

WINTER DANCE FESTIVAL

WINTER DANCE

Feb. 23-25 at 7:30 p.m.

Feb. 26 at 2 p.m.

STEVENS CENTER

George Balanchine

CHOREOGRAPHER

Shen Wei

CHOREOGRAPHER

Claudia Schreier

CHOREOGRAPHER

Darrell Grand Moultrie

CHOREOGRAPHER

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Endalyn T. Outlaw

SCHOOL OF DANCE, DEAN

Michael J. Kelley

SCHOOL OF DESIGN & PRODUCTION, DEAN

WINTER DANCE

SERENADE

Music: **“Serenade for Strings” by Peter Ilyich Tchaikovsky**

Choreographer: **George Balanchine**

Stager: **Margaret Tracey**

Costume Design: **Karinska**

Lighting Design: **Ronald Bates**

Lighting Design Remount: **Taylor Gordon**

Rehearsal Directors: **Akua Parker and Laura Martin**

Sound Technician/Sound Console Operator: **Chris Fulcher**

FEBRUARY 23 & 25

Sophia Johnson, Ava Grace Williams, Ruiko Jacobs
with
Elliott Mumm and William Whitney

Logan Byrd, Tess Cogley, Aimee Le, Chloe Milling

Nadia Avery, Alea Brown, Audrey Cannon, Ella Carbrey, Reese Dailey
Avery Davis, Anna Horton, Vivi Hughey, Samantha Ladner
Anela Mosqueda, Abigail Pontius, Daria Prokhnitski, Kiley White

Harry Cooper, Nate Nettles, Karl Pil, Evan Ray

FEBRUARY 24 & 26

Bailey Goss, Katherine Pearsall-Finch, Vanessa Meikle
with
William Whitney and Gabriel Ramirez

Evelyn Beard, Olivia Boutin, Lilith Marchetti, Amanda Ovitt

Frances Boyd, Reese Dailey (Feb. 24), Cora Marie Kirk (Feb. 26)
Luci Dodge, Ria Finn, Reagan Hammond
Sophie Kanzler, Sarah Ladner, Ava Lanzas, Katherine Nettles
Nifa Omondi, Allie Roos, Tatum Smith, Chloe Webster

Harry Cooper, Noah Braun, Karl Pil, Evan Ray

WINTER DANCE

RE-III

(2009) [1 of 3 sections of the Triptych Re- (I, II, III)]

Choreographer: **Shen Wei**

Stager: **Kate Jewett**

Music: **Sound Recorded on China's Silk Road - Shen Wei**

Composer: **David Lang**

Violin: **Todd Reynolds**

Costume Design: **Shen Wei**

Lighting Design: **Jennifer Tipton**

Lighting Remount: **Taylor Gordon**

Assistant to Stager: **Trish Casey**

Student Assistants: **Giovanni Castellon and Charlee George**

Sound Technician/Sound Console Operator: **Chris Fulcher**

NOTES

Joint Commission and premiere at Lincoln Center Festival (Alice Tully Hall) and American Dance Festival (Durham Performing Arts Center).

“The dance’s movement vocabulary is inspired by the dialogue between the individual and the collective, the past and the future. In the making of Re-(III), I drew upon the images of rural communities along the Silk Road and my impressions of a radically transformed Beijing, which I encountered while choreographing the 2008 Olympics. Unlike the other dances in the Triptych, I wanted an original score for this dance. Something new, unheard before.” —Shen Wei

WEI CAST: PERFORMANCE 1 & 3

Grace Bethune
Amaya Burnett
Aly Candland
Devon Drybread
Mason Gaddis
Jarrod Harrell
Skyler Herrick

Helena Hoermann
Meghan Lensmeyer
Charlie McVickers
Will Meeks
Rachel Mooney
Julianna Pittman

SHEN CAST: PERFORMANCE 2 & 4

Macy Alday
Nick Buynitzky
Isabella Campbell
Jack Cerminaro
Caroline Felkins
Maeve Friedman
Naya Gonzalez

Addy Harris
Courtney Holbrooks
Paisley Kupka
Madisyn Montgomery
Kate Moorhouse
Sophia Piolet

WINTER DANCE

FIRST IMPULSE

Choreographer: **Claudia Schreier**

Stager: **Clara Monk**

Music: **Concerto Grosso Op. 5 (1956)**

Composer: **Eino Tamberg**

Costume Design: **Sylvie Rood**

Lighting Design/Set Design: **Nicole Pearce**

Lighting Director: **Dominick Z. Riches**

Assistant to the Stager and Choreographer: **Keith Thomas**

Sound Technician/Sound Console Operator: **Chris Fulcher**

NOTES

“First Impulse” was commissioned by Atlanta Ballet for the Company’s 2019/2020 Season. The ballet for 16 dancers is set to Concerto Grosso Op. 5 (1956), an orchestral work by Estonian composer Eino Tamberg. The score is notable for its defiant use of the saxophone, an instrument that had been banned and labeled “decadent” by the Soviet regime in 1949. The juxtaposition of neoclassicism and modern athleticism is at the core of the choreography, set, and costume design, all of which are inspired by early and mid-20th century art movements. “First Impulse” was named a Standout Performance of 2019 by Pointe Magazine.

FEBRUARY 23 & 25

Dana Sheldon, Chandler Davidson

Alayna Hamade, Liam Hutt

Margaux Beller, Emma Cilke, Skylar Eads, Kayla Estipular
Elsa Herr, Natalie Taylor, Harry Cooper, Nik Darrough, Julian Pecoraro
Evan Ray, Zac Snyder, Sam Stutz

FEBRUARY 24 & 26

Kaylie Beard, Gabriel Ramirez

Madeleine Smith, Graham Wissinger

Margaux Beller, Liv Cacanindin, Emma Cilke, Skylar Eads
Wendy Proeschel, Jayla Thacker, Harry Cooper, Nik Darrough
Karl Pil, Evan Ray, Zac Snyder, Sam Stutz

BRIEF PAUSE

WINTER DANCE

VITAL GROUND

Choreographer: **Darrell Grand Moultrie**

Music: **from "Flight"**

Dance I: First Movement, "Air Waltz,"

Dance II: Second Movement

Composer: **Oliver Davis**

Music: **Piano Quintet**

Dance III: Third Movement, Lively

Composer: **Jonathan Dove**

Costume Design: **Marissa McCullough**

Lighting Design: **Isabelle Flores**

Rehearsal Assistant: **Ashley Lindsey**

Sound Technician/Sound Console Operator: **Chris Fulcher**

FEBRUARY 23 & 25

Lily Chan
Camille Pettiford
Kayla Jackson
Claire Schiffer
Mariella Saunders
Quetzali Hart
Elizabeth Russell

Jen Kim
Adianna Valentine
Traci Angel Woodard
Hikaru Smith
Nik Darrough
Tianyu Wang
Vincent Jackson

FEBRUARY 24 & 26

Santina Leone
Camille Pettiford
Camryn Varney
Hayden McCann
Kyriaki Christoforou
Spencer Fitzgerald
Gigi Rood

Candace Vann
Caroline Bonnette
Aniyah Wilkinson
Sierra Loren Chapman
Zac Snyder
Nyah Banks
Vincent Jackson

PRODUCTION STAFF

Production Manager Kayli D. Kimerer
Assistant Production Manager Vallye Catelynn Adams
Director of Production Natasha Ramos
Production Stage Manager Kat Denning
Assistant Stage Managers Olivia Kurima, Eva Schramm
Production Assistant..... Max Vincent
Lighting Director for “Serenade” and “Re-III” Taylor Gordon
Lighting Director for “First Impulse” Dominick Z. Riches
Lighting Designer for “Vital Ground” Isabelle Flores
Associate Lighting Designer Malcolm Foster
Assistant Lighting Designer Bill Nowlin
Production Electrician..... Jacob Grebber
Head Electricians..... Rocco Turano, Noelle Logenberger
E3..... Trevor Kirschenheiter
Electrics Jade Caric, Eli Dills, Isaiah Gray
..... Frankie Guerra, George Janikula, Trey Mazza
..... Chris Mendell, Kallie Miller, Anna Newlin
..... Sari Powers, Lexi Roth, Cameron Toler, Noah Welby
Fly Rail Operator Graham Savage
Charge Artist Tessa Hager
Lead Artist..... Sarah Ruth Glasl
Paint Team..... Lauren Eckard, Gamma Lister, Renae Losee
..... Ad Merson, Olivia Venable
Dance Costume Shop Director/Wardrobe Supervisor..... Marissa McCullough
Costume Shop Drapers/First Hands Robin Ankerich, Kelsey Burns
Stichers..... Sarah Horvath, BreAnne Servoss
Costume Work Study..... AJ Helms, Marquita Horton, Santina Leone
Costume Volunteer Carolyn Fay
Programmer Greyson Nicholson
Deck Electricians..... Trevor Kirschenheiter, George Janikula, Lexi Roth
Spot Light Operators Noelle Longenberger, Petko Novosad
Sweep and Mop Crew Max Grendaier, Kallie Miller, Téa Olson

SPECIAL THANKS

Technical Direction Consultant: Bill Volvz

IATSE Call Steward: John Horsman

IATSE Local 635

Production Management Consultant: Cameron Russell

Producers: Dean Kelley, Dean Outlaw

Medical Coverage: Physicians of Atrium Health Wake Forest Baptist

BIOGRAPHIES

GEORGE BALANCHINE

George Balanchine, born on January 22, 1904, in St. Petersburg, Russia studied ballet and music in Russia before making his way to the United States. He gained notoriety as a young choreographer and co-founded the American Ballet. Balanchine was the co-founder, artistic director and chief choreographer of the New York City Ballet, and nearly every ballet company in the world has performed his work.

In addition to ballet, Balanchine choreographed Hollywood movies and Broadway musicals. He is known for his connection to Igor Stravinsky; Balanchine created many ballets to his work, some in collaboration with the composer. He made more than 465 works, which have been performed by nearly every ballet company in the world.

KATE JEWETT

Kate Jewett is a dancer, dance maker, director, stager and educator. She joined Shen Wei Dance Arts in 2005 and was named the company's education director in 2008. She took on the role of rehearsal director from 2009-2018. Jewett has performed original roles in "MAP," "Re-I," "Re-III," "Connect Transfer II," "Undivided Divided," "Limited States," "Collective Measures," "In Black White & Gray," "Neither," and most recently assisted Shen Wei in China for the creation of "Integrate" as well as the creation of "Summary" at the American Dance Festival.

Jewett has graced numerous stages and conducted master classes and workshops all over Europe, Asia, Australia and the Americas. She staged works at Les Grands Ballets Canadiens de Montréal, Marymount Manhattan, Mason Gross School of the Arts, University of the Arts, the American Dance Festival and the University of North Carolina School of the Arts.

In 2017, Jewett founded Moving Minds, a mind-body learning and leadership program for organizations. Moving Minds has conducted workshops throughout Japan, China, and the US and was accepted to present at SXSW EDU in 2019.

CLARA MONK

Clara Monk studied on the Artistic Director's Scholarship at Berkeley Ballet Theater under Sally Streets before dancing with the School of Oregon Ballet Theatre and OBT II. She then danced at Columbia University and Barnard College, performing works by George Balanchine, August Bournonville, Claudia Schreier, Durante Verzola, Amy Hall Garner, Mari Meade, Marika Brussel and others. Monk was the Artistic Director of Columbia University Ballet Ensemble where she directed full length productions of "Coppélia" and "Swan Lake" with casts of over 70 dancers.

In 2018, Monk founded Columbia Repertory Ballet where she restaged works by Gerald Arpino, Claudia Schreier, Duncan Lyle, Durante Verzola, and others. Since graduating, she has collaborated with Claudia Schreier at Columbia University, Dance Theater of Harlem and UNCSA as repetiteur and rehearsal director.

BIOGRAPHIES

Monk completed her degree in economics and education studies and is passionate about education equity. She is a recent graduate of the FAO Schwarz Fellowship in Social Impact and is currently an M.P.A. candidate at Baruch College and Community Engagement Manager at Reading Partners New York.

DARRELL GRAND MOULTRIE

A recipient of the Princess Grace Choreography Fellowship Award, Darrell Grand Moultrie has created and staged works for American Ballet Theatre, The Alvin Ailey American Dance Theatre, Dance Theatre of Harlem, Hubbard Street Dance Chicago, Dallas Black Dance Theater, BalletX, Atlanta Ballet, Milwaukee Ballet Colorado Ballet, Cincinnati Ballet, BalletMet Columbus, Ailey 2, Tulsa Ballet, Richmond Ballet, Smuin Ballet, Sacramento Ballet, The Juilliard School, North Carolina Dance Theatre, Cleo Parker Robinson Dance Ensemble and NBA Ballet in Japan.

On stage, Moultrie has provided movement and choreography for the Pulitzer Prize Winning Play “Fat Ham” (Broadway), “Goddess” (Berkeley Rep), “Space Dogs” (MCC), “Merry Wives” (Shakespeare in the Park), “Invisible Thread” (Second Stage), “Daddy” (The New Group/Vineyard Theater), “Sugar In Our Wounds” (MTC), “Witness Uganda” (ART), “Redwood” (Portland Center Stage) and “Evita” (Kansas City Rep). Moultrie is a proud New Yorker, born and raised in Harlem, and a graduate of P.S. 144, The Harbor Conservatory for the Performing Arts, Laguardia High School and The Juilliard School.

CLAUDIA SCHREIER

Claudia Schreier has choreographed, directed, and produced for dance, opera, and film across the U.S. and internationally. Born in New York, Schreier trained at the Ballet School of Stamford under the direction of Stephanie Marini and received a B.A. in sociology and secondary degree in dramatic arts from Harvard University.

She is the recipient of the Princess Grace Award for Choreography and was a 2017 Toulmin Fellow at the Center for Ballet and the Arts at NYU. Schreier is the Choreographer in Residence at Atlanta Ballet and has choreographed over 45 works for various companies and organizations, including San Francisco Ballet, Boston Ballet, Miami City Ballet, Dance Theatre of Harlem, Vail Dance Festival, Juilliard Opera and Guggenheim Works & Process. Her ballet for Dance Theatre of Harlem, “Passage,” is the subject of the 2019 Emmy Award-winning (Capital Region) PBS documentary “Dancing On the Shoulders of Giants.” She has served as Associate Choreographer/Producer to Damian Woetzel and has contributed to programs including the Jazz at Lincoln Center premiere and U.S. Tour of SPACES by Wynton Marsalis, the 2016 White House Turnaround Arts Program Talent Show, hosted by Michelle Obama, and the 2017 Kennedy Center Honors.

MARGARET TRACEY

Margaret Tracey enjoyed a celebrated 16-year stage career with the NYCB corps de ballet. A principal dancer from 1991 until her retirement in 2002, she excelled in the Balanchine repertoire, appearing frequently in such core works as “Apollo,”

BIOGRAPHIES

“Allegro Brillante,” “Ballo della Regina,” Concerto Barocco,” “Serenade” and many others. She originated roles in works by William Forsythe, Richard Tanner, Ib Andersen, Trey McIntyre and Peter Martins, including Martins’s “Les Petit Riens,” “Fearful Symmetries,” “Zakouski” and his production of “The Sleeping Beauty,” in which she appeared both as Princess Aurora and Princess Florine.

Since retiring from New York City Ballet in 2002, Tracey has become an admired and dedicated teacher and arts advocate. In addition, Tracey committed to commissioning underrepresented voices in choreography by amplifying the work of women and BIPOC choreographers such as Jill Johnson, Lia Cirio and Ja’ Malik, among others. Tracey continues to dedicate her efforts as a dance educator with a strong commitment to Diversity, Equity, Inclusion and Access to champion change. Tracey’s work as an international arts educator continues as she serves on the organizing committee for World Ballet School Day (2020 and 2021), an event that brings together students from across the globe to highlight their voices and support the next generation of inspiring dance artists.

SHEN WEI

Hailed as “one of the most expansive, creative minds in the arts” (Pia Catton, The New York Sun), choreographer, director, and painter Shen Wei is internationally renowned for the breadth and scope of his artistic vision. Admiration for his talent has earned Shen Wei numerous awards, including a 2007 MacArthur “Genius” Award, the US Artists Fellow award and a John Simon Guggenheim Fellowship.

Born in China’s Hunan province in 1968, the son of Chinese opera professionals, Shen Wei was trained from youth in the rigorous practice of Chinese opera performance and traditional Chinese ink painting and calligraphy and was a performer with the Hunan State Xian Opera Company from 1984 to 1989. In 1991, at the age of 23, he became a founding member of the Guangdong Modern Dance Company, the first such company in China. Upon receipt of a fellowship, he moved to New York City in 1995 to study with the Nikolais/Louis Dance Lab and, in the same year, was invited to create work at the American Dance Festival. In July 2000, he founded Shen Wei Dance Arts (SWDA) and his company quickly entered the international touring circuit.

The lead choreographer for the Opening Ceremonies of the 2008 Beijing Olympics, Shen Wei has also created dances for Les Grands Ballets Canadiens de Montréal and Les Ballets de Monte-Carlo, and choreographed the Rome Opera’s production of Rossini’s *Moise et Pharaon*, conducted by Ricardo Muti. In 2013, Shen Wei was commissioned to create a new work for the Dutch National Ballet in Amsterdam, and he choreographed, directed, and designed a new production of *Carmina Burana* for the chorus, orchestra, and ballet of Teatro di San Carlo in Naples, Italy, with his company performing in leading roles.

DEAN'S CIRCLES

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

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Ms. Tamara Michael
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UNCSA MANIFESTO

We Believe

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

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

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

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

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

THE SCHOOL OF DANCE

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

THE SCHOOL OF DESIGN AND PRODUCTION

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

THE ASSOCIATES

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

UNCSA

UNCSA Symphony Orchestra: Orchestral Premieres

Feb. 25 at 7:30 p.m.

CRAWFORD HALL

Faculty-artist Mark A. Norman leads the UNCSA Symphony Orchestra in the premieres of new works by UNCSA composition students – an inspiring performance showcasing the future of music.

UNCSA Chamber Music Festival

Mar. 14 & 18 at 7:30 p.m.

WATSON HALL

The spring edition of the UNCSA Chamber Music Festival, presented by the School of Music and artistic directors Ida Bieler and Dmitri Vorobiev, returns with two concerts featuring faculty, students and distinguished guest artists Tatyana Masurenko, viola, and Peter Wiley, cello, as well as a work by UNCSA composition alumnus Tyson Davis.

Dangerous Corner

Mar. 23-25, 30, 31 & Apr 1 at 7:30 p.m.

Mar. 26 at 2 p.m.

CATAWBA THEATRE

How well do we know those closest to us? How do our choices affect others? “Dangerous Corner” is one of the three “time plays” by British author, dramatist and broadcaster J.B. Priestley. In each of them, a different concept of time is explored, and the effect of that concept on the characters’ lives plays a critical factor in the story.