CAROLINA PERFORMING ARTS





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Now in our 14th year, we are a very different program from when we began. We've built an enormous global network of artists and artistic partners who think of Chapel Hill as a second home and an inspiration and destination for their next new work; we've experimented with faculty and other local partners to design and create new collaborative roles for artists on and off campus; we've nurtured and promoted the integration of performance into teaching and research across the university; and we've re-invented the audience experience through the launch of CURRENT ArtSpace + Studio in February 2018.

We have already witnessed the powerful connections inspired by the immersive and co-creative arts experiences taking place at CURRENT. We believe that our future lies in what we can imagine in this new space, and how CURRENT can be a creative home for anyone who walks through its doors, while serving as a bridge between the campus and broader community. Alongside this

season's performances listed in the following pages, we'll host town halls, works in process, open houses, master classes, community dinners, and the creation of new works for which visiting artists will seek local creative partners. We don't simply hope that they will make work about this place and the people who live here—we have given them the mandate that they seek YOU out as creative team members in the expression of your own stories.

AS WE CONTINUE TO EVOLVE, WE AIM TO BE A FORCE FOR CREATIVITY AND TO KNOCK DOWN THE SO-CALLED "FOURTH WALL" BETWEEN PERFORMER AND AUDIENCE.

Our new season features themes of community and co-creation because we want to fundamentally change the nature of our relationship with you.

We want you to be a part of everything we do. Thank you for your continued support!

Sincerely,

EMIL J. KANG

huil Kan

Executive and Artistic Director, Carolina Performing Arts Special Assistant to the Chancellor for the Arts Professor of the Practice, Music Department catalyst for artistic and social and actions toward the benefit of our "real life" communities. The potential for change to ripple outside of the theater.

"There's nothing particularly special about this party. But it's us—in our togetherness—that is remarkable." These words open the description of 600 HIGHWAYMEN's The Fever, which we presented in CURRENT ArtSpace + Studio last season. These words speak specifically to that work, and also to the communal nature of experiencing live performance. When gathered together in a theater, we become an instant community of strangers. The experiences we have together "reveal the ties that bind us and beg the question of what we owe to each other."

We invite you to consider how those experiences can extend beyond the theater and shift our thoughts outside of the theater is the most important impact we can hope for, but that can only happen through you. You are the necessary catalyst for artistic and social transformations. You are the audience and the actor. You are everything.



This season, we examine three facets of community life: connections between neighbors, citizenship, and collaborative creation. On the following pages (5–11), we have grouped performances by these threads—offering artists' insights on community and offering you various paths to explore the season.



YOU ARE a citizen

YOU ARE A MAKER



Many of us are moved in new and urgent ways to explore our own civic responsibility—our responsibility to build a better future for others. At Carolina Performing Arts, we believe that artists are expert citizens who are able to lead us to imagine futures that reveal our creativity and compassion. Through communal arts experiences, we can take the necessary risks to know each other better. And when we come to know one another, the ties that bind us are emancipatory. Indeed, our connections to others make us more ourselves.

AMY RUSSELL

Director of Programming

EMIL J. KANG

COMMUNITY

Throughout the season, visiting artists will continue to engage with local communities off stage, facilitating unique opportunities for you to connect more intimately with them and their work. These artists will design initiatives to promote engaged citizenship, launch new collaborations with local creative partners, and create unique events, all tailor-made for our vibrant and innovative local communities.

To the right is just a sampling of some of these gatherings. As more projects and events develop, stay up-to-date on each artist's local engagement on their event page at

carolinaperformingarts.org

SEPTEMBER 8. 2018 | CURRENT ARTSPACE + STUDIO

STORIES ON CITIZENSHIP: A CONVENING TO CONNECT CAMPUS AND COMMUNITY

Carolina Performing Arts invites you to get to know your neighbors from nonprofit community organizations. Local organizations will be invited to share stories on their work facilitating belonging, agency, and connection. How do the individuals involved with the group define citizenship for themselves and others? These stories will begin "onstage" and continue through conversation, as students, faculty, and community members share a meal—or, as we like to think of it, Carolina Performing Arts invites the town over for dinner.

SEPTEMBER 14, 2018 | MEMORIAL HALL CPA BLOCK PARTY

What better way to launch a season devoted to community than to throw a block party? Join us outside Memorial Hall for food from your favorite local food trucks, live music, interactive activities, and a voter registration drive, just before Neko Case's performance that night. In line with our theme of citizenship, Neko has partnered with PLUS1 (plus1.org) so that \$1 from every ticket will go to Peer Solutions and support their positive youth leadership and development program designed to prevent harm before it begins and engage lifetime ambassadors of positive change (peersolutions.org).

NOVEMBER 8, 2018 | CURRENT ARTSPACE + STUDIO BASSEM YOUSSEF'S ARABIC LANGUAGE TOWN HALL

Bassem Youssef invites members of the local Arabic-speaking community to join him in a town hall-style setting for a candid discussion of their experiences.

APRIL 14, 2019 I CURRENT ARTSPACE + STUDIO THE ALCHEMY OF CHANGE: A PARABLE BECOMING

Toshi Reagon hosts a gathering led by the faculty, students, artists, and Triangle community members with whom she has collaborated throughout her transformative tenure as a Mellon Foundation DisTIL Fellow. In this day-long multimedia convening, participants will consider local common issues in the context of Octavia E. Butler's novel *Parable of the Sower*, which is set in the near-future and can inform us as we begin to map our own conditions and solutions in the present day. Join us for workshops, conversations, performances, and more, through the lens of Butler's *Parable of the Sower* journey.

YOUARE

We all have a deep impulse to connect and be a part of a whole, but building strong communities requires vulnerability: when someone is vulnerable, and another is generous, we have the chance to form our most intimate relationships. The following artists lead us to reach outside of ourselves and know each other better.

PEDJA MUŽIJEVIĆ AND UNC CHAMBER SINGERS, SUSAN KLEBANOW, DIRECTOR

OCTOBER 16, 2018

Pianist and curator Pedja Mužijević continues to reimagine the experience of live music through this performance with UNC Chamber Singers. In a uniquely intimate staging, the singers will be close to the audience, sometimes singing in the round and enveloping you in sound. More than a performance, Mužijević composes an experience that is at once concert and conversation.

LOS ANGELES MASTER CHORALE Lagrime di San Pietro

JANUARY 22, 2019

This innovative staging by Peter Sellars tells the story of St. Peter swearing to defend Jesus only to succumb to cowardice and fail him. This is a profound story of their complex relationship, set in late-Renaissance madrigals. The madrigal lays bare the singers' voices, leaving them nowhere to hide among the ever-shifting exposed harmonies. The singers tell this exquisitely human story through that singing while also in almost constant motion, demanding a vulnerability that delivers this story in an unforgettably visceral and moving way.

DAVID NEUMANN AND ADVANCED BEGINNER GROUP I Understand Everything Better

JANUARY 18 & 19, 2019

"Smart joker of dance" David Neumann choreographs the experiences of a man with dementia at the end of his life **as a private reflection**, following the deaths of his parents. The set is constructed from the man's memories of home—with his books, records, and knick-knacks strewn about—and is inhabited by his gentle, bustling caretakers. The performance begins with the words, "We will now walk the thin line between the purely **presentational and the deeply personal,"** and, with great humor and love, invites us inside the mind at the end of life.

SHAMEL BOBI
PITTS JENE
BLACK VELVET:
ARCHITECTURES
AND ARCHETYPES A STUDY ON
EFFORT

APRIL 24 & 25, 2019

Friends and fellow dancers/choreographers Shamel Pitts and Bobbi Jene Smith form a double bill with their newest works. Pitts aims to "bridge the distances so that we can see and meet each other" and demonstrate that "we all have more similarities between us than differences." In A Study on Effort, Smith explores her own extremes, letting us witness the internal, private process of struggling and striving toward a goal. In both, the artists will be nude, accelerating us toward a more direct connection with them.

YOUARE a citizen

These artists present diverse meditations on citizenship—how each of us might act on behalf of our neighbors and strangers alike to build a better future for each other. In varied ways, they all ask us how we can amplify the unseen, test our morality, challenge systems of power, and illuminate our humanity.

BROOKLYN RIDER AND MAGOS HERRERA DREAMERS

SEPTEMBER 28, 2018

In society, poets and songwriters play the essential role of dreamers, opening up avenues of hope for others. Despite the oppressive regimes that prevailed throughout much of Latin America and Spain in the twentieth century, what persevered from luminaries such as Octavio Paz, Federico García Lorca, and Rubén Darío was an unending love for beauty and humanity.

BASSEM YOUSSEF

The Joke is Mightier than the Svord

NOVEMBER 7. 2018

Bassem Youssef was a cardiothoracic surgeon until the beginning of the Arab Spring in 2011, when he was moved by the protests of millions of his fellow Egyptians to create Al-Bernameg (The Program). His satirical YouTube series turned television show became the most popular in Egypt's history. Taking humor and freedom of speech to their limits, Youssef was issued an arrest warrant in Egypt for his televised remarks and awarded the International Press Freedom Award by the Committee to Protect Journalists in the same year. In The Joke is Mightier than the Sword, he shares his experiences as physician, social commentator, and activist.

SCHAUBÜHNE BERLIN *An Enemy* of the People

OCTOBER 5 & 6, 2018

In this story of a whistle-blower, a physician confronts his brother the mayor about his duty to provide a clean water supply for the town's occupants. He must examine his own responsibility to protect the health of his neighbors as concerns are raised about the negative impact of alarming the citizens, and support for his cause begins to waver. The audience will be invited to speak up for itself in this acclaimed interpretation of the classic Ibsen play.

CARRIE MAE WEEMS PAST TENSE

APRIL 10, 2019

Deemed "one of the more interesting artists working in the gap between art and politics" by the New York Times, ground-breaking photographer Carrie Mae Weems uses her own voice and images to explore a history of violence and its profound impact on both the families of victims and on the society in which we live.



Communities are centers of ingenuity and innovation. COMMUNITIES CREATE TOGETHER—THEY TELL STORIES, FORM ORGANIZATIONS, MAKE ART, LAUNCH MOVEMENTS, AND MORE. These artists invite you and your fellow audience members to collaborate and co-create new works of art.

ROBIN FROHARDT PLASTIC BAG STORE

SEPTEMBER 14-23, 2018

Plastic Bag Store is both a performance and an installation built to resemble your neighborhood convenience store. But this is no ordinary grocery—the products that line the shelves are made entirely of plastic bags. Consisting of single-use plastic packaging from UNC campus and Triangle residents, as well as plastic food and merchandise crafted in local workshops, Plastic Bag Store is a locally-made tragicomic ode to the foreverness of plastic. Experience the puppet play or "choose your own adventure" and navigate the store during open installation hours.

KID KOALA

Satellite and Robot Dance Party MAY 2-5, 2019

DJ Kid Koala has created a new series of vinyl records designed to harmonize with key moments in his live performance, but he needs a community of amateur DJs to play with him. Join his turntable orchestra as he conducts you and your friends to play along using subtle, beautiful lighting changes. Then, bring the little ones in your life to create your very own robot costumes and wear them to a Kid Koala dance party. All materials are provided. Just bring your best robot dance moves.

WILD UP

Future Folk and We the People FEBRUARY 4 5 8, 2019

wild Up is a modern music collective driven by a belief that the concert hall is a place to excite and ignite a community of listeners.

With Future Folk, wild Up creates a communal concert experience exploring music from India, California, and New York, and they need you to help them do it. You can accept their invitation to join the ensemble as they form an impromptu choir, march, chant, and try to bring about a transcendent end to the world through music.

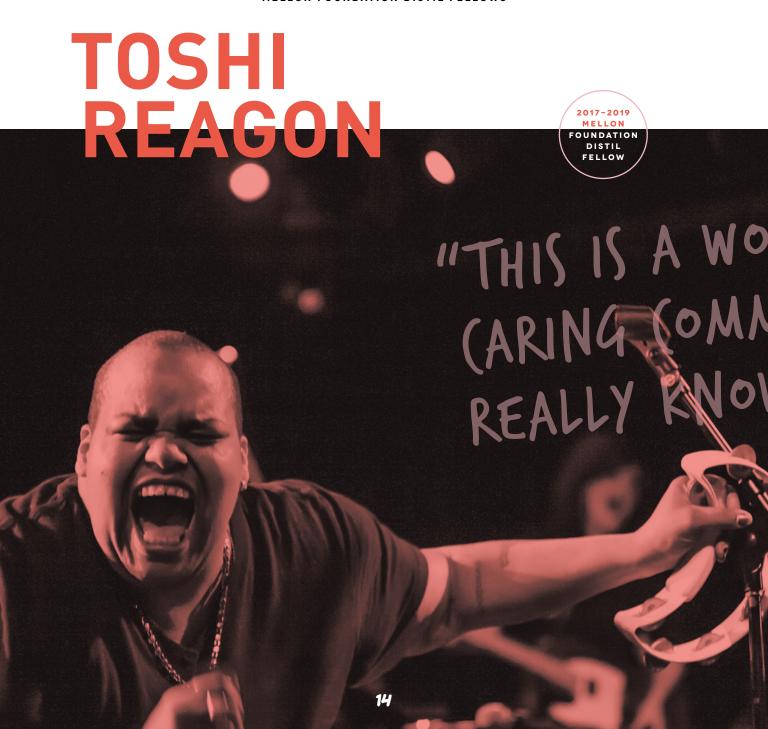
And, with their firmly-held belief that the greatest artists have been the voices of their communities, wild Up will collaborate with students and local community members to co-create We the People, a new piece of music reflecting civic dialogue.



The DisTIL fellowship provides support for artists to spend one to to Jeansh Martin Performing Arts launched the DisTIL (Discovery Through Iterative Learning) Fellowship program through a grant from the Andrew W. Mellon Foundation, its ambitions were huge—nothing Through Iterative Learning) Fellowship program through a grant from The relationship between artists and the university. Most of the time, an Performing giving the odd lecture, classroom visit, or masterclass before jetting off to the next town. The DisTIL fellowship provides support for artists to spend one to two years deeply immersed in the life of Carolina Performing Arts and the University developing relationship. students, and community members over repeated engagements.

Since its launch in spring 2017, the program has done just that. As the inaugural DisTIL fellows made the first of many visits to campus over the last year, the resulting conversations and interactions have led to results beyond what anyone could have predicted. It's been a continuous and fruitful process of discovery and rediscovery, with revelations that have enriched the work of artists, faculty, students, and community alike. As the program enters its second year, now is a moment to reflect back on what has already happened and look forward at what's yet to come.

Indeed, the goal of DisTIL at its inception was for this immersion to shape both the artists' work and the faculty's scholarship: to create a place in which the two worlds could inform one another in unexpected ways.



MELLON FOUNDATION DISTIL FELLOWS

For Toshi Reagon, creative expression comes in many forms: singing, songwriting, community organizing, and activism. As an inaugural Mellon Foundation DisTIL fellow, she has worn all those hats and more, beginning with a project that explores the conceptual depths and implications of Octavia E. Butler's 1993 novel *Parable of the Sower*. In the 2017/18 season, Reagon premiered the opera adaptation of the novel with two sold-out performances at CPA, spearheaded community readings and discussions of the novel in collaboration with Durham-based community arts organization SpiritHouse, and organized talks based around the novel's themes and pressing contemporary issues.

One of the key observations from *Parable of the Sower* is the way in which various kinds of community give people the tools to survive life's hardships. The book traces the community one young woman constructs in response to a dystopian future where southern California has been wracked by extreme poverty, environmental catastrophe, political instability, and mass migration. Reagon takes the novel as a call to action to bring together UNC students and faculty alongside community members to think through the questions Butler raises and how they might impact the modern world. She describes her ultimate goal as building "the same circle that we end up with in *Parable of the Sower*, the opera, out of the faculty and community partnerships we've made."

Reagon, whose fellowship extends through 2018/19, will push at these connections even further in the coming year. Her projects will include a collaboration with faculty members to create short videos exploring their scholarly projects and passions, thus demonstrating that creativity is not inherently limited to self-proclaimed "artists." All of this discovery will culminate in a festival in the spring of 2019, bringing together all the creative threads for a day of music, ideas, and conversation. See pages 5 and 52 to learn more.

"THIS IS A WONDERFUL, DEEPLY (ARING COMMUNITY THAT REALLY KNOWS WHO THEY ARE, WHAT THEY ARE, WHAT THEY SHOULD BE, WHAT SHOULD BE HELD, AND WHAT SHOULD BE RELEASED."

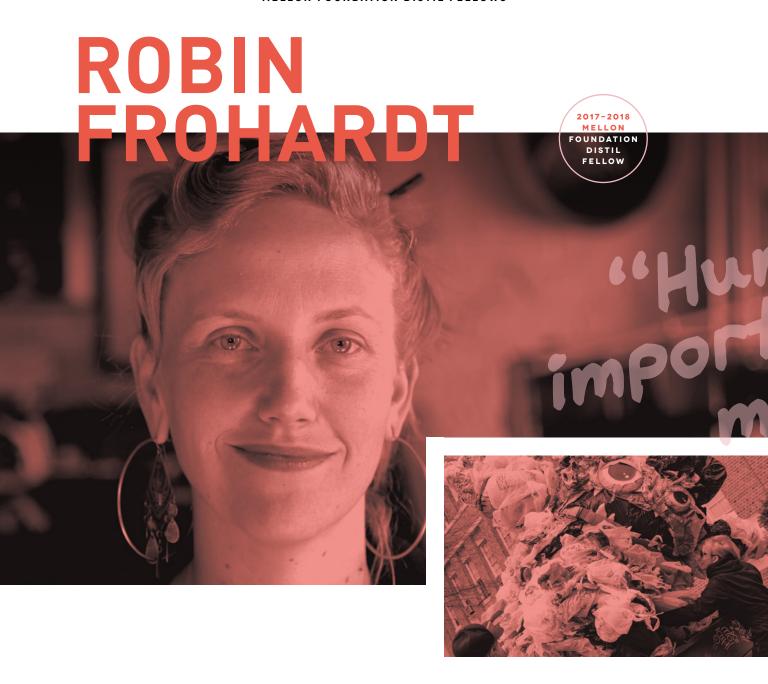
TOSHI

HAS BEEN WORKING ON:

A DAY-LONG CONVENING OF ARTISTS, UNC STUDENTS AND FACULTY, AND COMMUNITY MEMBERS ROOTED IN IDEAS FROM OCTAVIA E. BUTLER'S BOOKS

RESEARCH USING MATERIALS FROM THE SOUTHERN FOLKLIFE COLLECTION

MUSIC VIDEOS HIGHLIGHTING THE WORK OF INDIVIDUAL UNC PROFESSORS AND STUDENTS



MELLON FOUNDATION DISTIL FELLOWS

Plastic is ubiquitous. Every day, we interact with hundreds of pieces of plastic, some of which we handle for only a few moments before unthinkingly discarding. As a result, our landfills burst with plastic trash, and a patch of the Pacific Ocean the size of Texas is full of plastic and other chemical sludge. Over the past year, artist, puppet designer, and director Robin Frohardt has used her DisTIL fellowship to highlight our insatiable consumption of plastic in creative and humorous ways.

"Humor is really important to my work," Frohardt says, "and... so is the banality of daily life. I'm interested in highlighting the ridiculousness of all the practices and objects in our lives and all the things we overlook." Fittingly, her residency has been full of playful, unexpected projects. She has created quilts out of plastic bags with UNC's Center for the Study of the American South; co-founded Plastic Archaeology (Instagram and Tumblr accounts that lovingly catalog the mundane bits of plastic that silently structure our lives) with UNC archaeology professors Anna Agbe-Davies and Eric Deetz; and, in April 2018, she headlined CPA's "Plasticon," a free community festival that paired her art and film with cutting-edge research on sustainability, as well as stations inspired by her various activities in Chapel Hill over the course of the fellowship.

An outcome of her residency comes at the start of the 2018/19 CPA season with the world premiere of her installation *Plastic Bag Store*, a store in which all the objects for sale are made out of plastic bags (for more, see page 20). The experience of being embedded in the fabric of the university was critical to Frohardt's conception of this work. "It's a real storefront and beyond that, having this other aspect, that it's engaging the real world and all of the real crap that we deal with. It's not like I'm just finding pictures online of plastic. I'm not creating a fake website that looks like an archaeological website. I'm trying to actually do it, actually document it. That really appeals to me, so I think from now on I will always seek help from academics, because the work needs to be real. It needs to have real research behind it, not just be a scene that I'm painting." See page 20 to learn more.

"I'm interested in highlighting the ridiculousness of all the practices and objects in our lives and all the things we overlook."

ROBIN HAS BEEN WORKING ON:

PLASTIC ARCHAEOLOGY PROJECT WITH UNC ARCHAEOLOGY PROFESSORS ANNA AGBE-DAVIES AND ERIC DEETZ

PLASTICON: A FAIR ON THE TOPIC OF PLASTIC. FEATURING ART. PRESENTATIONS. AND A MOVIE SCREENING

THE IMMERSIVE INSTALLATION AND THEATER PROJECT PLASTIC BAG STORE



MELLON FOUNDATION DISTIL FELLOWS

Abigail Washburn talks about the strange series of events that resulted in her becoming a singer, songwriter, and banjo player in her 2012 TED Talk. Already fluent in Mandarin, she was planning to study law in Beijing with a goal to "improve US-China relations through top-down policy changes and judicial system reforms." Just before leaving for China, she heard a recording of Doc Watson's "Shady Grove" and was instantly captivated by the old-time music. So, she bought a banjo, learned a handful of folk songs, and, eventually, was randomly spotted by a record executive at a jam session at the International Bluegrass Music Association Convention.

In the years since, Washburn has toured around the world, including regular extended trips through China, collaborating with a diverse range of musicians. She has recorded albums of old-timey songs, originals sung in Mandarin, progressive bluegrass tunes with her husband Béla Fleck, cross-cultural lullabies with guzheng prodigy Wu Fei, exploratory indie/folk with a huge assortment of collaborators, and much, much more. The through-line connecting all of these strands is Washburn's natural talent as a storyteller, crafting tales large and small out of seemingly anything.

It is that storytelling drive that propels Washburn's projects as the third DisTIL Fellow, announced in spring 2018. Unlike Reagon and Frohardt, who have spent large amounts of time in

Chapel Hill over the past year, Washburn began her multi-year fellowship in early April 2018, and has made one visit to UNC for a week of meetings with professors and potential collaborators from a wide range of disciplines. Even at this exploratory stage, it's immediately clear that big ideas are emerging. After her first visit, she said, "I'm really excited to think about how our sense of the planet feeling smaller and smaller, and perhaps endangered in some ways, is affecting the way we think about ourselves in relation to others." In particular, she talked about using storytelling, song, and performance to help create a movement built around "accelerating the collective interest/impulse inside of each of us."

Most importantly, though, Washburn seems especially excited to embrace the resources available at UNC and dive into territory typically untrodden by a musician—even one as versed as her. Abuzz with new concepts she had learned through conversations with professors in philosophy and evolutionary biology, history, and folklore, she observed, "There are things that I don't even know that are here that I want to find out about, and I want my mind to be expanded—I want to go beyond what I do already." This is another manifestation of that same exploratory drive that led her to go from lawyer to professional banjo player. It will be exciting to see how DisTIL will unlock that curiosity going forward. See page 38 to learn more.

ABIGAIL HAS BEEN WORKING ON:

CONVERSATIONS WITH UNC FACULTY IN ANTHROPOLOGY. COMMUNICATIONS. PHILOSOPHY, LAW, HISTORY, AND FOLKLORE

KEYNOTE PRESENTATION AT UNC WORLD VIEW WITH COLLABORATOR WU FEI

A WORKSHOP ON MUSIC AND CROSS-CULTURAL COMMUNICATION WITH BUCKLEY PUBLIC SERVICE SCHOLARS



ROBIN FROHARDT Plastic Bag Store

PERFORMANCE SCHEDULE

SATURDAY, SEPTEMBER 15, 8 PM SUNDAY, SEPTEMBER 16, 7:30 PM TUESDAY, SEPTEMBER 18, 7:30 PM WEDNESDAY, SEPTEMBER 19, 7:30 PM THURSDAY, SEPTEMBER 20, 7:30 PM FRIDAY, SEPTEMBER 21, 8 PM SATURDAY, SEPTEMBER 22, 8 PM SUNDAY, SEPTEMBER 23, 7:30 PM This is no ordinary store: All of the products that line the shelves are just plastic bags. There are bottles of bags, cans of bags, boxes of bags, and, of course, bags of bags, each product an original design, made from discarded plastic stuffed inside other discarded plastic, creating an endless cacophony of packaging.

At night this store comes to life with live performers, dynamic sets, hidden worlds, and inventive puppetry to tell a darkly comedic, sometimes tender story that explores how the plastic refuse we are leaving behind might be misinterpreted by future generations. *Plastic Bag Store* is a tragicomic ode to the foreverness of plastic.

The *Plastic Bag Store* installation will be free and open to the public from September 14-23 (closed on September 17). (See pages 10-11 and 16-17 to learn more.)

FRIDAY 8 PM | MEMORIAL HALL

CO-PRODUCTION WITH CAT'S CRADLE

Neko CASE

WITH THAO (OF THE GET DOWN STAY DOWN)

In the universe of independent singer-songwriters, Neko Case is near the epicenter.

After several years collaborating with kd lang and Laura Veirs, she has released her first solo album since 2013: the acclaimed *Hell-On*. Speaks for itself, no? (See page 5 to learn more.)

FRIDAY 8 PM | MOESER AUDITORIUM

FLUTRONIX

Ingenious composers, musicians, and vocalists Nathalie Joachim and Allison Loggins-Hull create original works for flute, voice, electronics, and live drums featuring their signature art pop sound.

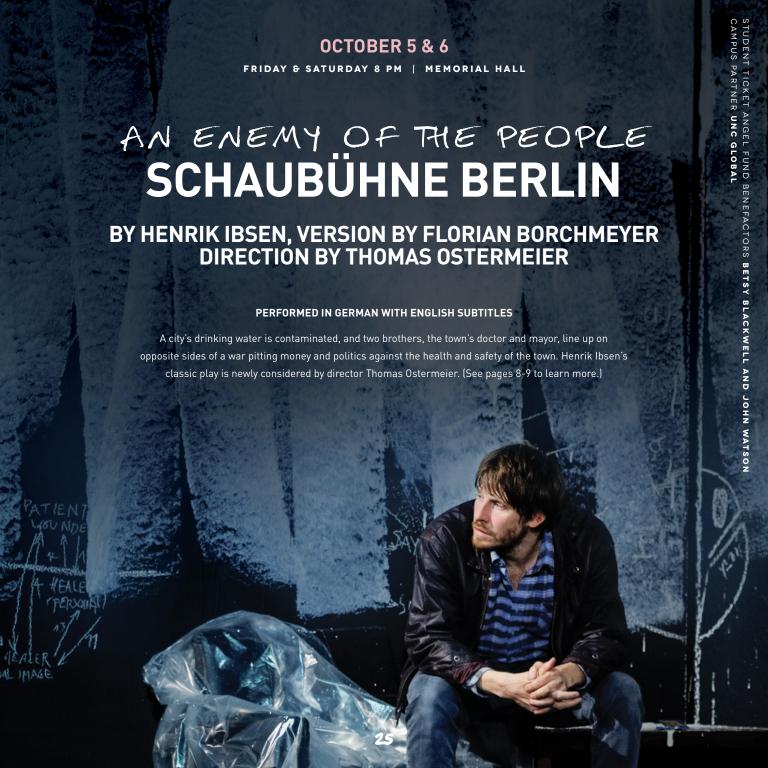


FRIDAY 8 PM | MEMORIAL HALL



SATURDAY 8 PM | MEMORIAL HALL





WEDNESDAY 7:30 PM | MEMORIAL HALL



The Orchestre Révolutionnaire et Romantique, founded in 1989 by Sir John Eliot Gardiner, stands as the world's foremost large-scale period performance orchestra. Their interpretations of Classical and Romantic works, using the principles and original instruments of historically informed performance, are a revelation in this all Berlioz program.

TUESDAY 7:30 PM | CURRENT ARTSPACE + STUDIO

Pedja MUŽIJEVIĆ AND UNC Chamber SINGERS

SUSAN KLEBANOW, DIRECTOR

Pedja Mužijević, the celebrated pianist known for his creative and lively performances, returns to Carolina for a performance at CURRENT—the ideal venue for this artist's programs that seek to strip away barriers of time and style between music, creating entirely new experiences. Here, he performs with UNC Chamber Singers, led by their director Susan Klebanow. (See pages 6-7 to learn more.)



G SPONSOR THE WILLIAM R. KENAN, JR. CHARITABLE TRUSI

THURSDAY 7:30 PM | MEMORIAL HALL

COMPANY WAYNE MCGREGOR AUTOBIOGRAPHY

This choreographer's genome, converted to an algorithm, controls the ordering of the 23 dance sections of Autobiography for each performance, resulting in a "tantalizingly personal" new dance work exploring the chapters of human life.



SATURDAY 8 PM | MEMORIAL HALL



TUESDAY 7:30 PM | MEMORIAL HALL



NOVEMBER 7

WEDNESDAY 7:30 PM | MEMORIAL HALL



BASSEM YOUSSEF The Joke is Mightier than the Sword

Dubbed the Jon Stewart of the Arab world, cardiothoracic surgeon Bassem Youssef created the first political satire show in the Middle East, earning millions of viewers every week. Now residing in California, he shares his wry observations on his own story, the current state of American politics, and how propaganda lays the foundation for dictatorial regimes. (See pages 5 and 8-9 to learn more.)

NOVEMBER 9

FRIDAY 8 PM | MEMORIAL HALL

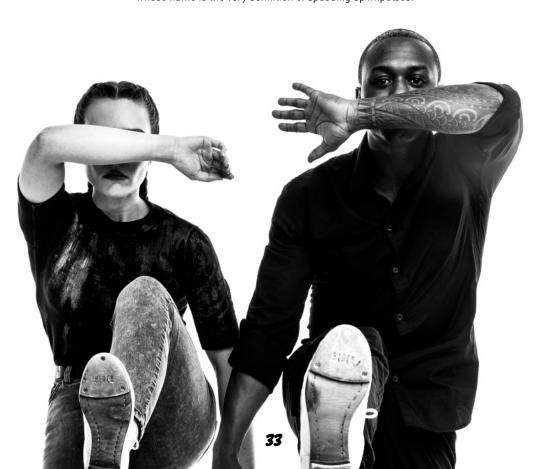


PERFORMANCE BENEFACTOR WYNDHAM ROBERTSON

DORRANCE DANCE Myclination

Chapel Hill native and MacArthur "Genius Grant" fellow Michelle Dorrance is back.

Her adventurous tap company bends all the rules and nearly warps time in this new work whose name is the very definition of speeding up impulses.



NOVEMBER 16 & 17

FRIDAY & SATURDAY 8 PM | CURRENT ARTSPACE + STUDIO

HILTON

LIVES OF THE PERFORMERS

Pulitzer Prize-winning writer and theater critic for *The New Yorker* Hilton Als comes to Carolina Performing Arts to stage the work-in-progress of his debut play, *Lives of the Performers*—a provocative work that explores race, the self (and those forces that threaten to destroy it), and sisterhood. Directed by Peter Born and starring Helga Davis and Okwui Okpokwasili, with support from the Ford Foundation.

COMMISSIONED
BY CAROLINA
PERFORMING
ARTS

SUPPORTED BY ARTS EVERYWHERE

CURRENT



DECEMBER 11

TUESDAY 7:30 PM | MEMORIAL HALL

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS BIG BAND HQLIDAYS



JANUARY 11

FRIDAY 8 PM | MEMORIAL HALL

PROGRAM

CHOPIN Polonaise in A-flat Major, Op. 53, "Heroique"

Barcarolle in F-sharp Major, Op. 60 Scherzo in B-flat minor, Op. 31, No. 2

Nocturne in C minor, Op. 48, No. 1 Scherzo in B minor, Op. 20, No. 1

INTERMISSION

J.S. BACH Toccata in C minor, BWV 911

BEETHOVEN Sonata No. 32 in C minor, Op. 111

LUCAS DEBARGUE, PIANO

Lucas Debargue is a young phenomenon. His focus on classical music follows a youth spent playing bass in rock and jazz bands. His style embodies the improvisatory spirit of the Baroque and Classical repertory, and his interpretations are unmistakably original.

JANUARY 16

WEDNESDAY 7:30 PM | MEMORIAL HALL





FRIDAY & SATURDAY & PM | CURRENT ARTSPACE + STUDIO

DAVID NEUMANN AND ADVANCED BEGINNER GROUP I UNDERSTAND EVERYTHING BETTER

Inspired by the death of David Neumann's father, this multidisciplinary dance-based performance is a deeply felt work that intersperses elements of Kabuki, video, music, and text and blurs the lines between truth and fiction. (See pages 6-7 to learn more.)

TUESDAY 7:30 PM | MEMORIAL HALL

LOS ANGELES MASTER CHORALE

LAGRIME DI SAN PIETRO

GRANT GERSHON, ARTISTIC DIRECTOR STAGED BY PETER SELLARS

In a production dramatically staged by Peter Sellars, 21 singers transform Orlando di Lasso's 21 Renaissance madrigals on the seven stages of St. Peter's grief into a resonant contemporary allegory about responsibility and the power of regret. (See pages 6-7 to learn more.)



FEBRUARY 1

FRIDAY 8 PM | MEMORIAL HALL





WILDUP

Future Folk

MONDAY, FEBRUARY 4, 7:30 PM MOESER AUDITORIUM

This Los Angeles collective rewrites the rules of chamber music. In this communal performance, they explore innovation through the sounds of the Velvet Underground and Moondog, post-war New York, ancient India, and contemporary California. New. Old. wild Up plays it...as long as they love it.

We the People

FRIDAY, FEBRUARY 8, 8 PM CURRENT ARTSPACE + STUDIO

wild Up believes that music can be a critical part of civic dialogue. Following a collaborative multi-day process with students and the local community, this concert will celebrate the power of art to make change, featuring music by John Lennon, Nina Simone, Louis Andriessen, the X-ray Spex, and a new piece of music created during that residency.



FEBRUARY 15

FRIDAY 8 PM | MEMORIAL HALL



FEBRUARY 24

SUNDAY 7:30 PM | MOESER AUDITORIUM

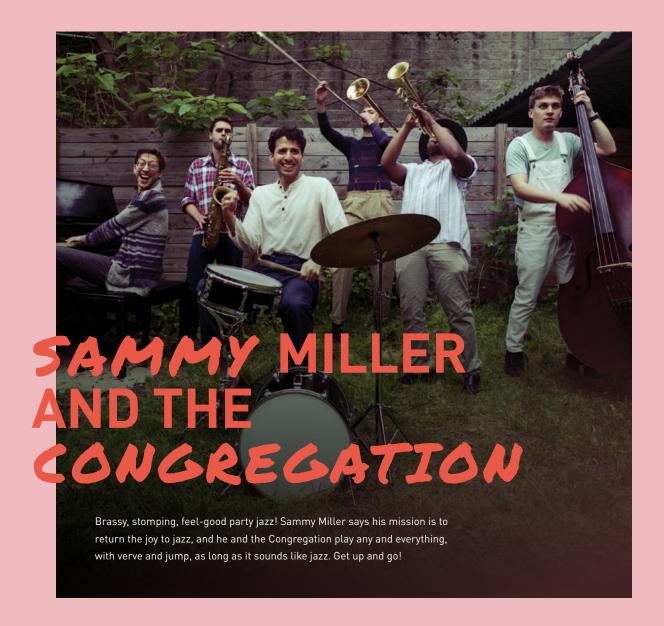
Lucas MEACHEM, BARITONE

Raleigh native and Grammy winner Lucas Meachem has been hailed as a rock star of opera, with a career that sees him in leading roles around the world, at the Metropolitan Opera, Semperoper Dresden, San Francisco Opera, and more. For this "homecoming recital," the baritone singer will bring a selection of Old American Songs by Copland, operatic arias from a few of his signature roles, German Lieder by Schumann [which he calls "personally beloved"] and Mahler, and, as his finale, the "Soliloquy" from Carousel.



MARCH 1

FRIDAY 8 PM | MEMORIAL HALL



MARCH 18

MONDAY 7:30 PM | MOESER AUDITORIUM



Founded in 1983 by an octet of members of the Berlin Philharmonic Orchestra, the Scharoun Ensemble is acclaimed as one of the world's foremost chamber music groups.

PROGRAM

MOZART Clarinet Quintet in A Major, K.581

SEAN SHEPHERD Octet (2008)

INTERMISSION

SCHUBERT Octet in F Major, D.803

MARCH 21 & 22

THURSDAY 7:30 PM, FRIDAY 8 PM | MEMORIAL HALL

KIDD PIVOT

REVISOR

Known for her sharp wit and innovative use of text, dance creator Crystal Pite (Nederlands Dans Theater, Paris Opera Ballet, The Royal Ballet) teams with theater artist Jonathon Young and her own Vancouver-based company Kidd Pivot in this new dance/theater work about corruption, farce, and the forces of radical change, based on the satirical play *The Government Inspector*.

CO-COMMISSIONED BY CAROLINA PERFORMING ARTS

MARCH 27

WEDNESDAY 7:30 PM | MEMORIAL HALL



Pianist Mitsuko Uchida, one of the greatest Mozart interpreters of our time, shares a long-term collaboration with the Mahler Chamber Orchestra, focused on that composer's piano concertos. Uchida leads the orchestra from the keyboard.



TUESDAY 7:30 PM | MEMORIAL HALL



BATSHEVA DANCE COMPANY VENEZUELA

APRIL 5 FRIDAY 8 PM | MEMORIAL HALL



One of the foremost violinists of our time, Gil Shaham is a Grammy Award-winner and has been acclaimed for his appearances on the concert stage since the age of 10. He is joined by distinguished pianist and composer Akira Equchi.

PROGRAM

KREISLER	Preludium and Allegro (In the Style of Pugnani)		
SCOTT WHEELER	The Singing Turk: Sonata No. 2 for Violin and Piano		
AVNER DORMAN	Nigunim (Sonata No. 3 for Violin and Piano)		
	INTERMISSION		
J.S. BACH	Partita No. 3 in E Major for Solo Violin, BWV 1006		
FRANCK	Sonata in A Major for Violin and Piano		

APRIL 10

WEDNESDAY 7:30 PM | MEMORIAL HALL

Through spoken word combined with still and moving imagery, iconic American photographer Carrie Mae Weems examines the right to justice and peace through the lens of the classic play *Antigone*. (See pages 8-9 to learn more.)

CARRIE MASE PAST TENSE





APRIL 13

SATURDAY 8 PM | MEMORIAL HALL



Toshi REAGON AND BIGLovely

Unimpeachably original, singer/songwriter Toshi Reagon embodies American music from folk to funk, and blues to rock, with performances that feel intimate no matter the venue. In BIGLovely, she has assembled an all-star band to back her up as she returns following her incredible US premiere of Octavia E. Butler's

Parable of the Sower in CPA's 2017/18 season. (See pages 5 and 14-15 to learn more.)

JAZZ REPERTORY ORCHESTRA JAMES KETCH, DIRECTOR



WITH SPECIAL GUEST BRANFORD MARSALIS

The North Carolina Jazz Repertory Orchestra celebrates its 25th anniversary with friend and fellow North Carolina resident Branford Marsalis in a program highlighting the music of Duke Ellington and Billy Strayhorn.



APRIL 24 & 25

WEDNESDAY & THURSDAY 7:30 PM | CURRENT ARTSPACE + STUDIO

SHAMEL PITTS BLACK VELVET: ARCHITECTURES AND ARCHETYPES

Dancer Shamel Pitts (formerly of Batsheva Dance Company) and Brazilian performance artist Mirelle Martins' *Black Velvet* is "a heart-piercing exploration of gender, race, identity, love and friendship."



BOBBI JENE SMITH A STUDY ON EFFORT

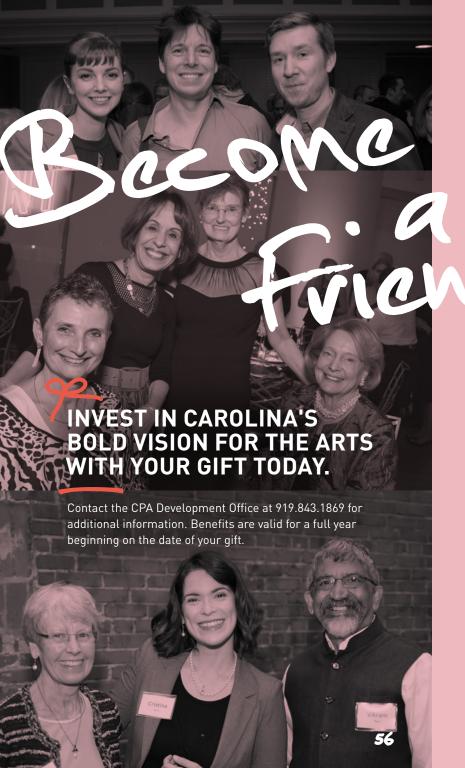
Created by a veteran of Batsheva Dance Company, this hour-long dialogue between dancer Bobbi Jene Smith and violinist Keir GoGwilt is an emotional collaboration and a visceral experience.

CURRENT

BOTH PROGRAMS WILL BE PERFORMED IN SUCCESSION EACH NIGHT. CONTAINS NUDITY THROUGHOUT.

APPROPRIATE FOR AGES 16 YEARS AND OLDER. (SEE PAGES 6-7 TO LEARN MORE.)





PERFORMANCE BENEFACTOR

\$15,000-\$50,000

- Sponsor a performance and enjoy a memorable night with family and friends
- Opportunity to meet the artist(s) and observe rehearsal (depending on availability)
- Opportunity to host pre-performance dinner with your guests in Pamela Heavner Gallery
- Eight tickets to sponsored performance with valet parking and reception invitations for your quests
- Recognition from the stage the night of the event, in the program book and on lobby monitors

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

THE DAVID LOWRY SWAIN SOCIETY \$10,000-\$14,999

- Valet parking at all CPA performances at Memorial Hall
- Free parking for all CPA performances at CURRENT ArtSpace + Studio
- Reserved parking for CPA performances at the James and Susan Moeser Auditorium in Hill Hall
- Concierge ticket service with access to reserved seats for in-demand performances
- Exclusive travel opportunities with the Executive Director for the Arts

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

STUDENT TICKET ANGEL FUND BENEFACTOR \$5,000-\$15,000

- 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, in the program book and on lobby monitors

PLATINUM PATRON \$5,000-\$9,999

- Name a seat in Memorial Hall
- Access to Pamela Heavner Gallery for private events
- Access to Gerrard Hall for private events
- Access to CURRENT ArtSpace + Studio for private events

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

GOLD PATRON \$2.500-\$4.999

- Intermission receptions in Pamela Heavner Gallery
- Invitations to master classes with artists
- Parking for all CPA performances 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 \$1,250-\$2,499

- Parking for all CPA performances 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-\$1,249

- Invitations to open rehearsals
- Invitation to open house event and backstage tour of Memorial Hall

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

PATRON \$150-\$499

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

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

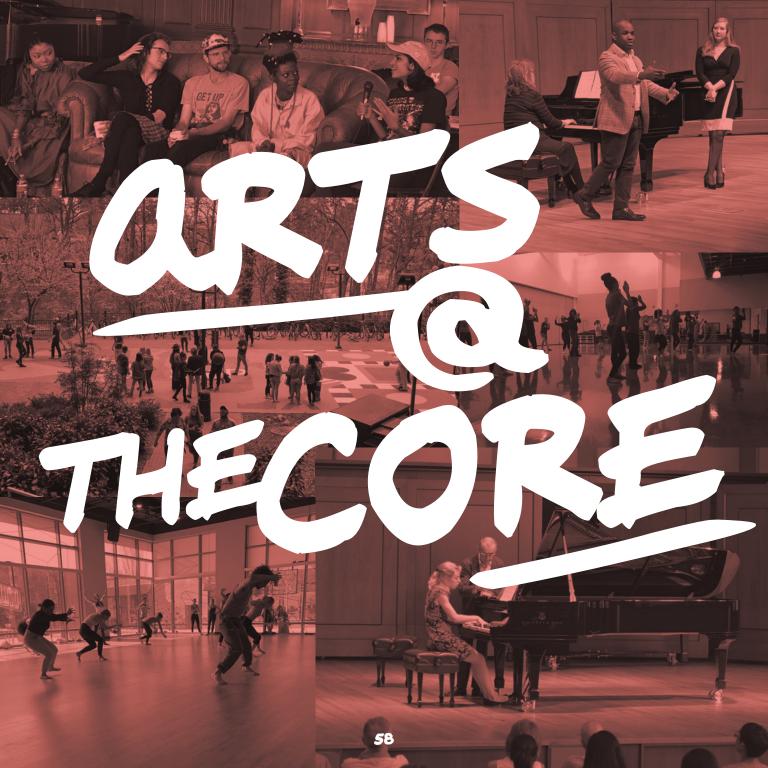
FRIEND \$100-\$149

- Invitation to the annual arts luncheon with special guest artist
- UNC-Chapel Hill students may join at a discounted rate of \$35

Contribution is fully deductible.

YOUNG ARTS CHAMPIONS

Supporters 35 or younger will be recognized for the giving level that corresponds to twice the value of their gift.



OUR PHILOSOPHY

Carolina Performing Arts believes 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. Through Arts@TheCore, CPA inspires faculty across campus to integrate arts content into their instruction and research, invites students to attend performances and engage with artists, and provides unique opportunities for the UNC community to engage with the arts, embedding the performing arts into the core of university life.

Beyond what happens on our stages, Arts@TheCore helps our artists share their own creative processes and visions with the campus and community. At master classes, workshops, and other events, CPA audiences integrate the arts into their own educational, professional, and personal lives. These connections strengthen the academic life of our university and extend the impact of our artists and their work.

HOW

WE CONNECT:

ARTIST TALKS

ARTS IN PUBLIC SERVICE FELLOWS

CLASS VISITS

CREATIVE INTERRUPTIONS

MASTER CLASSES

POST-PERFORMANCE DISCUSSIONS

PRE-PERFORMANCE TALKS

WORKSHOPS

AND MORE!



Contact the CPA Engagement team at 919-843-4555 or artisticcoordinatorCPA@gmail.com to find out how you can connect with the artists we bring to Carolina.

SUBSCRIPTIONS

WHY SUBSCRIBE?

SAVINGS THE BEST PRICES

The more performances you choose, the more you save.

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EARLY ACCESS ADVANCE SEATING PRIORITY OVER THE GENERAL PUBLIC

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miss out!

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Pay for your subscription in three easy payments. Available for orders of \$300 or more. Orders must be placed by 5 PM on June 13, 2018.

HOW TO SUBSCRIBE:

ONLINE

carolinaperformingarts.org

TELEPHONE

919.843.3333

BOX OFFICE

UNC's Memorial Hall 114 East Cameron Avenue Mon-Fri: 10 AM–5 PM

OUESTIONS?

For information about discounts, ticket exchanges and donation, accessible seating, will call, and more, visit:

carolinaperformingarts.org/faqs



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I SEASON
SCRIPTION

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UNC FACULTY
S STAFF
SUBSCRIPTION

Add 5% additional savings to any subscription package

WHEN TO BUY:

MAY 23

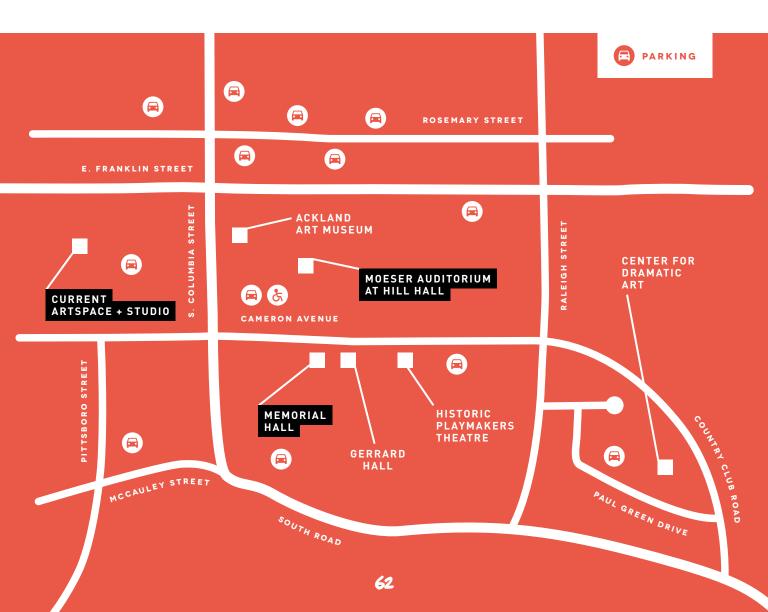
SILVER DONORS & ABOVE **MAY 30**

PATRON DONORS & ABOVE **JUNE 6**

UNC FACULTY & STAFF 17/18 SUBSCRIBERS UNC STUDENTS **JUNE 13**

GENERAL PUBLIC SUBSCRIPTIONS & SINGLE TICKETS

18/19 VENUES





MEMORIAL HALL

9 114 EAST CAMERON AVENUE

Built in 1885 and renovated in 2005, Memorial Hall is CPA's largest venue, home to theater and dance productions, orchestral concerts, and much more.



CURRENT ARTSPACE + STUDIO

9 123 WEST FRANKLIN STREET

Opened in winter 2018, CURRENT features a multipurpose studio as well as an adaptable black box-style theater, perfect for dynamic, immersive performances and installations.



MOESER AUDITORIUM IN HILL HALL

9 145 EAST CAMERON AVENUE

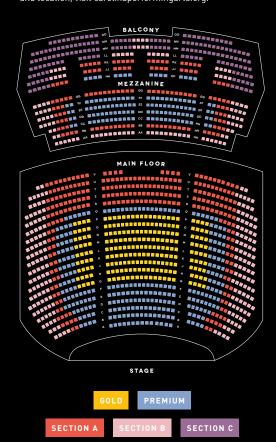
Located in Hill Hall, Moeser Auditorium was renovated in 2016 and is home to recitals and other intimate performances by world-class artists and ensembles.

PLANNING YOUR NEXT VISIT?

For detailed information, directions, and more about our venues, please visit carolinaperformingarts.org/venues.

MEMORIAL HALL SEATING CHART

For detailed Memorial Hall seat maps, seat numbers, and location, visit carolinaperformingarts.org.



CAROLINA PERFORMING ARTS

SPRING 2019

FALL 2018

SEPTEMBER 14-23 ROBIN FROHARDT		JANUARY 11	LUCAS DEBARGUE, piano
	Plastic Bag Store	JANUARY 16	BÉLA FLECK and ABIGAIL WASHBURN
SEPTEMBER 14	NEKO CASE	JANUARY 18 & 19	DAVID NEUMANN and ADVANCED BEGINNER GROUP
SEPTEMBER 21	FLUTRONIX		I Understand Everything Better
SEPTEMBER 28	BROOKLYN RIDER and MAGOS HERRERA Dreamers	JANUARY 22	Los Angeles MASTER CHORALE Lagrime di San Pietro
SEPTEMBER 29	BUDDY GUY		Grant Gershon, Artistic Director
OCTOBER 5 & 6	SCHAUBÜHNE BERLIN An Enemy of the People	FEBRUARY 1	The Garden of Earthly Delights
	By Henrik Ibsen, Version by Florian Borchmeyer Direction by Thomas Ostermeier	FEBRUARY 4 & 8	WILD UP Future Folk / We the People
OCTOBER 10	ORCHESTRE RÉVOLUTIONNAIRE ET ROMANTIQUE	FEBRUARY 15	CHRISTIAN SCOTT ATUNDE ADJUAH
	Sir John Eliot Gardiner,	FEBRUARY 24	LUCAS MEACHEM, baritone
	Artistic Director and Conductor	MARCH 1	SAMMY MILLER AND THE CONGREGATION
OCTOBER 16	PEDJA MUŽIJEVIĆ with UNC CHAMBER SINGERS	MARCH 18	SCHAROUN ENSEMBLE
OCTOBER 25	COMPANY WAYNE MCGREGOR	MARCH 21 & 22	KIDD PIVOT
	Autobiography	MARCH 21 & 22	Revisor
OCTOBER 27	YOUSSOU N'DOUR	MARCH 27	MITSUKO UCHIDA and
OCTOBER 30	PIERRE-LAURENT AIMARD and	MARCH 27	MAHLER CHAMBER ORCHESTRA
	TAMARA STEFANOVICH, pianos	APRIL 2	BATSHEVA DANCE COMPANY
NOVEMBER 7	BASSEM YOUSSEF		Venezuela
	The Joke is Mightier than the Sword	APRIL 5	GIL SHAHAM, violin and AKIRA EGUCHI, piano
NOVEMBER 9	STEEP CANYON RANGERS	APRIL 10	CARRIE MAE WEEMS
NOVEMBER 12 & 13	DORRANCE DANCE		Past Tense
	Myelination	APRIL 13	TOSHI REAGON and BIGLOVELY
NOVEMBER 16 & 17	HILTON ALS	ADDII 00	NORTH CAROLINA 1477 REPERTORY ORGUESTRA
	Lives of the Performers	APRIL 23	NORTH CAROLINA JAZZ REPERTORY ORCHESTRA with special quest BRANFORD MARSALIS
DECEMBER 1 & 2	CAROLINA BALLET The Nutcracker	APRIL 24 & 25	SHAMEL PITTS Black Velvet: Architectures and Archetypes
DECEMBER 11	JAZZ AT LINCOLN CENTER ORCHESTRA with WYNTON MARSALIS Big Band Holidays		BOBBI JENE SMITH A Study on Effort
	big ballu Hollodys	MAY 2-5	KID KOALA

Satellite / Robot Dance Party

The YOU ARE EVERYTHING PROJECT

The themes of our 18/19 season revolve around themes of community: **connection**, **co-creation**, and **citizenship**. And when we get right down to it, there is one thing that ties these ideas together—you. Without you, these performances, events, and conversations can't exist. So, we're asking you to tell us something important about yourself. Whether you have been through our doors dozens of times, once, or haven't been yet...we want to get to know you.

THAN MY TEENAGE ON a mission. ON A
SELF. A procrastinator. ROLL!

A B G business owner.

A SMALL BUSINESS A WRITER. A READER
OWNER. FIN AV&S OVEV.

A SURVIVOR. Someone who's still
discovering things.

WE WANT TO HEAR FROM YOU.

Fill out this card and bring it with you to a CPA performance or to one of our collection points—and be sure to look for displays of the You Are Everything Project throughout our season.

#YOUAREEVERYTHINGATCPA

CAROLINA PERFORMING ARTS

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

100 Porthole Building, CB# 3233 Chapel Hill, NC 27599-3233



