletX, The Washington Ballet, Ballet Memphis and San Francisco Ballet.

McIntyre has earned numerous awards and honors, including the Choo San Goh Award for Choreography, a Lifetime Achievement Award from The National Society of Arts and Letters, and two personal grants for choreography from The National Endowment for the Arts; he is also a United States Artists Fellow. In 2019, McIntyre won the Isadora Duncan Award for Outstanding Achievement in Choreography for his work “Your Flesh Shall be a Great Poem,” which he created for San Francisco Ballet’s Unbound Festival.

McIntyre is no stranger to the press: He was named one of Dance Magazine’s “25 to Watch” in 2001, one of People Magazine’s “25 Hottest Bachelors” in 2003, and one of Out Magazine’s 2008 “Tastemakers.” The New York Times critic Alastair Macaulay applauded McIntyre for his “fertility of invention” and “modernity of spirit,” and The Los Angeles Times wrote, “...there is indeed such a thing as genuine 21st century ballet, and it belongs more to this guy from Wichita than any of the over-hyped pretenders from England, France or Russia.”

In 2005, McIntyre founded his dance company, Trey McIntyre Project, which has attracted a significant audience and garnered critical success. McIntyre has created over 23 original works for the company, as well as numerous film projects, interactive site-specific works, and photography collections.

A confessed polymath, McIntyre has developed a cult following for his photography of the human body, written several published essays and completed the feature-length documentary “Gravity Hero,” which premiered at the Dance on Camera Film Festival at Lincoln Center. Recently, his main focus recently has been adding more love into the world.

BIOGRAPHIES

JIM VINCENT

Jim Vincent is a freelance artist and creative consultant working under his business name, ONE-DER BOX, LLC. He has more than 35 years of entertainment and cultural experience through his work in theater, music, dance, film, special events, theme parks and site-specific installations.

Early in his career, Vincent resided and worked in Europe for more than 25 years, where he was a dancer, rehearsal director, and choreographer with the Nederlands Dans Theater and held key positions at the Royal Conservatory of The Hague (Holland), National Opera of Lyon (France), and Compañía Nacional de Danza (Spain). Throughout his career, he has worked extensively with the choreographers Jiri Kylian, Nacho Duato, William Forsythe, Mats Ek and Ohad Naharin.

In 2000, Vincent returned to the U.S. to become the artistic director of Hubbard Street Dance Chicago (HSDC). During his tenure with HSDC, he collaborated with and commissioned works by Jiri Kylian, William Forsythe, Nacho Duato, Ohad Naharin, Christopher Bruce, Johan Inger, Jorma Elo, Trey McIntyre, Aszure Barton, Robert Battle, Toru Shimazaki, Andrea Miller, Marguerite Donlon, Susan Marshall, Daniel Ezralow, Lar Lubovitch, Doug Varone and Lucas Crandall. In 2002, he initiated the choreographic workshop "Inside/Out", first presented at The Arts Club of Chicago, and named Alejandro Cerrudo to be HSDC's first resident choreographer in 2008.

Vincent was invited back to Holland in 2009 and appointed artistic director of the Nederlands Dans Theater – a position he held until 2012. During his tenure there, he commissioned new works by Jiri Kylian, Crystal Pite, Alexander Ekman, Aszure Barton, Marco Goecke, Alejandro Cerrudo, Ivan Perez, Amanda Miller, Johan Inger, Lightfoot/Leon, and Medhi Walerski for both NDT I and NDT II.

As a choreographer, Vincent created works for NDT I, NDT II, Hubbard Street Dance Chicago, and Bern Ballett (Switzerland), and realized collaborative projects with the Chicago Symphony Orchestra, Los Angeles Philharmonic Orchestra/Hollywood Bowl, St Louis Symphony, and Dirk Denison/Illinois Institute of Technology, as well as HSDC residencies at the Museum of Contemporary Art and the Art Institute of Chicago. During his years as an artistic director, Vincent worked with Martha Gilmer, Matias Tarnopolsky and Deborah Rutter to establish orchestral projects and performances with Maestros Pinchas Zukerman, Esa-Pekka Salonen, David Robertson, Xian Zhang, and Sir Andrew Davis, and commissioned works by composers Mark Anthony Turnage and Mason Bates.

From 2012 to 2018, Vincent was an executive creative director with the Walt Disney Imagineering Creative Entertainment. He is a former member of the advisory boards of UNCSA and USC Kaufman School of Dance and an alumnus of the Lawrenceville School and the University of North Carolina.

BIOGRAPHIES

BRITT JULEEN

As a professional dancer for over 20 years, Britt Juleen Gonzalez spent most of her performing career in Europe at the Dutch National Ballet in Amsterdam and as a first soloist in Germany's SemperOper Ballet's exquisite Opera House. She also performed with Ballet Arizona, Ballet Gomonet in Miami, Florida, and the contemporary dance companies iMEE, Jacoby& Pronk, and SFDanceworks.

Juleen studied at the School of American Ballet, New World School of the Arts, Pacific Northwest Ballet School and Houston Ballet Academy. She has studied Somatic Movement Education through the School for Body-Mind Centering, is ABT teacher certified, and holds an M.F.A. in dance from Hollins University.

Juleen has taught extensively across the San Francisco Bay Area, including the company and schools associated with ODC Dance Company, Oakland Ballet Company, and Alonzo King's LINES Ballet. She served as the Artistic Director for Berkeley Ballet Theater, has been a full-time professor at San Jose State University, University of Iowa, and ECU, and an adjunct professor at Saint Mary's College and Hollins University. She joined UNCSA School of Dance as a full-time assistant professor in 2023.

Juleen's approach to teaching and choreography is greatly influenced by alternative studies of experiential anatomy. Somatic approaches to movement exploration allow her to enrich her teaching of traditional ballet techniques with a contemporary sense of authentic expression and kinesthetic development.

DONALD WILLIAMS

A Chicago native, Donald Williams studied with Larry Long of the Ruth Page Foundation before accepting a scholarship to the Dance Theatre of Harlem (DTH) in New York City. He subsequently joined the DTH company and in 1983 became a principal dancer. Williams ended his 27-year company career as premier danseur in 2004.

Known for his versatility, Williams' repertoire encompasses ballet, jazz, African and contemporary idioms. His leading roles include Balanchine's "Allegro Brillante", "Agon", "The Four Temperaments" and "Who Cares"; Jerome Robbins' "Fancy Free"; Glen Tetley's "Voluntaries" and "Dialogues"; Iago in Jose Limon's "Moors Pavane"; Baron Samedi in Geoffrey Holder's "Banda"; Albrecht in "Giselle"; Siegfried in "Swan Lake"; "Le Corsaire" Pas de Deux; and Dwight Rhodens' "Ave Maria" (original cast) and "Twist."

As a principal guest artist, Williams has performed with London's Royal Ballet at Covent Garden, the International Ballet Festival in Cuba, partnered Cynthia Gregory in the "Gala of Stars" in Bilbao, Spain, and starred in many international galas. He has worked with Complexions, Dances Patrelle and Fugate/Bahiri Ballet NY, creating critically acclaimed, original roles with them as well.

BIOGRAPHIES

Williams made his film debut in “The Cotton Club” and starred in the Emmy-nominated “A Streetcar Named Desire,” which was broadcast over the PBS series “Dance In America,” and the Peabody Award-winning “Firebird,” which was broadcast over PBS in the “Kennedy Center Tonight” series. He was also featured in Motown’s 30th anniversary special, as well as numerous other television appearances and commercials.

In 1998, Williams made his Broadway debut in the Tony Award-winning musical “Ragtime.” In 2000, he was principal guest artist in the New York City Ballet/ Dance Theatre of Harlem collaboration for their Diamond Project, dancing the principal roles in Robert Garland and Robert LaFosse’s “Tributary” and Balanchine’s “Agon”. He was featured in the national tour of “The Phantom of the Opera” and most recently with “Phantom: The Las Vegas Spectacular” at the Venetian Resort and Casino until 2012.

Williams’ teaching credits include company teacher for Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Complexions, Cedar Lake Ensemble, Celine Dion: A New Day, Nevada Ballet Theater and Contemporary West Dance Theater; school instructor for Dance Theatre of Harlem, Alvin Ailey, Ballet Academy East (New York City), The Rock Center for Dance (Las Vegas); guest teacher for Marymount College, Florida State University, USC Gloria Kaufman and University of Nevada, Las Vegas; and more. He was master artist in residence for New Orleans Ballet Association’s Pre-Professional Program and was adjunct ballet professor at Tulane University. Fun fact: Williams was also the personal trainer/walking coach for Keanu Reeves for the film “Devil’s Advocate.”

CHARMAINE HUNTER

Charmaine Hunter began her formal dance training at the Hartford Ballet School under the leadership of then Artistic Director Michael Uthoff and teacher Truman Finney. Through the support of Uthoff, she moved to New York City to study with Artistic Director Arthur Mitchell of the Dance Theatre of Harlem (DTH) while continuing her formal education at the Professional Children’s School.

At DTH, Hunter had the opportunity to study under teachers such as Karel Shook (co-founder of DTH), Frederick Franklin, Suzanne Farrell, Tanaquil LeClerque, Carmen DeLavellade, Mary Hinkson, Alvin Ailey and William Griffith. She rose through the ranks quickly from corps-de-ballet, becoming one of the company’s leading ballet dancers and eventually the company’s ballet mistress.

Hunter electrified audiences with her performances in a broad spectrum of roles. She is best known for her role as The Firebird, choreographed by John Taras (ballet master with American Ballet Theater), and Medea, choreographed by Michael Smuin (former artistic director of San Francisco Ballet). Additional ballets include “Fall River Legend” by Agnes De Mille, “Billie The Kid,” “Le Biche,” “Voluntaries” by Glen Tetley, and an extensive list of Balanchine ballets. During

BIOGRAPHIES

her 27-year career with the DTH, Hunter has had opportunities to impact the arts in the U.S. and abroad, launching programs specifically for young people with little to no access to the arts. The now famous Dancing Through Barriers, DTH's outreach program, had its start in Johannesburg, South Africa. In 1988, DTH was invited to perform in the former Soviet Union as part of the United States Cultural Exchange Initiative, in which Hunter played a major role as principal dancer. In 2000, Hunter traveled to China to conduct extensive outreach and educational activities as a teaching artist and principal dancer, in addition to teaching master classes at various schools in Beijing, Shanghai and Hong Kong.

Hunter was invited to serve as ballet mistress and principal teacher at the Jones-Haywood School of Dance in Washington, D.C. — the country's first ballet school founded by two African American women, Doris Jones and Claire Haywood. Although the school was founded to bridge the gap and open doors for young African Americans to learn the artform of classical ballet, it was open to everyone. These two women were the pioneers in creating a platform for people of color to train and compete on an international level.

In 2001, Hunter was invited to Canada by the Toronto-based production company Mirvish Productions to direct the resident show at the Princess of Wales Theater: Disney's "The Lion King." She held this position for over three years, until the production moved to Holland.

After Canada, Hunter moved to Macau, China, to oversee the implementation of the Sands Corporation entertainment at the new Venetian Macau, one of the corporation's largest properties with 20 performance venues.

Hunter relocated to Las Vegas, Nevada, after being offered the position of casting director and talent scout with Cirque du Soleil. She served as both the company's talent scout for dance and dance master for the productions on the Las Vegas Strip. During this time, Hunter also oversaw classes and training of dance artists on the production of "A New Day" at the Coliseum in Caesars Palace featuring Celine Dion.

She then co-founded the Las Vegas Contemporary Dance Theater (LVCDT) with fellow dancer Bernard Gaddis, formerly of Alvin Ailey American Dance Theater. LVCDT is a multi-cultural institution that attracts professional dancers and students from around the world.

BIOGRAPHIES

DANCE THEATRE HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a professional touring company, a leading studio school, and a national and international education and community outreach program. Each component of Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is considered “one of ballet’s most exciting undertakings” (The New York Times). Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its sixth decade, Dance Theatre of Harlem has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts. Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world.

Now a singular presence in the ballet world, the Dance Theatre of Harlem Company tours nationally and internationally, presenting a powerful vision for ballet in the 21st century. The 18-member, multi-ethnic company performs a forward-thinking repertoire that includes treasured classics, neoclassical works by George Balanchine and resident choreographer Robert Garland, as well as innovative contemporary works that use the language of ballet to celebrate Arthur Mitchell’s belief that ballet belongs to everyone. Through performances, community engagement and arts education, the Company carries forward Dance Theatre of Harlem’s message of empowerment through the arts for all.

DEAN'S CIRCLES

The Dean's Circles support each of the five arts schools at UNCSA — Dance, Design & Production, Drama, Filmmaking and Music. Dean's Circle members support the school of their choosing with an annual gift of \$5,000 or more in support of discretionary funds, scholarships, or other fundraising priorities. Members enjoy special events and opportunities to interact with the school's dean, faculty and students. If you are interested in joining one or more UNCSA Dean's Circles, please contact Shannon Wright, Director of Development for Leadership Annual & Family Giving, at wrights@uncsa.edu or 336-770-1427.

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Mr. G. C. Windham and Ms. Drew H. McNeill

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Lynn and Barry Eisenberg
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Dr. Jane Pfefferkorn and Mr. William G. Pfefferkorn
Dr. Krista Rankin and Mr. Mason Rankin
Mr. and Mrs. William R. Watson
Mr. and Mrs. John D. Wigodsky
Mr. Johnathan Yao

THE ASSOCIATES

The Associates, UNCSA's volunteer organization, invites you to join them. For more information about the organization and volunteer opportunities, visit www.uncsa.edu/associates or email them at UNCSAassociatesportal@uncsa.edu.

UNCSA MISSION

The University of North Carolina School of the Arts provides gifted emerging artists with the experience, knowledge, and skills needed to excel in their disciplines and in their lives, and it serves and enriches the cultural and economic prosperity of the people of North Carolina and the nation. UNCSA is the state's unique professional school for the performing, visual, and moving image arts, training students at the high school, undergraduate, and master's levels for professional careers in the arts. (Approved by the UNC Board of Governors 2/2014)

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 AND 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.



THE SCHOOL OF FILMMAKING

Consistently recognized among the nation's best training programs for filmmakers, the School of Filmmaking at the University of North Carolina School of the Arts has produced some of today's most creative storytellers, including Danny McBride, David Gordon Green, Craig Zobel, Zach Seivers, Brett Haley, Rebecca Green, Jody Hill, Jeff Nichols, Vera Herbert, Martha Stephens, Aaron Katz and Zoë White. Led by independent filmmaker and educator Deborah LaVine, the award-winning faculty have decades of real-world experience and a passion for mentoring undergraduate and graduate students in concentrations that include animation, cinematography, directing, film music composition, picture editing and sound design, producing, production design and visual effects, and screenwriting.



THE SCHOOL OF MUSIC

The School of Music gives talented young artists the opportunity to perfect their musical talent and prepare for life as professional musicians. Our training includes both private instruction and public performance experience, including more than 150 recitals and concerts presented each year. This performance experience, combined with career development opportunities and studies in music theory, literature and style, provides the ultimate training to help young musicians grow as both artists and professionals.



THOMAS S. KENAN INSTITUTE FOR THE ARTS

The Thomas S. Kenan Institute for the Arts was established in 1993 to strengthen the arts by initiating and incubating new ideas within the various constituencies and settings of the University of North Carolina School of the Arts (UNCSA). By leveraging the extraordinary talents and creative energies of students, faculty, staff and alumni to bring distinction to UNCSA, the Kenan Institute acts as a springboard to the broader creative community. For more information, visit uncsa.edu/kenan.

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Reynolda Quartet

Apr. 28 at 2:30 p.m.

REYNOLDA HOUSE MUSEUM OF AMERICAN ART

The Reynolda Quartet is set to ignite the stage this spring at Reynolda House, presenting a captivating program spotlighting the brilliance of Dvorák and Beethoven at critical junctures in their careers. The Reynolda Quartet, comprising esteemed faculty artists from the School of Music, was established in 2019 through a collaboration between two of Winston-Salem's cultural pillars: Reynolda House Museum of American Art and UNCSA.

UNCSA Cantata Singers in Concert

May 5 at 2 p.m.

CRAWFORD HALL

Spring is in the air! Welcome the season with the UNCSA Cantata Singers, led by acclaimed faculty artist James Allbritten. This concert is sure to be a captivating evening of beloved repertoire, stunning voices and dynamic range.