



# CAROLINA PERFORMING ARTS

SEASON GUIDE





# 17/18 SEASON GUIDE

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Dear Friends,

**It is a defining moment for the arts at Carolina.** I am steadfast in my belief in the power of the arts to transform communities through provocation, dialogue, reflection, and inspiration. With the 2017/18 season, Carolina Performing Arts looks to tear down the borders between artist and audience.

What happens when an audience member is an active participant in a performance? We believe engaging audiences in the real-time creation of work and supporting personalized individual experiences will drive curiosity, engagement, and lasting impact.

CURRENT™ ArtSpace + Studio will provide a space for Carolina Performing Arts to

fully engage with downtown Chapel Hill, its businesses, and residents. This project fits squarely into the vision for a downtown Chapel Hill Cultural Arts District and for the vision of Chapel Hill 2020.

With the belief that the arts are an essential tool for learning and engaging communities, our campuswide Arts Everywhere initiative led by Emil Kang is designed to revolutionize the role of the arts at Carolina. This long-term strategic initiative to invest in sustained creative practice, live arts experiences, and arts learning has the goal of making Carolina a leader in transforming 21st century public liberal arts education.

This year promises to be a time when new arts experiences are welcomed and powerful conversations are sparked among our students, faculty, and the greater community. The arts are not just for artists and arts patrons. The arts are for everyone. The arts give us meaning.

Join me in celebrating our community.

Join me in celebrating the arts.

Sincerely,



**CAROL L. FOLT**  
*Chancellor*

Dear Friends,

**Welcome to our 2017/18 Carolina Performing Arts season.** This year, our thirteenth, we introduce a number of new initiatives and projects highlighted by the opening of our newest venue, CURRENT™ ArtSpace + Studio at Carolina Square. CURRENT™ opens in February 2018 and will become a destination for immersive arts experiences, experimentation, and active audience engagement. Through CURRENT™, we will showcase the collaborative and co-creative nature of the live arts experience through interactive installations, workshops, and roundtable conversations.

We remain focused on our goals of “reimagining the role of the artist on campus and reinventing the audience experience.”

Our commitment to integrating the work of our world-class artists into the academic lifeblood of the University is rooted in the strong belief that the arts are uniquely qualified to communicate across social and cultural barriers, thus fostering the understanding of and empathy for different points of view and ways of life.

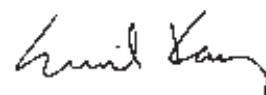
Our 2017/18 season focuses on celebrating new and existing artist relationships as they provide the backbone of what we see as our primary initiatives—to provide access into the creativity of our visiting artists and to build direct relationships between artists and our audiences. We also have the pleasure of welcoming four arts fellows to our campus—two Andrew W. Mellon

Foundation DisTIL Fellows and two Nannerl O. Keohane Visiting Professors. Read more about them in the coming pages.

I look forward to our thirteenth season as much as I did our first!

Thank you for your continued support.

Sincerely,



**EMIL J. KANG**  
*Executive and artistic director, Carolina Performing Arts  
Special Assistant to the Chancellor for the Arts  
Professor of the practice, music department*



# CAROLINA PERFORMING ARTS



# INVITES YOU

Carolina Performing Arts (CPA) invites you on a journey of discovery and transformation this season as we reimagine the role of the artist on campus and reinvent the audience experience.

As a CPA audience member, you have witnessed the powerful relationships we have built with a range of world-class artists throughout the years. Creative visionaries including cellist Yo-Yo Ma and the Silk Road Ensemble, the Martha Graham Dance Company, and string quartet Brooklyn Rider have returned to our campus time and again because of the energetic, collaborative community they find here, and the innovative work CPA helps them to make. These artists share a love for our university, our faculty, and our students.

Our campus community is an engine for research with a commitment to public service, and CPA is in a unique position to promote those values through our global artistic

partnerships. We believe we can push the potential of our partnerships even further and that time is an essential ingredient in making space for unpredictable yet vital outcomes. With that belief in mind, we are reimagining the role artists can play across campus, by inviting four of them with two new multi-year residencies, the DisTIL Fellowship and the Nannerl O. Keohane Distinguished Visiting Professorship. Support from The Andrew W. Mellon Foundation launches our DisTIL (Discovery Through Iterative Learning) Fellowship and will support the work of four artists. Our first two DisTIL Fellows—puppeteer and visual artist Robin Frohardt and musician/composer and community organizer Toshi Reagon—will be embedded on campus for multiple weeks each year over a two or three year period to facilitate ongoing dialogue, side-by-side research, and the sharing of their creative processes with faculty and students. Be sure to read the profiles of our first DisTIL Fellows on pages 4 and 6.





The Nannerl O. Keohane Distinguished Visiting Professorship invites outstanding scholars and practitioners to promote existing collaborations between Carolina and Duke University, and to encourage new partnerships across the two campuses. The appointments of DJ and author Jace Clayton and muralist Nina Chanel Abney mark the first time artists have been invited to this professorship and will promote the potency of inserting artist voices into the most urgent and relevant conversations within our two campuses. Through their creative work, Abney and Clayton will advance existing social engagement and innovation programs at Duke and Carolina, and inspire us to consider how creative endeavors can improve our communities. For more information, see pages 8 and 10.

As our engagement with artists across campus evolves, we also turn our imagination to the collaboration between artists and audiences and the potential of our new space at Carolina Square. The venue there, called CURRENT™ ArtSpace + Studio, will include both a theater and a studio. In this creative home we will focus on immersion, interaction, and the creative process.

We know that the performing arts can transform not just a moment in time, but the way we think, communicate, and create for a lifetime. We believe that through immersive and interactive arts experiences we can recognize the untapped power of inviting you, and all of your unique knowledge, personality and imagination, into the performance itself. In this way, we hope to inspire curiosity, compassion, and creativity and offer even more transformative experiences in which you are the necessary catalyst.

**In our opening season at CURRENT™ (see page 40), we invite you to:**

**WANDER THROUGH** a *Sound Maze* of larger-than-life invented instruments and make your own music there, no matter your level of experience

**MOUNT A REVOLUTION** with your friends and the founders of Gob Squad, in which you draft the manifesto and sing a protest song—and invite passersby on Franklin Street to join your cause

**DANCE AND CHEER** when Boots Riley and The Coup shake the walls and show you what a good time you can have while making art that promotes communities and shapes civic engagement

**STAND IN SOLIDARITY** with your fellow audience members and be led on a journey of self-discovery by 600 Highwaymen so that we may better know ourselves and the bonds we share

**PLAY AND WONDER** in the multimedia wonderland of Compagnia TPO as they guide you and the young people in your life through the transformation of a butterfly

Join us this season at CURRENT™ and across campus for innovative and unpredictable artist residencies and immersive and interactive arts experiences. Let's explore the power and joy of collaboration and discovery together. Thank you for being our partners in the continued evolution of Carolina Performing Arts!

– **EMIL KANG** *Executive and Artistic Director*,  
**AMY RUSSELL** *Director of Programming*



# TOSHI REAGON



Singer. Composer. Guitarist. Producer. Curator. Mom. These are some of the words that Toshi Reagon uses to describe herself, but there are so many more that can be added to that list to reflect the astonishing scale of her creativity and influence: innovator, visionary, activist, and more.

Reagon is bringing her multi-faceted approach to social consciousness and community engagement to her role as Carolina Performing Arts' first Mellon DisTIL Fellow. She will begin her work within the frame of her opera adaptation of Octavia E. Butler's novel *Parable of the Sower*. The work developed by Reagon and her mother—scholar, singer, activist and Sweet Honey in the Rock founder Bernice Johnson Reagon—will have its US premiere in Chapel Hill this November.

The novel explores struggles related to race, gender, and resource inequality in a dystopian vision of America wrecked by environmental disaster and political mismanagement. "The book encompasses so many systemic issues in society and communities that I thought it would be a rich foundation on which to launch this residency and fellowship," says Reagon.

"There are lots of faculty members on the UNC campus dealing with issues in *Parable* that I can be in relationship with," she says. Reagon will partner with the Department of City and Regional Planning, among others. "We're having wide-ranging conversations with faculty, students and community members and surfacing lots of ideas. I'm excited to help take these conversations and turn them into tangible events across multiple artistic platforms throughout the time I'm in residency."

**“This is a wonderful, deeply caring community that really knows who they are, what they are, what they should be, what should be held, and what should be released.”**

Reagon is particularly excited about the deep relationships she will be able to develop because of the length of the fellowship. “Usually when I’m asked to do a residency, I show up for a few days and then leave,” she says. “But this is such a unique and wonderful opportunity where I get to interact at such a deep level. People are communicating with people who they don’t usually work with. And to have funding to develop something that can be used after I leave and that can have a big impact is just incredible.”

She says that it’s an honor to be asked to be in the realm of academia. “I’m particularly happy to be at UNC and in the Triangle,” says the Brooklyn-based artist. “This is a wonderful, deeply caring community that really knows who they are, what they are, what they should be, what should be held, and what should be released. To have the opportunity to be in dialogue with such an incredible group of people with diverse and clear voices warms my heart and makes me want to be a brilliant contributor.”

“I’m going to learn a lot while I’m here because the people teaching are brilliant,” she says. “My mind has been blown from the conversations I’m having and the connections being made across departments.” Reagon points out, “I didn’t go to college because I started my musical career at 17 and hit the road. But there is more than one way to learn and to go to college. It’s so amazing and beautiful that I’m in residence here and I am thrilled about it. I feel like I am making my ancestors proud.”

**- MICHELE LYNN**

#### **WHAT TOSHI IS WORKING ON**

**Chapel Hill City Read:** a city-wide “reading club” experience focusing on Octavia E. Butler’s *Parable of the Sower*

**Performances of Octavia E. Butler’s *Parable of the Sower* (page 26)**

**Mellon DisTIL Fellowship Workshop:** a public gathering to explore the questions and connections at the heart of Toshi’s Mellon DisTIL Fellowship work





# ROBIN



## ARTIST-IN-RESIDENCE

2017-2018 ANDREW W. MELLON  
FOUNDATION DISTIL FELLOW

# FROHARDT

Robin Frohardt takes the mundane, everyday items and experiences, adds her creativity and unique sense of humor, and transforms them into thought-provoking art. An artist, puppet designer, and director, Frohardt's inventive work has received national recognition, most recently by Creative Capital, which awards funding to artists' projects that are "bold, innovative, and genre-stretching."

As part of her work at UNC as a Mellon DisTIL Fellow, Frohardt is creating a large-scale installation called *The Plastic Bag Store*. She hopes that her work will be a fun and engaging way for the audience to think more deeply about one of the most ubiquitous objects in our lives: the plastic bag. "I'm building a fake grocery store in a real storefront that seems like a regular grocery store except that everything inside this grocery store is actually just plastic bags—packaging inside of packaging inside of packaging," says Frohardt. She will explore UNC faculty research into the impact of plastic bags in our environment today, new ideas to lessen plastic's impact on our future, and how archaeologists study the containers and remnants from the past.

The grocery store will also be the setting for an interactive play. "Audience members will be able to travel down aisles that will twist and turn; scenes will be revealed; and trap doors will open," she says. "In this setting, the audience will be experiencing a play that is about the present day and the far-off future where people are excavating, analyzing, interpreting, and misinterpreting all of this plastic garbage that we have left behind."

Frohardt appreciates that the Mellon DisTIL Fellowship offers a longer period to explore the ideas involved in *The Plastic Bag Store* and gives her access to the different departments of the university. "I'm working with people in the archaeology department, as well as art history, to investigate further some of the ideas that the store addresses which is a rare opportunity," she says. "I'm hoping that it will add depth to the work, help with the educational component of the work, and add to the overall quality." Beyond the ideas that emerge from *The Plastic Bag Store*, she expects that her next project will be born from her experiences at UNC.

Frohardt says that the collaborative nature of a college campus enhances her creativity. "There's a tendency, if you were to sit



alone in your studio, to spin your gears mentally and just have the same ideas be churning and churning and churning,” says Frohardt. “But to have access to all the different minds that are here at UNC: there are other gears that are spinning that I can make contact with and they can send me off in a different direction. There’s time for things to ferment and bubble to the surface that otherwise would not have had an opportunity to do so.”

The collaboration also benefits the faculty. As Frohardt shares her approach to new ideas and how she uses art to draw her audience into rethinking their relationship with everyday items—such as plastic bags—she will help faculty spur new conversations about their own research and findings. “I also hope to engage students in a way that’s fun for them but that also makes them think about their own practices in their day-to-day routines,” she says.

Frohardt also plans to collaborate with BeAM (Be A Maker) spaces on campus to create new materials for her projects. “I have been talking with some people from the archaeology department about creating some fake archaeological digs on campus, with present day objects in them to re-contextualize them for people to encounter,” she says. “I really like the idea of placing things around campus and engaging people in a surprising way, much like Arts Everywhere did. Just having little moments that catch you off guard in your everyday that might make you stop and think.”

– MICHELE LYNN

**“...to have access to all the different minds that are here at UNC: there are other gears that are spinning that I can make contact with and they can send me off in a different direction. There’s time for things to ferment and bubble to the surface that otherwise would not have had an opportunity to do so.”**

#### WHAT ROBIN IS WORKING ON

**Mellon DisTIL Fellowship Workshop:** a public gathering to explore the questions and connections at the heart of Robin’s Mellon DisTIL Fellowship work

**Pop-Up Archeology Digs Across Campus**

**Town Hall Conversations on Art, Plastic, and the Environment**



A portrait of Jace Clayton, a Black man with short, curly dark hair, looking slightly to the left. He is wearing a colorful, geometric-patterned shirt. The background is a soft-focus outdoor setting.

# JACE CLAYTON

2017-2018 DUKE/UNC NANNERL O. KEOHANE  
DISTINGUISHED VISITING PROFESSOR

## ARTIST-IN-RESIDENCE

### WHAT JACE IS WORKING ON

#### Collaboration with UNC Students to Launch New Digital Music-Making Tools

**Reading is Fundamental:** an installation inspired by and responding to Wilson Library's archive of works by African slaves and created in collaboration with UNC and Duke students

#### Creation of New Educational Materials for "Art of the MOOC (Massive Open Online Courses)" at the Duke University Social Practice Lab

With music as the fulcrum, Jace Clayton's work spans the centuries and crosses the globe. Whether he is exploring Sufi poetry from 13<sup>th</sup>-century Persia or examining current aggressive policing techniques in East Harlem, this New York City-based artist and writer focuses on engaging with how sounds create social meaning. Clayton, who is also known for his critically acclaimed work as DJ/rupture, is the author of the recently published book *Uproot: Travels in 21st Century Music & Digital Culture*.

As a Nannerl O. Keohane Distinguished Visiting Professor, Clayton brings his mix of music, activism, and digital exploration to North Carolina, collaborating with faculty and students from UNC and Duke to devise new tools and performances that draw from many disciplines and cultural traditions.

"I have a project called Sufi Plug Ins which is dedicated to creating digital music making tools based on non-Western ideas of sound and music," says Clayton. "For the first version of this project, it was me working in Morocco with a bunch of my musician friends there to come up with alternative interfaces, software, synthesizers, and virtual keyboards tuned to Arabic and North African scales."

"Working in North Carolina presents an interesting opportunity to create another version of Sufi Plug Ins," says Clayton. Together with ethnography students, students who study electronic music and sound engineering, and archivists, he plans to engage the local Karen community from Myanmar and the local Mexican community in a series of discussions to determine which aspects are important in the music they love and that formed their sense of self.

"This body of knowledge will inspire us to create new site-specific digital tools which can then go out in the world and ideally be performed, used, and misused," he says. "This offers a broad look at cultural interaction."

Clayton says that when he began thinking about his residency in North Carolina, he remembered “an interesting fact. During the Antebellum South, literacy rates were highest amongst West African slaves who could read and write Arabic because of the Koran and Koranic schools,” he says. “The most famous of these slaves is Omar ibn Said, a Senegalese man who came to South Carolina in 1807 and then ended up here in North Carolina. In fact, all of his papers and memoirs, written in Arabic, are here at UNC.”

“This is a really fantastic opportunity to both do some archival work—thinking into complexities and nuances of language and power in the American South—and also to think about how we could create new work out of this quirky historic fact,” says Clayton. He plans to work with students to develop a new performance that celebrates the efforts of slaves in the South to preserve their literacy and religious traditions.

Clayton says that this project is an example of the creativity spawned by this residency. “Omar wouldn’t have been on my mind if I hadn’t had the opportunity to be here and his papers weren’t in a library right around the corner,” he says.

The residency will also enable Clayton to collaborate with Duke’s Franklin Humanities Institute Social Practice Lab to share his practices and ideas with a wider artistic community and create a new lesson plan for the lab’s MOOC (massive open online course), as well as hold performances of new and existing work.

Clayton relishes his time on campus. “University campuses are a kind of refuge and havens of intellectual activity,” he says. “They offer a moment where ideally you get to take a pause from other pressures in life and really dig deep into your area of research and examine important questions.”

– MICHELE LYNN

**“This is a really fantastic opportunity to both do some archival work—thinking into complexities and nuances of language and power in the American South—and to think about how we could create new work out of this quirky historic fact.”**





# NINA CHANFL ABNEY



2017-2018 DUKE/UNC NANNERL O. KEOHANE  
DISTINGUISHED VISITING PROFESSOR

Filling large canvases with colorful shapes, words, numbers, and a wide range of characters, visual artist and muralist Nina Chanel Abney creates work that touches on narratives of politics, race, celebrity, consumerism, and other controversial topics. She addresses questions about the dynamics of power and responsibility throughout her work and describes it as “easy to swallow, hard to digest.”

Since receiving her MFA from the Parsons School of Design in 2007, Abney has received national recognition. *Vanity Fair* magazine wrote that Abney is “championing the Black Lives Matter movement with a paintbrush” while *Paper* magazine called her one of the “Next Irascibles.” New York City gallery Kravets|Wehby signed her soon after she finished graduate school and her work is present in important collections around the world, including the Brooklyn Museum, Bronx Museum, and the Burger Collection in Hong Kong. Her first solo museum exhibition,



## ARTIST-IN-RESIDENCE

*Nina Chanel Abney: Royal Flush*, opened in February 2017 at Duke’s Nasher Museum of Art.

“My overarching aim is to unite many of the themes found in my work, and through my process collaborate with faculty across the university,” says Abney of her role as a Nannerl O. Keohane Distinguished Visiting Professor. “I want to take time to utilize the combined university acumen,” she says, noting that there are many areas of study across the UNC and Duke campuses that overlap with her work.

Abney sees parallels between her work and a wide range of academic departments including those of African, African American, and Diaspora studies; American Studies; and Sociology, as well as with departments



addressing the topics of race and government, food and identity, and medicine. She is eager to explore university connections on multiple fronts and to avoid “easy definition” in any of her projects. For instance, she says, “my fluid and intentional use of ambiguity on the subjects of race and gender would be interesting to examine through the lens of public policy.”

During her residency, Abney will also connect with faculty to discuss the needs and interests she could reflect in a community mural and begin collaborating with local organizations on creating that mural somewhere in Chapel Hill. “The idea of spending time on the campus is invigorating,” she says. “[I’m excited about] having access to resources, both human and spatial, and to current regional discussions. Most of my time has been spent in the Midwestern and Northeastern parts of the U.S. and I believe the South has such rich elements to add to cultural storytelling.”

“My vision is that the time I spend on campus with faculty, staff, and the student body will be mutually valuable and broaden perspectives holistically,” she says. “The time spent with UNC and Duke will of course impact my process and I look forward to working in new mediums and expanding or collapsing parts of my practice.”

– MICHELE LYNN



**“The idea of spending time on the campus is invigorating. I’m excited about having access to resources, both human and spatial, and to current regional discussions.”**

#### WHAT NINA IS WORKING ON

Creation of a Permanent Mural in a Public Space in Chapel Hill

Roundtable Discussions on Topics Such as Race and Government, Food and Identity, and Medicine

Open Studio Time at Duke University







**September 7**

THURSDAY 7:30 PM  
MEMORIAL HALL

# JOJO ABOT

ENTER THE WORLD OF  
JOJO ABOT, A GHANAIAN  
FUSIONIST BLENDING  
AFROBEAT, JAZZ, REGGAE, AND  
ELECTRONICA WITH FASHION,  
FILM, LITERATURE, AND  
PERFORMANCE ART.



**September 28 & October 1**

→ THURSDAY 7:30 PM  
SUNDAY 2:00 PM  
MEMORIAL HALL

BASED ON THE NOVEL BY CHARLES FRAZIER

# COLD MOUNTAIN

**JENNIFER HIGDON** COMPOSER

**GENE SCHEER** LIBRETTIST

**KETURAH STICKANN** STAGE DIRECTOR

**CHRISTOPHER ALLEN** CONDUCTOR

CO-PRESENTED BY  
**NORTH CAROLINA OPERA AND  
CAROLINA PERFORMING ARTS**

EXHAUSTED BY CIVIL WAR ATROCITIES, A DESERTING CONFEDERATE  
SOLDIER EMBARKS ON AN ODYSSEY THROUGH A DEVASTATED NORTH  
CAROLINA, ENCOUNTERING MARAUDERS, BOUNTY HUNTERS, AND  
WITCHES ON HIS WAY HOME TO HIS BELOVED.

# N T A I N

**MELINDA WHITTINGTON** ADA

**EDWARD PARKS** INMAN

**JAY HUNTER MORRIS** TEAGUE

**EMILY FONS** RUBY



October 10

TUESDAY 7:30 PM  
MOESER AUDITORIUM

PRESENTING SPONSOR **THE WILLIAM R. KENAN JR. CHARITABLE TRUST**  
PERFORMANCE BENEFACTORS **JAMES AND SUSAN MOESER**

PIANO

PEDJA

MUŽIJEVIĆ

PROGRAM

HAYDN Sonata in D Major, Hob. XVI:51

BERGER *Intermezzo*

HAYDN Sonata in G Major, Hob. XVI:40

CAGE *Bacchanale* for Prepared Piano

HAYDN Sonata in G minor, Hob. XVI:44

FELDMAN *Two Intermissions*

HAYDN Sonata in C Major, Hob. XVI:50



October 25

WEDNESDAY 7:30 PM  
MEMORIAL HALL

# ANDRÁS

# SCHIFF

PIANO

## PROGRAM

MENDELSSOHN Fantasy in F-sharp minor,  
Op. 28

BRAHMS 8 Klavierstücke, Op. 76

INTERMISSION

BRAHMS 7 Fantasien, Op. 116

BACH English Suite No. 6  
in D minor, BWV 811



**November 2**

THURSDAY 7:30 PM  
MEMORIAL HALL

**C H I N A**  
NATIONAL CENTRE FOR PERFORMING ARTS  
**ORCHESTRA**







# LÜ JIA

CHIEF CONDUCTOR

## PROGRAM

ZHAO JIPING

Violin Concerto  
Ning Feng, violin

CHEN QIGANG

*Reflet d'un temps disparu*  
Gautier Capuçon, cello

INTERMISSION

SIBELIUS

Symphony No. 2  
in D Major, Op. 43



**November 3**

FRIDAY 8:00 PM  
MEMORIAL HALL

**CRISTINA PATO** GAITA, PIANO, AND VOCALS  
**VICTOR PRIETO** ACCORDION  
**EDWARD PEREZ** BASS  
**JUAN FELIPE MAYORGA** DRUMS

# CRISTINA PATO







# A A TO QUARTET LATINA

THIS QUARTET LEADS US ON AN ECSTATIC AND VIRTUOSIC TREK  
FROM EUROPE'S LATIN MUSIC TO SOUTH AMERICA'S RHYTHMIC  
RICHES IN A PROGRAM DEVOTED TO CULTURAL EXCHANGE AND  
FORGING NEW MUSICAL PATHS.



## JOIN CAROLINA PERFORMING ARTS' ONLINE COMMUNITY

Join the conversation and connect with visiting artists and other Carolina Performing Arts patrons around performances, news, and education.

Share your comments, experiences, photos, and videos:



**@UNCPERFORMARTS**



**@CAROLINAPERFORMINGARTS**



**FACEBOOK.COM/CAROLINAPERFORMINGARTS.ORG**

November 6

MONDAY 7:30 PM  
MOESER AUDITORIUM

# SPEKTRAL QUARTET

## PROGRAM

- AUGUSTA READ THOMAS *Chi*
- PHILIP GLASS String Quartet No. 2,  
"Company"
- INTERMISSION
- SAMUEL ADAMS *Quartet Movement*
- BRAHMS Quartet No. 1  
in C minor, Op. 51



**November 9 & 10**

CPA CO-COMMISSIONED WORK

→ THURSDAY 7:30 PM  
FRIDAY 8:00 PM  
MEMORIAL HALL

# BIG DANCE



**"Deliciously witty."**

**DANCEBEAT**

PERFORMANCE BENEFACTORS **PATRICIA AND THRUSTON MORTON**  
STUDENT TICKET ANGEL FUND BENEFACTORS **EMIL AND LISA KANG**  
PHOTO CREDIT **IAN DOUGLAS**

# **ANCE THEATER 17C**

IN A STARTLING PRECURSOR TO OUR OWN SOCIAL MEDIA CULTURE,  
17<sup>TH</sup>-CENTURY ENGLISHMAN SAMUEL PEPYS WAS COMPELLED TO ASSIGN AN  
ALMOST CONSTANT REAL-TIME MEANING TO HIS DAILY EXISTENCE, FROM HIS  
BUNIONS, INFIDELITIES, AND PERVERSIONS TO HIS MEETINGS WITH THE KING.

CHOREOGRAPHED BY BIG DANCE THEATER CO-DIRECTOR **ANNIE-B PARSON**



**November 16 & 17**

**US PREMIERE**

→ THURSDAY 7:30 PM  
FRIDAY 8:00 PM  
MEMORIAL HALL

# PARABLE OF OCTAVIA E.

BASED ON THE NOVELS *PARABLE OF THE SOWER* AND *PARABLE OF THE TALENTS*, THIS  
POWERFUL OPERA BRINGS TOGETHER 200 YEARS OF BLACK SONG TRADITIONS TO GIVE LIFE  
TO OCTAVIA E. BUTLER'S ACCLAIMED SCIENCE FICTION WORKS, WITH REVEALING INSIGHTS ON  
GENDER, RACE, AND THE FUTURE OF HUMAN CIVILIZATION.



**BUTLER'S**

# THE SOWER

MUSIC AND LYRICS BY **TOSHI REAGON**  
AND **BERNICE JOHNSON REAGON**  
DIRECTED BY **ERIC TING**



**December 2 & 3**

SATURDAY 2:00 PM & 8:00 PM  
SUNDAY 2:00 PM  
MEMORIAL HALL

# CAROLINA BALLET THE NUTCRACKER

A group of young ballerinas in elaborate blue and red Nutcracker costumes, holding wooden sticks, performing on stage. The costumes are detailed with gold trim and red accents. The girls are wearing black hats with white plumes and have red dots on their cheeks. They are in various poses, some holding sticks horizontally and others vertically. The background is dark with some stage lighting.





# NUTCRACKER



**17/18: We'll ignite the future  
forever. Jazz is freedom.  
Curiosity, compassion, creativity.  
CURRENT™. Sound invention.  
Intervention. Enchanted  
science. Mischievous dance.  
Hot topics on canvas. Child's play.  
Bad behavior. Revolutionary  
voices. Heartbreakers. Puppets  
for people who hate puppets.  
Audra! Bluegrass mojo.  
Ancestors, community, memory,  
homecoming.**

DISCOVER EXPERIENCES TODAY AT  
[WWW.CAROLINAPERFORMINGARTS.ORG/ALL-PERFORMANCES](http://WWW.CAROLINAPERFORMINGARTS.ORG/ALL-PERFORMANCES)

December 7

THURSDAY 7:30 PM  
MEMORIAL HALL

# KHATIA

PIANO

## PROGRAM

MUSSORGSKY *Pictures at an Exhibition*

INTERMISSION

MOZART/LISZT *Réminiscences de Don Juan*

LISZT *Rhapsodie espagnole*

LISZT/HOROWITZ *Hungarian Rhapsody No. 2  
in C-sharp minor*

# BUNIA TISHVILI



**December 9**

→ SATURDAY 8:00 PM  
MEMORIAL HALL

JAZZ AT LINCOLN  
CENTER ORCHESTRA  
WYNTON MARSALIS

BIG BAND HOLIDAY







PHOTO CREDIT JOE MARTINEZ

OLN  
WITH  
LIS  
AYS



**January 12 & 13**

→ **FRIDAY 8:00 PM**  
**SATURDAY 8:00 PM**  
**MEMORIAL HALL**

# STREET PEOPLE CAN





PHOTO CREDIT SANDLIN GAITHER PHOTOGRAPHY


# YOUNG RANGERS



**January 18**

THURSDAY 7:30 PM  
MOESER AUDITORIUM

**“Unfailingly gorgeous music that felt exotic and familiar at once.”** *NEW YORK TIMES*



# MODERNA AND B.O.X. SÁGA

IN A CAPTIVATING MEETING OF MINDS NAMED FOR SÁGA, THE GODDESS OF HISTORY, AN ANTWERP-BASED  
INDIE ROCK BAND AND A COLLECTIVE OF BAROQUE INSTRUMENTALISTS PRESENT SHIMMERING BALLADS  
ABOUT MEMORY, HOMECOMING, AND THE QUEST FOR LIGHT IN A FLAWED WORLD.



# ISABEL LEONARD

MEZZO-SOPRANO

ISABEL LEONARD WILL PRESENT A  
PROGRAM OF THE MUSIC OF LEONARD  
BERNSTEIN IN CELEBRATION OF  
HIS 100<sup>TH</sup> BIRTHDAY, INCLUDING  
SELECTIONS FROM HIS SONG  
LITERATURE AND BELOVED  
THEATER WORKS.

January 22

MONDAY 7:30 PM  
MEMORIAL HALL



**January 30 & 31**

→ TUESDAY 7:30 PM  
WEDNESDAY 7:30 PM  
MEMORIAL HALL

# ALVIN AILEY AMERICA





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THEATER





**ArtSpace + Studio**

POWERED BY CAROLINA PERFORMING ARTS <sup>TM</sup>

## It's time.

It's time to feel something new. Something electric! Something that pushes and pulls us, moves us, really moves us. Something a little wild. Something off the grid.

It's time for artistic experiences that surprise, motivate and empower us.

It's time for immersive moments that unsettle our senses, alter our perceptions and ignite our imaginations. It's time to yell "Don't just sit there!" To be a part of something, add meaning, and get in on the process of creation.

It's time—to have the time of our lives.

**CURRENT<sup>TM</sup>**, the new Carolina Performing Arts space located in downtown Chapel Hill's Carolina Square, offers a crash course in thrilling, independent and pioneering arts of every kind, created by the most dynamic artists working today.

Get lost among the larger-than-life invented instruments in **PAUL DRESHER ENSEMBLE's** musical installation **SOUND MAZE**. Bring a friend, and maybe a manifesto, and start a rebellion side-by-side with **GOB SQUAD** in **REVOLUTION NOW!** Enjoy the direct and arresting style of **600 HIGHWAYMEN** when they invite you in to **THE FEVER** to examine the distance between you and your neighbor, and the space between you and a stranger.





# Coming to Carolina Square in 2018

LEARN MORE AT [CURRENTUNC.ORG](http://CURRENTUNC.ORG)

Reach out and speak up in community conversations with **TOSHI REAGON** and **ROBIN FROHARDT**. And, with the youngest ones in your life, explore **FARFALLE** by **COMPAGNIA TPO**, where an enchanting blend of science and arts literally becomes child's play.

Then head next door, to our Studio at **CURRENT™**, where we will integrate audiences and artists of all kinds to share unclassifiable experiences based in collaboration and discovery.

All of this activity at **CURRENT™** is about you, we, us, now—the experiences that compel our community to think, act, and share every day.

**CURRENT™**. It's about time.

2/2 - 2/5

*SOUND MAZE*  
**PAUL DRESHER ENSEMBLE**

2/19

*WE ARE GOB SQUAD AND SO ARE YOU*  
**GOB SQUAD**

2/23 & 2/24

*REVOLUTION NOW!*  
**GOB SQUAD**

4/7

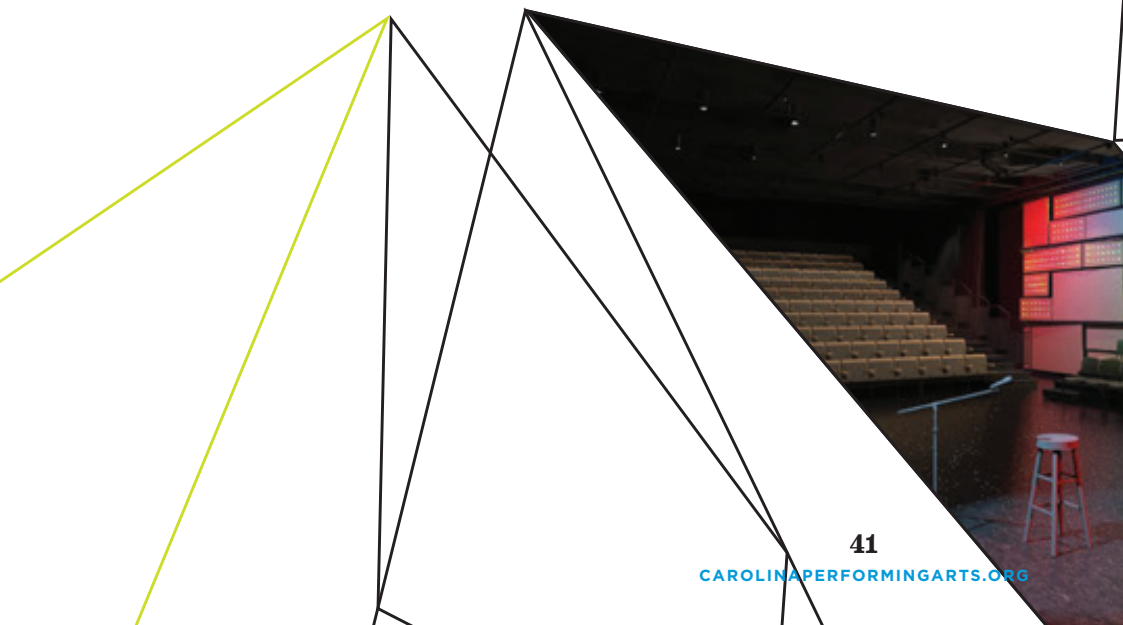
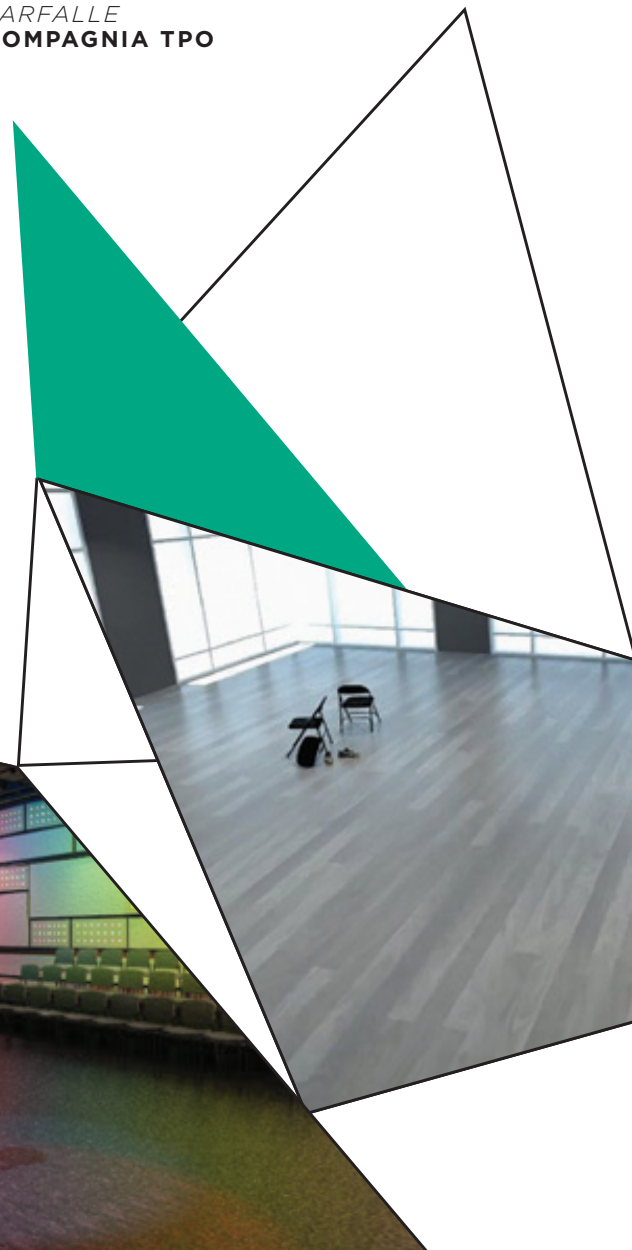
**BOOTS RILEY AND THE COUP**

4/11 - 4/15

*THE FEVER*  
**600 HIGHWAYMEN**

5/5 - 5/6

*FARFALLE*  
**COMPAGNIA TPO**



February 2—5

→ VISIT CPATIX.ORG FOR EXACT TIMES

CURRENT

PAUL DRESHER

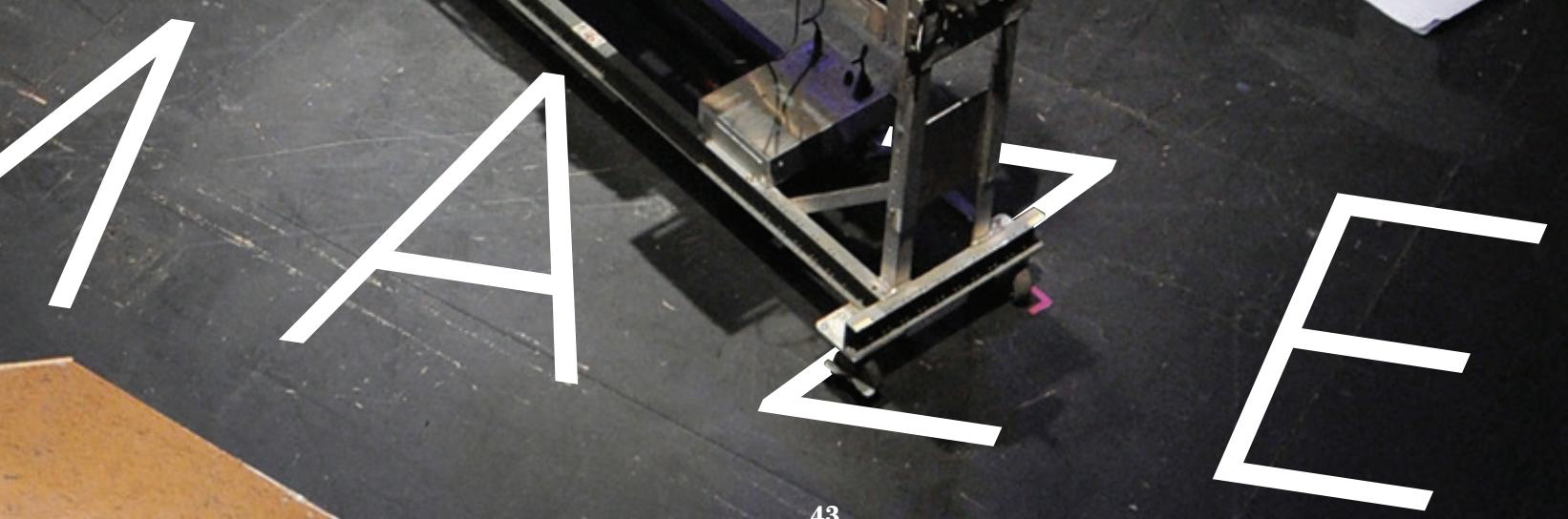
ENSEMBLE

SO

UNLEASH YOUR CREATIVITY AND PLAY MORE THAN A DOZEN ASTOUNDING NEW  
MUSICAL INSTRUMENTS. THIS HIGHLY INTERACTIVE EXPERIENCE REWARDS NEWCOMERS  
ALONGSIDE THOSE WITH A LIFETIME OF MUSICAL EXPERIENCE.

UN







**February 13**

**TUESDAY 7:30 PM  
MOESER AUDITORIUM**

# ATTACCA QUARTET

PRESENTING SPONSOR **THE WILLIAM R. KENAN, JR. CHARITABLE**





CAROLINA JAZZ FESTIVAL

February 15

THURSDAY 7:30 PM  
MEMORIAL HALL

HEADLINING THE  
CAROLINA JAZZ FESTIVAL,  
THIS YOUNG TRUMPET  
INNOVATOR REASSEMBLES  
CONVENTIONAL JAZZ  
ELEMENTS INTO MERCURIAL,  
UNORTHODOX MUSINGS.

AMBR  
ROSE  
QUAKINMUSIRE  
ARTET



**February 16 & 17**

→ **FRIDAY 8:00 PM**  
**SATURDAY 8:00 PM**  
**MEMORIAL HALL**

# CHICAGO SYMPHONY ORCHESTRA



#### FEBRUARY 16 PROGRAM

- STRAVINSKY *Scherzo fantastique*, Op. 3  
JENNIFER HIGDON *Concerto for Low Brass*  
INTERMISSION  
CHAUSSON *Poème de l'amour et de la mer*, Op. 19  
Clémentine Margaine, mezzo-soprano  
BRITTEN *Four Sea Interludes from Peter Grimes*

#### FEBRUARY 17 PROGRAM

- VERDI *Overture to I vespri siciliani*  
SAMUEL ADAMS *many words of love*  
INTERMISSION  
BRAHMS *Symphony No. 2 in D Major*, Op. 73

**RICCARDO MUTI**  
MUSIC DIRECTOR AND CONDUCTOR

SEE PAGE 48 FOR A RECITAL BY CHICAGO SYMPHONY ORCHESTRA CELLIST KATINKA KLEIJN AND CHICAGO SYMPHONY ORCHESTRA COMPOSER-IN-RESIDENCE SAMUEL ADAMS.



**February 18**

→ **SUNDAY 7:30 PM**  
**MOESER AUDITORIUM**

A PROGRAM FOR CELLO AND ELECTRONICS,  
INCLUDING MUSIC BY SAMUEL ADAMS,  
PAULINE OLIVEROS, MARCOS BALTER, AND  
KAIJA SAARIAHO.

CELLO

**KATINKA  
KLEIJN**

AND

ELECTRONICS

**SAMUEL**

**ADAMS**



# MELLON CURATORIAL FELLOW



TONY PERUCCI

ARTS@THECORE



## FILM SCREENING OF WUNDERBAUM'S *STOP ACTING NOW!*

🕒 OCTOBER 23 AT 7 PM 📍 STUDIO 6, SWAIN HALL

FREE AND OPEN TO THE PUBLIC

**“It’s like a hotwire, baby,  
when we put it together  
when the sparks fly  
we’ll ignite the future forever.”**

- BOOTS RILEY, “THE MAGIC CLAP”

“‘The Magic Clap’ is that sound that happens at the moment when thought leads to action.” This is how Boots Riley explains the act of clapping on The Coup’s (page 65) acclaimed album *Sorry to Bother You*. The visceral, bodily moment of clapping your hands together produces a current where sparks fly to create our shared future.

As I traveled the world in the summer of 2016, as the CPA’s Mellon Curatorial Fellow, I discovered artists invested in the vitality and energy of the current moment, and performances that address current events. I worked to bring those artists to the Carolina Performing Arts season in my curatorial series.

In *Revolution Now!* by Gob Squad (page 51), the “now” is the space for audiences to imagine a revolutionary future, which is incorporated into the performance.

Dutch performance collective Wunderbaum’s film *Stop Acting Now!* plays with the boundaries between theater and documentary, and between fiction and non-fiction, to ask what the place for the performing artist is in the current “now.”

The presence of the “now” is the animating character of live performance—the current that electrifies us to take action for the betterment of our local and global communities long after we leave the theatre. When the curtain goes down and we applaud the performers, that magic clapping propels us to enter into the future.

- TONY PERUCCI

Mellon Curatorial Fellow  
Associate Professor, Performance and Cultural Studies  
Director of Undergraduate Studies  
Department of Communication



February 19

MONDAY 7:30 PM

CURRENT

# WE ARE GOB SQUAD AND SO ARE YOU

USING TEXT, VIDEO, AND SOUND, THIS PLAYFUL PERFORMANCE-LECTURE UNFOLDS AS A MOVING MEDITATION ON THE NATURE OF SELF. AUDIENCE MEMBERS PARTICIPATE IN THE ACTION, NAVIGATING THE TERRAIN BETWEEN SURRENDER AND SELF-DETERMINATION, LOSS OF CONTROL, AND THE DESIRE TO HOLD ON TO IT.

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US PREMIERE  
MELLON CURATORIAL  
FELLOW





February 23 & 24

FRIDAY 8:00 PM  
SATURDAY 8:00 PM

CURRENT

DEBATES

# REVOLUTION NOW!

IS NOW THE TIME FOR REVOLUTION? WHAT WOULD YOU BE WILLING TO SACRIFICE? PREPARE TO BE LOCKED IN THE THEATER WITH A LIVE VIDEO LINK TO THE STREET AS YOU DEBATE MANIFESTOS, SING PROTEST SONGS AND INSPIRE PASSERS-BY TO JOIN YOUR CAUSE.

PHOTO CREDIT THOMAS AURIN



**March 2 & 3**

→ **FRIDAY 8:00 PM**  
**SATURDAY 8:00 PM**  
**MEMORIAL HALL**

# AUDRA MCDON





STUDENT TICKET ANGEL FUND BENEFACTORS  
**THE CHARLES GOREN & HAZEN FAMILY FOUNDATION, TOM & LISA HAZEN, TRUSTEES**  
**BECKY AND MUNROE COBEY**  
PHOTO CREDIT AUTUMN DE WILDE

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**March 6**

CPA CO-COMMISSIONED WORK

→ TUESDAY 7:30 PM  
MEMORIAL HALL

# CLOUD GA FORM

WITH ETHEREAL PROJECTIONS EVOKING THE MOUNTAINS  
AND RIVERS, EARTHQUAKES, AND TSUNAMIS OF TAIWAN,  
*FORMOSA* IS A WORK OF ABSTRACT BEAUTY IN WHICH  
ONLY THE UNIVERSAL REMAINS—LOVE AND LIFE, MEDIATED  
BY TRAGEDY, HOPE, AND REBIRTH.





# ATE DANCE THEATRE OF TAIWAN OSA



**March 20**

→ **TUESDAY 7:30 PM**  
**MEMORIAL HALL**

# ACADEMY



## PROGRAM

MENDELSSOHN Overture to *A Midsummer Night's Dream*, Op. 21

BEETHOVEN Violin Concerto in D Major, Op. 61  
Joshua Bell, violin

INTERMISSION

BEETHOVEN Symphony No. 6 in F Major, Op. 68, "Pastorale"



PRESENTING SPONSOR **THE WILLIAM R. KENAN, JR. CHARITABLE TRUST**  
PERFORMANCE BENEFACTOR **THE E.T. ROLLINS, JR. AND FRANCES P. ROLLINS FOUNDATION** IN MEMORY OF E.T. ROLLINS, JR.  
STUDENT TICKET ANGEL FUND BENEFACTORS **SHARON AND DOUG ROTHWELL**  
PHOTO CREDIT **ALAN KERR**

# OF ST MARTIN IN THE FIELDS



WITH **JOSHUA**  
**BELL** MUSIC  
DIRECTOR



**March 22**

→ **THURSDAY 7:30 PM**  
**MEMORIAL HALL**

# WASHBURN AND WUFEI





TWO FRIENDS CROSS CULTURES  
SEAMLESSLY IN THEIR EXPLORATION  
OF HOME, WITH ENCHANTING SONGS  
ROOTED IN THE TRADITIONAL MUSIC OF  
APPALACHIA AND CHINA.



**March 23**

→ **FRIDAY 8:00 PM**  
**MEMORIAL HALL**

# DEL McCOURY BAND *DEL AND WOODY*

THOUGH WOODY GUTHRIE'S CAREER CONCLUDED BEFORE DEL MCCOURY'S BEGAN, THE TWO HAVE TEAMED UP ACROSS TIME TO MAKE NEW MUSIC TOGETHER. WOODY'S DAUGHTER NORA GUTHRIE ASKED DEL TO RESURRECT HAND-WRITTEN SONG LYRICS FROM THE WOODY GUTHRIE ARCHIVES AND SET THEM TO MUSIC, AND THE RESULT IS NOTHING SHORT OF EXTRAORDINARY.





**March 25**

SUNDAY 7:30 PM  
MOESER AUDITORIUM

# BROWNLEE LAWRENCE TENOR

A GRAMMY-NOMINATED ARTIST, LAWRENCE BROWNLEE HAS PERFORMED AT LEADING INTERNATIONAL OPERA HOUSES, FESTIVALS, AND CONCERT HALLS AROUND THE WORLD. IN HIS CAROLINA PERFORMING ARTS DEBUT, HE WILL HIGHLIGHT HIS BROAD REPERTOIRE OF OPERA, SONGS, CONCERT WORKS, AND AFRICAN AMERICAN SPIRITUALS.

PRESENTING SPONSOR **THE WILLIAM R. KENAN, JR. CHARITABLE TRUST**

PHOTO CREDIT **DEREK BLANKS**



**March 28 & 29**

→ WEDNESDAY 7:30 PM  
THURSDAY 7:30 PM  
MEMORIAL HALL

# NEDERLAN

AMBITIOUS AND IDIOSYNCRATIC, NEDERLANDS DANS THEATER SETS  
THE STAGE ON FIRE WITH LAVISH VISUALS, HYPNOTIC MUSIC, AND  
28 SUBLIME DANCERS FROM ALL OVER THE WORLD.

# DAN





PERFORMANCE BENEFACTOR **WYNDHAM ROBERTSON**  
STUDENT TICKET ANGEL FUND BENEFACTORS **BETSY BLACKWELL AND JOHN WATSON**  
PHOTO CREDIT **RAHI REZVANI**

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#### PROGRAM

*Shoot the Moon* Choreography by Sol León  
& Paul Lightfoot

*The Statement* Choreography by Crystal Pite

#### INTERMISSION

*Singulière Odyssée* Choreography by Sol León  
& Paul Lightfoot

THEATER





**April 4**

→ WEDNESDAY 7:30 PM  
MEMORIAL HALL

**DAYMÉ**

SANTERÍA CHANTS, COMPLEX RHYTHMS, FLUID  
JAZZ STYLINGS, AND NUANCED AFRO-CUBAN  
SOULFULNESS MARK SINGER/COMPOSER DAYMÉ  
AROCENA'S IMPACT ON THE UNFOLDING  
HISTORY OF CUBAN MUSIC.

**AROCENA**



MELLON CURATORIAL FELLOW

April 7

SATURDAY 8:00 PM

CURRENT

# BOOTS

MERGING HIP HOP RHYTHMS, PUNK URGENCY, AND ASTUTE SOCIAL COMMENTARY INSPIRED

BY WORLD EVENTS AND LITERATURE, BOOTS RILEY AND THE COUP WILL KEEP YOU MOVING TO THE BEAT.

# RILEY AND THE COUP

**“The Coup throws one fine party.”** *LOS ANGELES TIMES*



April 11—15

WEDNESDAY, THURSDAY, SUNDAY 7:30 PM  
FRIDAY, SATURDAY 8:00 PM  
SATURDAY, SUNDAY 2:00 PM

CURRENT

*“The Fever seeks to break down those  
unseen walls we all put up around us,  
to acknowledge that we are all here.  
Together. Now.”* NEW YORK TIMES

# 600 HIGHWAYMEN

PERFORMED IN INTIMATE COLLABORATION WITH THE AUDIENCE, THIS BOLD  
EXEMPLIFICATION OF HUMAN CONNECTION AND DISCONNECTION LOOKS AT HOW WE  
ASSEMBLE, ORGANIZE, AND CARE FOR THOSE AROUND US.



PHOTO CREDIT ALEXANDRA VALENTI

April 20

FRIDAY 8:00 PM  
MEMORIAL HALL

# TIFT M E R R I T



**May 5—6**

→ SATURDAY, SUNDAY  
10:00 AM, 1:00 PM & 4:00 PM

**CURRENT**

# COMPAGNI

**“Extraordinary. A sensual feast of color, sound, and movement.”**  
WESTERN DAILY PRESS (UK)



THROUGH DANCE, MUSIC, DIGITAL MEDIA, AND INTERACTIVE TECHNOLOGIES,  
ITALIAN THEATER COMPANY COMPAGNIA TPO CREATES A WONDROUS  
THEATRICAL EXPERIENCE THAT INVITES CHILDREN OF ALL AGES TO MOVE,  
PLAY, AND PAINT IN THE AIR AS THEY WITNESS THE METAMORPHOSIS  
OF CHRYSALIS TO BUTTERFLY.

# TPO FAIRYALE





# BECOME A FRIEND

## PERFORMANCE BENEFACTOR

→ \$15,000+

- Sponsor a performance and enjoy a memorable night with family and friends
- Opportunity to meet the artist(s) and observe rehearsal (depending on availability)
- Eight VIP tickets to sponsored performance with valet parking and reception invitations for your guests
- Recognition from the stage the night of the event and in the program book

Performance benefactors also receive all benefits listed below. Non-deductible amount of contribution is \$1,304.

## STUDENT TICKET ANGEL FUND BENEFACTOR

→ \$5,000+

- Sponsor student tickets for a specific performance and support student access to the arts
- Recognition on all printed student tickets
- Opportunity to meet the artist(s) and observe rehearsal (depending on availability)
- Recognition from the stage the night of the event and in the program book

## THE DAVID LOWRY SWAIN SOCIETY

→ \$10,000-\$14,999

- Valet parking at all CPA performances
- Concierge ticket service with access to reserved seats for in-demand performances
- Exclusive travel opportunities with the Executive and Artistic Director

Swain Society donors also receive all benefits listed below. Non-deductible amount of contribution is \$600.

## PLATINUM PATRON

→ \$5,000-\$9,999

- Name a seat in Memorial Hall
- Invitations to exclusive events and dinners with artists
- Access to Pamela Heavner Gallery for private events
- Access to Gerrard Hall for private events

Platinum donors also receive all benefits listed to the right. Non-deductible amount of contribution is \$490.

CONTACT THE CPA DEVELOPMENT OFFICE AT 919.843.1869  
FOR ADDITIONAL INFORMATION. BENEFITS ARE VALID FOR  
A FULL YEAR BEGINNING AT THE DATE OF THE GIFT.





## GOLD PATRON

→ \$2,500-\$4,999

- Intermission receptions in Pamela Heavner Gallery
- Parking in Bynum-Steele lots on Cameron Avenue, one block from Memorial Hall

Gold donors also receive all benefits listed below. Non-deductible amount of contribution is \$490.

## SILVER PATRON

→ \$1,000-\$2,499

- Parking at Morehead Planetarium
- Purchase season subscriptions and single tickets the day the season is announced
- Invitation to annual season preview reception

Silver donors also receive all benefits listed below. Non-deductible amount of contribution is \$90.

## BRONZE PATRON

→ \$500-\$999

- Invitations to open rehearsals
- Open house event with Director of Programming
- Backstage tour of Memorial Hall

Bronze donors also receive all benefits listed below. Contribution is fully deductible.

## PATRON

→ \$125-\$499

- Priority purchasing period for season subscriptions and single tickets
- Invitation to post-performance receptions with artists
- Printed recognition in program books

Patron donors also receive all benefits listed below. Contribution is fully deductible.

## FRIEND

→ \$75-\$124

- Invitation to the annual arts luncheon with special guest artist
- Recognition in online donor listing
- Electronic subscription to *Behind the Curtain* donor newsletter

UNC-Chapel Hill students may join at a discounted rate of \$35. Contribution is fully deductible.

**YOUNG ARTS CHAMPIONS:** SUPPORTERS AGE 35 OR YOUNGER WILL BE RECOGNIZED FOR THE GIVING LEVEL THAT CORRESPONDS TO TWICE THE VALUE OF THEIR GIFT.





# ARTS@THE CORE

## WHO WE ARE

We believe that the performing arts enable our campus community to extend and re-imagine intellectual and interdisciplinary frontiers, and to innovate and discover new insights that benefit our campus, state, and world. Arts@TheCore inspires faculty to integrate arts content into their instruction and research, invites students to attend performances, and provides opportunities for our UNC community to engage with the arts beyond what happens on our stages, further embedding the performing arts into the core of university life.

## HOW WE CONNECT

Master Classes

Faculty Seminars

Curatorial Fellowships

Creative Interruptions

Arts in Public Service Fellows

Pre-performance Talks

Post-performance Audience Q&As

Artist Workshops



STEEP CANYON RANGERS MEMBER NICKY SANDERS





COMPOSER PHILIP GLASS WITH KRONOS QUARTET FOUNDER DAVID HARRINGTON



COMPOSER PHILIP GLASS WITH PIANIST CLARA YANG



CHOREOGRAPHER NORA CHIPAUMIRE

# ORE



**The impact of the artists who come to Chapel Hill extends far beyond the performance. Through Arts@TheCore, CPA helps artists share their own creative process and vision with a wide range of individuals on campus and in our community.**

**Arts@TheCore enables audiences to integrate art into their own academic, professional, and personal lives. These connections strengthen the academic, teaching, and service work of the entire university.**

CONTACT THE CPA ENGAGEMENT OFFICE AT 919.962.6222  
OR VISIT [CAROLINAPERFORMINGARTS.ORG/ARTSATTHECORE](https://carolinaperformingarts.org/artsatthecore)  
FOR MORE INFORMATION.



## Why subscribe?

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### **OPTIONS** → **YOU CAN CHANGE YOUR MIND**

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### **EARLY ACCESS** → **ADVANCE SEATING PRIORITY OVER THE GENERAL PUBLIC**

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## How to subscribe:



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### **TELEPHONE**

919.843.3333



### **BOX OFFICE**

UNC's Memorial Hall  
114 East Cameron Avenue  
Mon-Fri: 10am-5pm, Sat: 1pm-6pm



### **QUESTIONS?**

Call or email us at 919.843.3333  
or [CPAtixquestions@unc.edu](mailto:CPAtixquestions@unc.edu)

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5%	<b>UNC FACULTY &amp; STAFF SUBSCRIPTION</b> Add 5% additional savings to any Subscription Package

MAY 17	<b>SILVER DONORS</b> AND ABOVE
MAY 24	<b>PATRON DONORS</b> AND ABOVE
MAY 31	<b>UNC FACULTY &amp; STAFF</b> <b>16-17 SUBSCRIBERS</b> <b>UNC STUDENTS</b>
JUNE 7	<b>GENERAL PUBLIC</b> SUBSCRIPTIONS AND SINGLE TICKETS

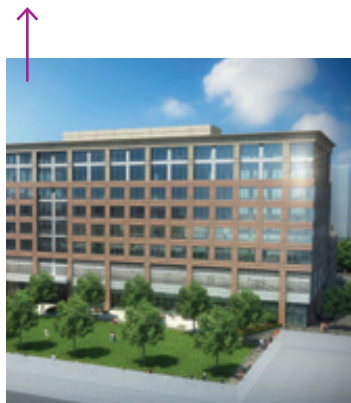




## CURRENT™ ARTSPACE + STUDIO

📍 COMING TO CAROLINA SQUARE IN 2018

Opening in early 2018, CURRENT™ ArtSpace + Studio (page 40) will be located in the new Carolina Square mixed-use development in downtown Chapel Hill. This new venue will house both an adaptable black box-style theater and a multi-purpose studio space, designed to host dynamic and immersive performances and installations.



## HISTORIC PLAYMAKERS THEATRE

📍 122 EAST CAMERON AVENUE

Completed in 1851, Historic Playmakers Theatre was intended to serve as a combination library and ballroom. The Greek revival building was originally called Smith Hall in honor of Benjamin Smith, special aide to George Washington during the Revolutionary War and a former Governor of North Carolina. Smith donated land to the University, which was sold to finance construction.

## MEMORIAL HALL

📍 114 EAST CAMERON AVENUE

The first Memorial Hall was built in 1885. Its cornerstone is at the easternmost column of Memorial Hall's portico. The current building was completed in 1931, serving as an auditorium and a memorial to David Lowry Swain, president of the University from 1835-1868, North Carolina Governor from 1831-1835, and UNC alumni who died in the Civil War and outstanding Carolina alumni

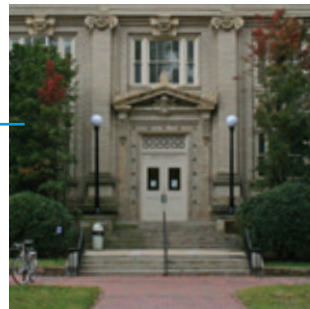
and North Carolinians. Tablets on the walls bear many of their names. Some of the tablets now displayed in the auditorium and throughout the lobbies and new additions are from the original 1885 building; the rest are from the 1931 structure.



## MOESER AUDITORIUM IN HILL HALL

📍 145 EAST CAMERON AVENUE

The cornerstone for the original building was laid on June 1, 1907. Funded by Andrew Carnegie, the building served as the University's first consolidated library. In 1918-19, it even served as headquarters for Carolina Playmakers when Thomas Wolfe was a member. The music department moved to the building in 1930 and it was renamed Hill Hall for the late John Sprunt Hill, a UNC alumnus, and his family.



## GERRARD HALL

📍 116 EAST CAMERON AVENUE

Originally intended to serve as a "New Chapel" when the building was completed in 1837, Gerrard Hall has since played host to writer Langston Hughes, slave poet George Moses Horton, and three presidents of the United States, including Carolina alumnus James K. Polk.

FOR DETAILED SEAT MAPS  
AND DIRECTIONS, PLEASE VISIT  
[CAROLINAPERFORMINGARTS.ORG/VENUES](http://CAROLINAPERFORMINGARTS.ORG/VENUES)

## SEPTEMBER

9/7 **JOJO ABOT**  
9/28 & 10/1 **COLD MOUNTAIN**

## OCTOBER

10/10 **PEDJA MUŽIJEVIĆ**, PIANO  
10/25 **ANDRÁS SCHIFF**, PIANO

## NOVEMBER

11/2 **CHINA NATIONAL CENTRE  
FOR THE PERFORMING ARTS ORCHESTRA  
WITH LÜ JIA**, CHIEF CONDUCTOR  
11/3 **LATINA  
CRISTINA PATO QUARTET**  
11/6 **SPEKTRAL QUARTET**  
11/9 & 11/10 **17C  
BIG DANCE THEATER**  
11/16 & 11/17 **OCTAVIA E. BUTLER'S  
PARABLE OF THE SOWER**

## DECEMBER

12/2 & 12/3 **THE NUTCRACKER  
CAROLINA BALLET**  
12/7 **KHATIA BUNIATISHVILI**, PIANO  
12/9 **BIG BAND HOLIDAYS  
JAZZ AT LINCOLN CENTER ORCHESTRA  
WITH WYNTON MARSALIS**

## JANUARY

1/12 & 1/13 **STEEP CANYON RANGERS**  
1/18 **SÁGA  
DEZ MONA AND B.O.X.**  
1/22 **ISABEL LEONARD**, MEZZO-SOPRANO  
1/30 & 1/31 **ALVIN AILEY AMERICAN  
DANCE THEATER**

## FEBRUARY

2/2–2/5 **SOUND MAZE  
PAUL DRESHER ENSEMBLE**  
2/13 **ATTACCA QUARTET**  
2/15 **AMBROSE AKINMUSIRE QUARTET**  
2/16 & 2/17 **CHICAGO SYMPHONY ORCHESTRA WITH  
RICCARDO MUTI**, MUSIC DIRECTOR  
2/18 **KATINKA KLEIJN**, CELLO **AND  
SAMUEL ADAMS**, ELECTRONICS  
2/19 **WE ARE GOB SQUAD AND SO ARE YOU  
GOB SQUAD**  
2/23 & 2/24 **REVOLUTION NOW!  
GOB SQUAD**

## MARCH

3/2 & 3/3 **AUDRA MCDONALD**  
3/6 **FORMOSA  
CLOUD GATE DANCE THEATRE  
OF TAIWAN**  
3/20 **ACADEMY OF ST MARTIN IN THE  
FIELDS WITH JOSHUA BELL**,  
MUSIC DIRECTOR  
3/22 **ABIGAIL WASHBURN AND WU FEI**  
3/23 **DEL AND WOODY  
DEL MCCOURY BAND**  
3/25 **LAWRENCE BROWNLEE**, TENOR  
3/28 & 3/29 **NEDERLANDS DANS THEATER**

## APRIL

4/4 **DAYMÉ AROCENA**  
4/7 **BOOTS RILEY AND THE COUP**  
4/11–4/15 **THE FEVER  
600 HIGHWAYMEN**  
4/20 **TIFT MERRITT**

## MAY

5/5–5/6 **FARFALLE  
COMPAGNIA TPO**



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