

THE RITE OF SPRING

AT ONE HUNDRED



**CAROLINA
PERFORMING
ARTS**
CREATE | PRESENT | CONNECT

Presented in the
12/13
SEASON

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Presented in the

12/13

SEASON



DEAR FRIENDS

On May 29, 1913, Serge Diaghilev's *Ballets Russes* took to the stage in Paris to give the first performance of *The Rite of Spring*, choreographed by Vaslav Nijinsky to a score by Igor Stravinsky, and set off a shock wave that is still being felt today. In the centennial year of this famously scandalous premiere – an epoch-making event in the arts and society alike – we are proud to present *The Rite of Spring at 100 (Rite100)*, an unprecedented nine-month festival taking place as an essential part of our 12/13 season.

This celebration will feature 11 new works, nine world premieres and two U.S. premieres by some of today's groundbreaking artists, making Chapel Hill an arts destination unlike any other. The centennial celebration of the 1913 premiere of *Le Sacre du printemps* and its enduring legacy as a modern masterpiece has brought together these artists from across disciplines, genres and geographies.

Composer Igor Stravinsky's use of incongruous and asymmetrical rhythms that lacked traditional musical resolution caused the listener to become uncomfortable. This dissonance with its emphasis on rhythm instead of harmony, combined with Nicholas Roerich's outrageous costumes and Vaslav Nijinsky's "anti-ballet," was shocking in its time and remains a hallmark of artistic innovation.

This season features new and original works that reimagine *The Rite of Spring*, the idea and the ethos of the day. Stravinsky's revolutionary use of phrasing and lack of resolution forced the listener to pay just a bit more attention, and it is also unsettling and disturbing. This keeps the music feeling new and lends itself to constant re-interpretation. Even if you've heard the work 100 times, the next time will still sound like the first!

We present *Rite 100* in partnership with The University of North Carolina at Chapel Hill's College of Arts and Sciences and Institute for the Arts and Humanities. Major funding for the initiative has been provided by The Andrew W. Mellon Foundation and The William R. Kenan, Jr. Charitable Trust.

With our partners in the Department of Music and the Institute for the Arts and Humanities, we are supporting the creation of 14 new academic courses developed in conjunction with *The Rite of Spring at 100* and two scholarly conferences in Chapel Hill and Moscow that will shed new light and renewed reflections on this seminal work.

The Rite of Spring and its riotous history embed nothing less than a core belief of the modern world – our faith in innovation as an ideal of the arts and society – coupled with a troubling intuition that the price of innovation might be violence. In *Rite 100*, some of the greatest artists of our time and some of our most brilliant thinkers will address *The Rite of Spring* to recapture, reconsider, explore and challenge the notion that outmoded forms and habits must be smashed, that authentic feeling must continually be clawed back from polite convention and that nothing can be vital and significant unless it is perpetually made new.

We look forward to celebrating the centennial of this iconic 20th-century masterwork with you – our artistic, academic and audience partners. Thank you for your continued support of the arts at Carolina.



Sincerely,

Emil J. Kang
Executive Director for the Arts
Director, Carolina Performing Arts
Professor of the Practice, Department of Music



what is

THE RITE of SPRING?

“The Rite of Spring is one of the most important works in the history of music.”

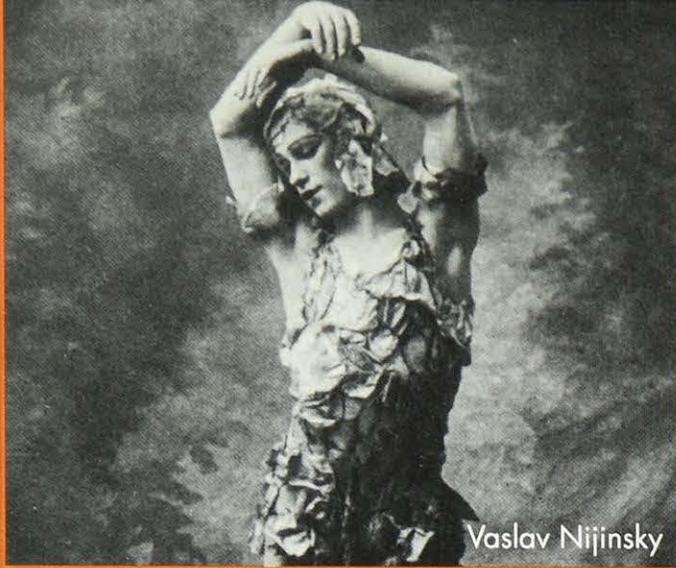
– Leonard Bernstein

“It took Stravinsky, in one bold and sudden gesture, to grab music painfully and brutally, and to blast it into a wholly new region from which it could never return.”

– Peter Gutmann, Classical Notes

“...it might be the work of a madman.”

– Giacomo Puccini



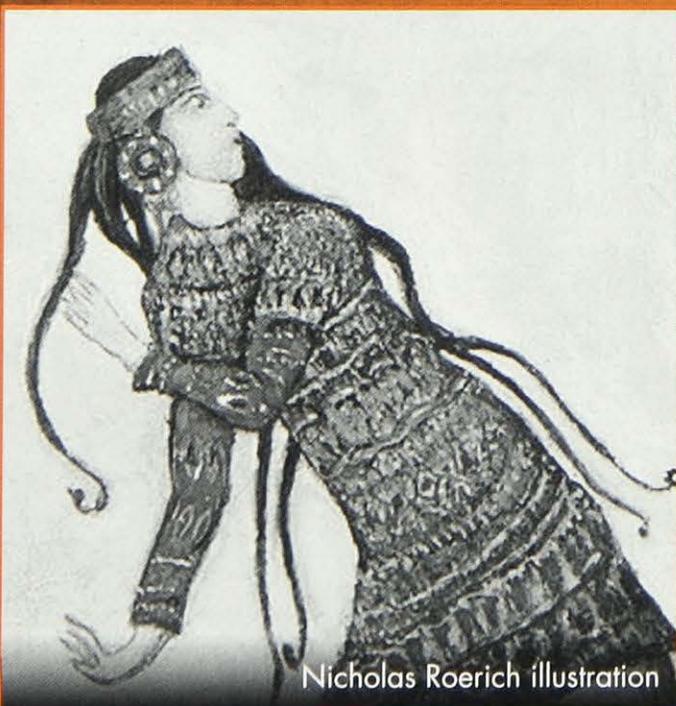
Vaslav Nijinsky



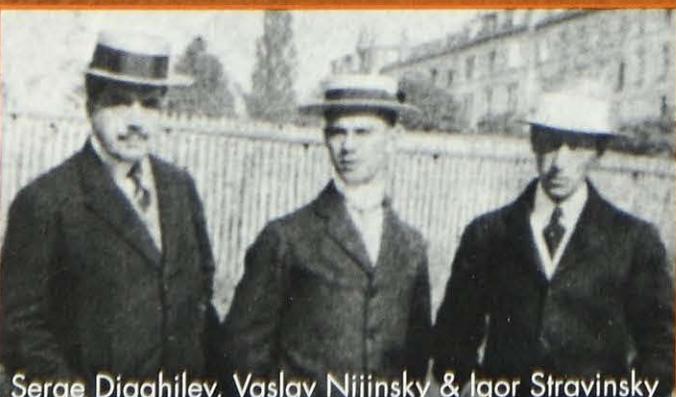
Serge Diaghilev & Igor Stravinsky



Ballets Russes dancers in *The Rite of Spring* costumes



Nicholas Roerich illustration



Serge Diaghilev, Vaslav Nijinsky & Igor Stravinsky

Le Sacre du printemps

On a hot Paris evening in 1913, a riot broke out at the ballet. At the Théâtre des Champs-Élysées, members of Serge Diaghilev's legendary dance troupe, the Ballets Russes, stamped their feet and jumped to a wild orchestral score. Shaken by Igor Stravinsky's unorthodox music and scandalized by Vaslav Nijinsky's audacious choreography, audience members shouted out their protests, while others rose up in defense. Punches were thrown; the police were called. On its opening night, *The Rite of Spring* secured its place in history.

The outraged spectators must have known they were witnessing something important: Stravinsky's score inspired countless composers and quickly assumed its place as a canonic work in the orchestral repertoire. *The Rite of Spring* has been choreographed more than any other music of the past century. From its ethereal bassoon solo opening to the sacrificial finale – in which a young girl dances herself to death – *The Rite of Spring* has captured the imagination of artists and audiences for the last century.

The Rite of Spring was both an end and a beginning: a farewell to the ballet tradition and the Romantic orchestral works of the 19th century, and the birth of the avant-garde movement in the 20th. It brought together the work of three great artists: composer Stravinsky, choreographer Nijinsky and visual artist and costume designer Nicholas Roerich. In re-interpreting archaic iconography and Russian folk traditions, the creators found an artistic language wholly modern, in step with a decade marked by the sinking of the Titanic and the horrors of World War I. Looking back after a century, *The Rite of Spring* appears more relevant than ever.



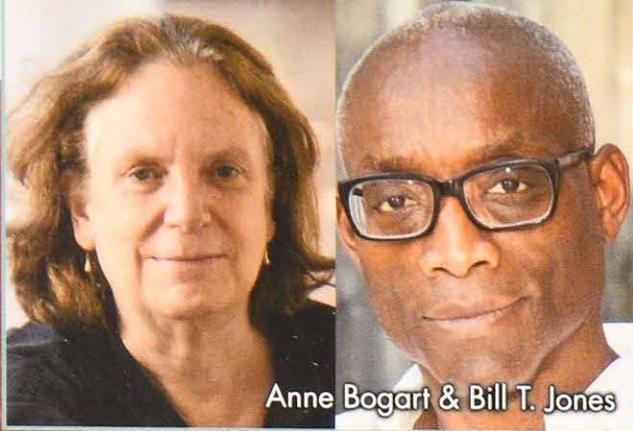
By William Robin, a UNC-Chapel Hill doctoral candidate in music. His research focuses on American minimalism and post-minimalism and the German postwar avant-garde.

100 YEARS LATER

*“as important to the 20th century
as Beethoven’s Ninth is to the 19th”*

–The Times (London)





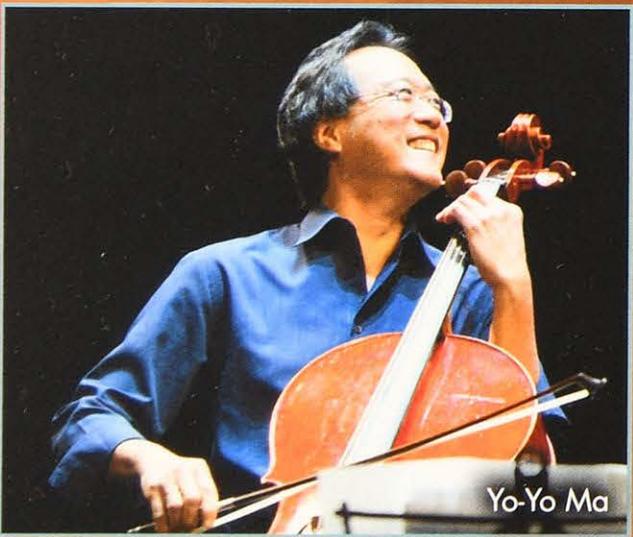
Anne Bogart & Bill T. Jones



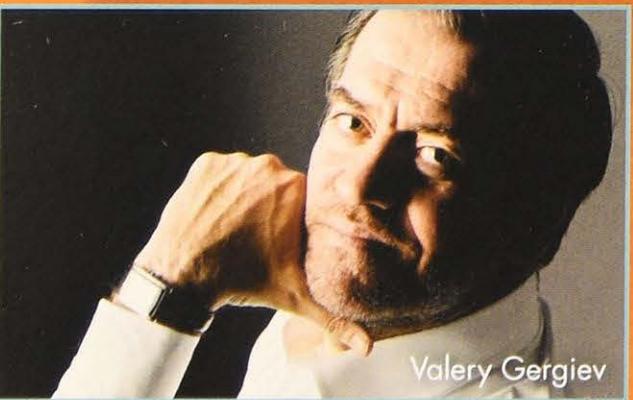
Basil Twist



Brooklyn Rider



Yo-Yo Ma



Valery Gergiev



Vijay Iyer

THE RITE OF SPRING

AT ONE HUNDRED

The Rite of Spring was significant not just as a riot-inspiring act of modernism, but also for its embrace of the interdisciplinary. Igor Stravinsky, Vaslav Nijinsky and Nicholas Roerich brought cutting-edge visuals and music together on a single stage. In the spirit of this cross-medium collaboration, Carolina Performing Arts and UNC-Chapel Hill will present a year-long centennial commemoration of *The Rite of Spring*, embracing all aspects of the multifaceted work. From September 2012 through May 2013, UNC's campus will be home to performances, academic conferences and courses exploring the impact of *The Rite* and what the work means today.

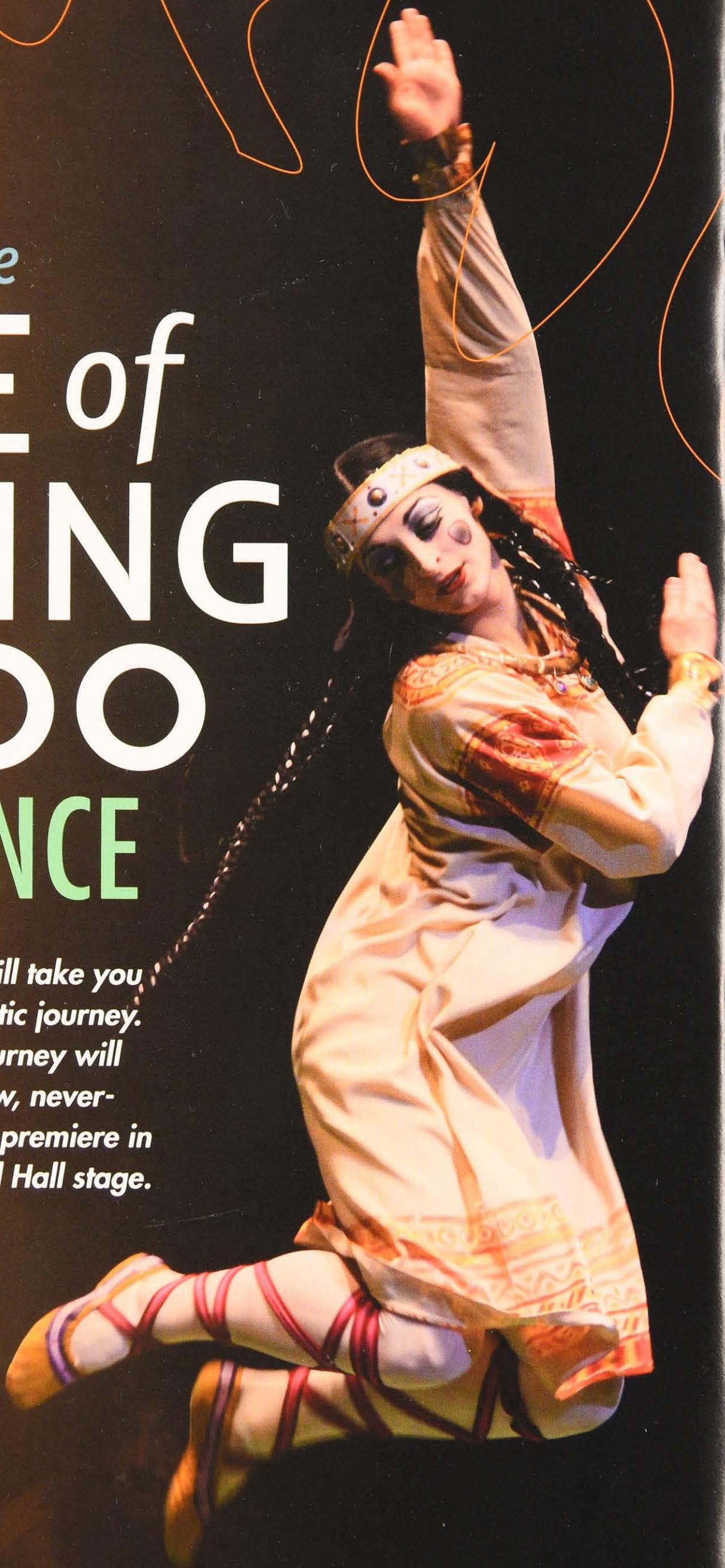
Carolina Performing Arts has commissioned 11 new works from important artists across the globe – choreographer Bill T. Jones and director Anne Bogart, puppeteer Basil Twist, composer Dmitri Yanov-Yanovsky, jazz pianist Vijay Iyer, among others – who will reimagine *The Rite*, bringing a contemporary flavor to the 1913 masterpiece. *The Rite of Spring at 100* will present international dance companies' reinterpretations of the original ballet and a reconstruction of Nijinsky's groundbreaking choreography by the Joffrey Ballet.

The UNC campus is actively participating in the discussion of the impact of *The Rite of Spring* and its historical lineage through artistic residencies, masterclasses, interdisciplinary course offerings and two major academic conferences taking place in Chapel Hill and Moscow. *The Rite of Spring at 100* celebrates the dawn of modernism through an exploration of artistic creation and scholarly dialogues that will foretell what awaits us in the future.

By William Robin, a UNC-Chapel Hill doctoral candidate in music. His research focuses on American minimalism and post-minimalism and the German postwar avant-garde.

the complete
RITE of
SPRING
AT 100
EXPERIENCE

The Rite of Spring at 100 will take you on a once-in-a-lifetime artistic journey. Your participation in this journey will allow you to experience new, never-before-seen works that will premiere in Chapel Hill on the Memorial Hall stage.



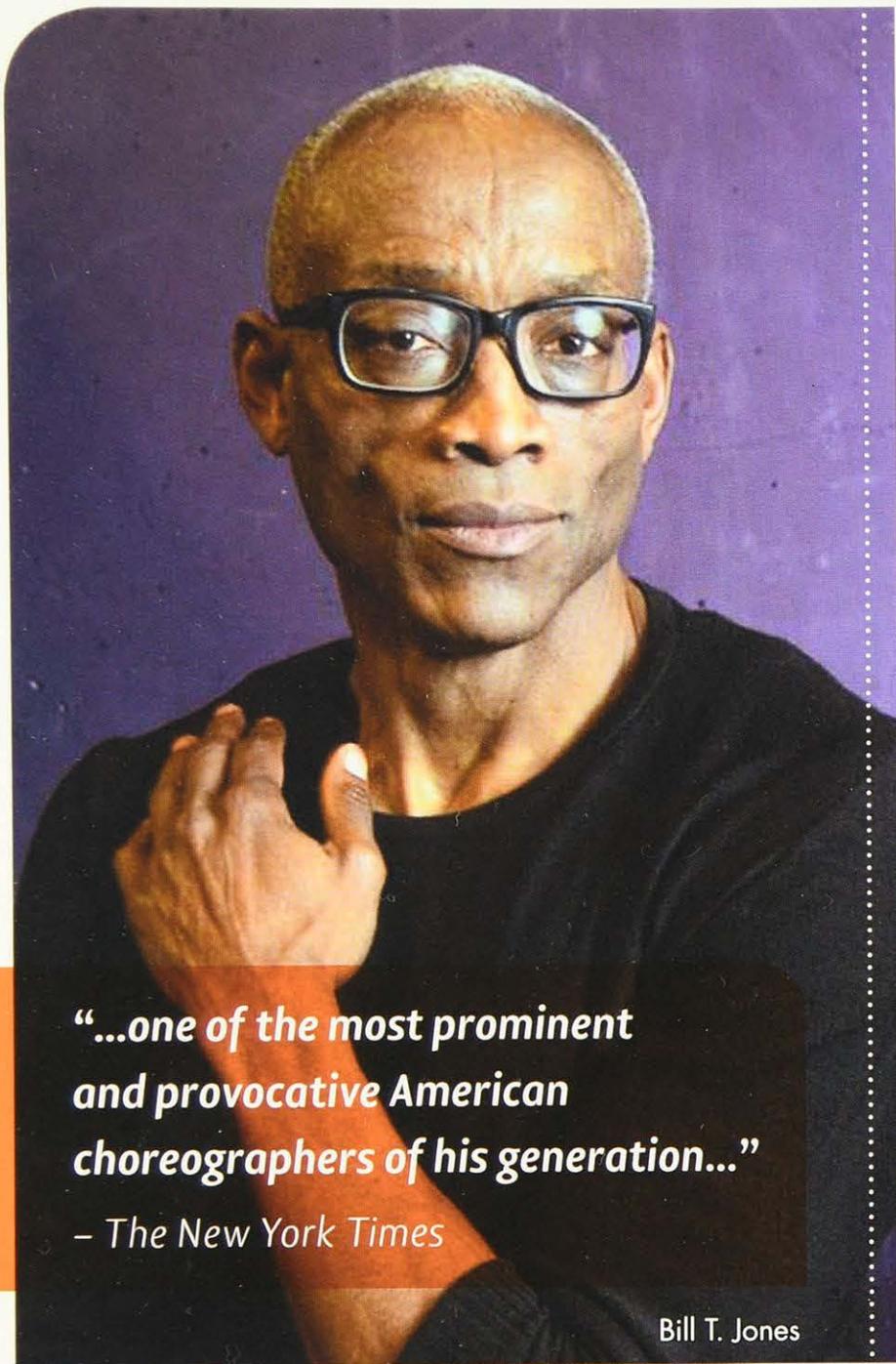
This special package includes tickets to all world and U.S. premieres as well as timeless interpretations of this iconic work. The world is truly coming to Chapel Hill for this centennial celebration – be sure you're there to see it.

WHEN YOU PURCHASE THE COMPLETE RITE OF SPRING AT 100 EXPERIENCE YOU'LL RECEIVE:

- 20% discount off individual ticket prices
- Complimentary upgrade into the next highest seating section at no additional cost to you
- Tickets to all 15 *Rite of Spring at 100* performances

SUN, SEPT 30 / MON OCT 1	WORLD PREMIERE The Silk Road Ensemble with Yo-Yo Ma
SUN, OCT 14	Compagnie Marie Chouinard
THU, OCT 25	Studio for New Music Ensemble from the Moscow Tchaikovsky Conservatory Igor Dronov, conductor Vladimir Tarnopolski, artistic director
MON, OCT 29 / TUE, OCT 30	U.S. PREMIERE Mariinsky Orchestra of St. Petersburg with Valery Gergiev, conductor
SUN, NOV 11	Pierre-Laurent Aimard, piano
FRI, NOV 16	WORLD PREMIERE Brooklyn Rider with special guests Gabriel Kahane and Shara Worden
FRI, JAN 25 / SAT, JAN 26	WORLD PREMIERE Bill T. Jones/Arnie Zane Dance Company and SITI Company
WED, FEB 20	Magdalena Kožená, mezzo-soprano and Yefim Bronfman, piano
SUN, MAR 17	The Cleveland Orchestra with Giancarlo Guerrero, conductor
SAT, MAR 23 / SUN, MAR 24	Joffrey Ballet
TUE, MAR 26	WORLD PREMIERE Vijay Iyer and International Contemporary Ensemble
WED, APR 3	U.S. PREMIERE Nederlands Dans Theater I
FRI, APR 12 / SAT, APR 13	WORLD PREMIERE Basil Twist, puppeteer with Orchestra of St. Luke's
SAT, APR 20 / SUN, APR 21	<i>Spring Dance</i> – UNC School of the Arts, with Chancellor John Mauceri, conductor
SAT, APR 27	Béjart Ballet Lausanne

Don't miss this once-in-a-lifetime opportunity. See ticket order forms on pages 39-42 for more information or visit TheRiteofSpringat100.org.



“...one of the most prominent and provocative American choreographers of his generation...”

– *The New York Times*

Bill T. Jones



“...controversial and visionary, (and) obviously not afraid of challenges”

– *The New York Times*

Photographer: Craig Schwartz
Credit Line: © 2011 J. Paul Getty Trust

Anne Bogart

Commissioned by Carolina Performing Arts

FRI/SAT, JAN 25/26 at 8PM

BILL T. JONES/ ARNIE ZANE DANCE COMPANY and SITI COMPANY

A Meditation on The Rite of Spring (working title), a full-length collaborative work commissioned by Carolina Performing Arts, combines choreography from the Bill T. Jones/Arnie Zane Dance Company with the ensemble-based theater work of SITI Company and Anne Bogart. This world premiere presents a deconstruction of the original score of *The Rite of Spring*, giving voice to author Jonah Lehrer’s claim that a central tenet of Stravinsky’s work is the realization that “the engine of music is conflict, not consonance.” The development of this work took place, in part, at UNC-Chapel Hill through a series of collaborative residencies hosted by Carolina Performing Arts. Bringing together these influential artists for the first time, this collaboration is a daring combination of original work from two of the most accomplished figures in the world of dance and theater.

 **GIANTS**



This commission is supported in part by the National Endowment for the Arts

3 MINUTES WHAT CHANGED THE WORLD CAROLINA SING ARTS

NOT QUITE SURE WHAT YOU LIKE?

Sometimes you don't know until you see it...

At Carolina Performing Arts, we try to provide you with a wide variety of performances so you can experience world-renowned favorites along with cutting edge new artists.

We want to give you the opportunity to view the world through a different lens and expand your horizons by presenting artists that help us all think about our world beyond our everyday lives.

Isn't that what it's all about?

With this in mind, the following categories provide you with another way of looking at the performances in this brochure and may be helpful as you build your personal 12/13 season.

GIANTS

These performances feature living legends. Artists recognized as being at the absolute peak of their field.

BREAKTHROUGH

Cutting-edge, avant-garde performances that are guaranteed to stir your soul.

ESCAPE

Need some peace in your life? Looking to be transported to another place? These performances will do just that.

GLOBAL VIEWS

Travel the globe without leaving the Triangle. The world comes to you at UNC's Memorial Hall.

HIGH ENERGY

These performances are energetic and loud; come prepared to get up, stand up and dance!

quality of life

es you to a place where the
world's greatest artists in a once-in-a-
to invest in yourself while supporting

nce, discounts of up to 20%
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The Complete Rite of Spring at 100
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ou purchase – the more you save).
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ts now to ANY event
June 19.

SAT, APR 27 at 9PM*

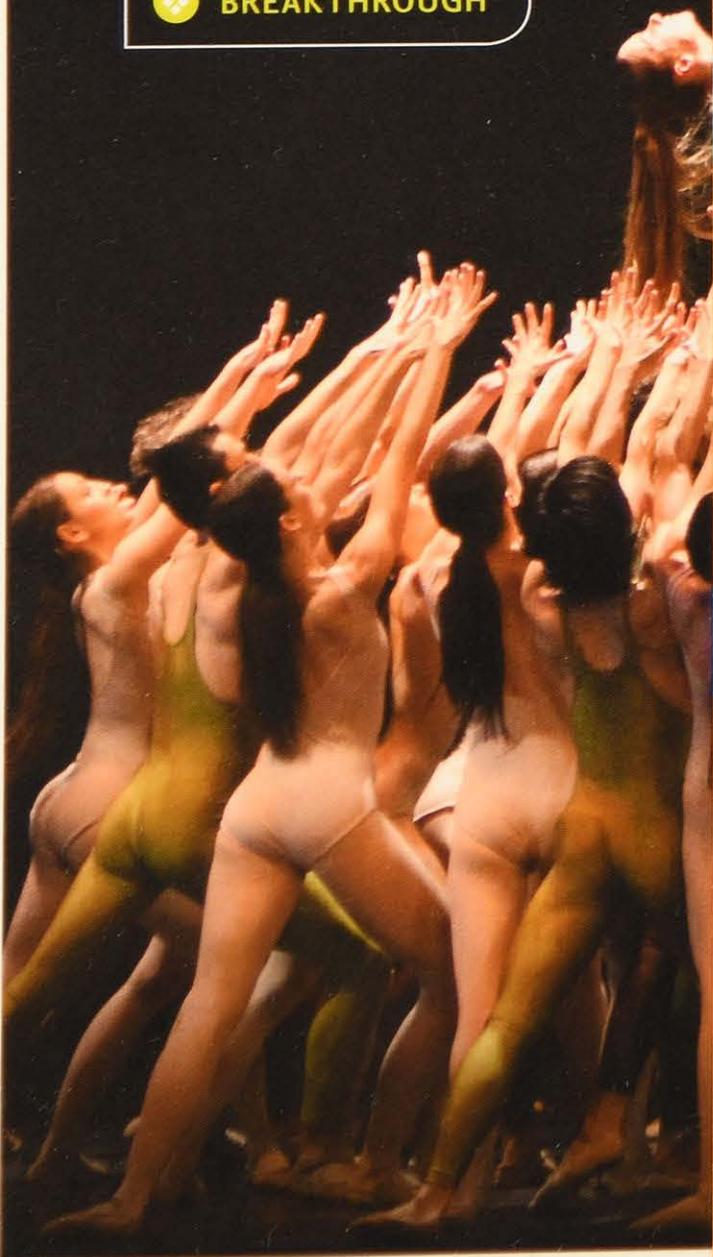
BÉJART LAUSANNE

Maurice Béjart's 1959 reinterpretation of Lausanne, the company he founded, is many to be his finest work, a truly original moving in new and profound directions. It lights up the world of plants, animals, and a spectacular final program to honor the

*Please note special start time.

“(The) company bur

 BREAKTHROUGH



GIANTS

SEPT 30/OCT 1

OCT 29/30

JAN 25/26

MAR 17

MAR 23/24

The Silk Road Ensemble with Yo-Yo Ma

Mariinsky Orchestra
with Valery Gergiev, conductor

Bill T. Jones/Arnie Zane Dance Company
and SITI Company

The Cleveland Orchestra
with Giancarlo Guerrero, conductor

Joffrey Ballet

BREAKTHROUGH

OCT 14

OCT 25

NOV 16

APR 3

APR 12/13

APR 27

Compagnie Marie Chouinard

Studio for New Music Ensemble,
Igor Dronov, conductor
Vladimir Tarnopolski, artistic director

Brooklyn Rider

Nederlands Dans Theater I

Basil Twist, puppeteer, with Orchestra of St. Luke's

Béjart Ballet Lausanne

ESCAPE

NOV 11

FEB 20

APR 20/21

Pierre-Laurent Aimard, piano

Magdalena Kožená, mezzo-soprano
and Yefim Bronfman, piano

Spring Dance - UNC School of the Arts,
with Chancellor John Mauceri, conductor

GLOBAL VIEWS

MAR 26

Vijay Iyer and
International Contemporary Ensemble

HAVE QUESTIONS?

We're happy to help!

Call the Memorial Hall Box Office at 919-843-3333
or email us at CPAtixquestions@unc.edu

CAROLINA PERFORMING ARTS WHY SUBSCRIBE?

Subscribing to a Carolina Performing Arts series can enhance your quality of life

- **PERSONAL FULFILLMENT.** Carolina Performing Arts (CPA) takes you to a place where the imagination is thriving, where you can experience some of the world's greatest artists in a once-in-a-lifetime centennial celebration. A Subscription Series allows you to invest in yourself while supporting the quality of life in our community.
- **VALUE.** Free ticket exchanges up to 72 hours before a performance, discounts of *up to 20%* and the first choice of the best seats in the house. *What's not to love about that?*
- **BUILDING RELATIONSHIPS.** Create memories with people who are important to you, whether attending together or meeting before or after the performance.
- **DISCOVERY.** Take a chance and discover new artists, new art forms and new ideas.

Plus...Subscribers Receive Great Benefits

- **INSTALLMENT BILLING.** Your order of \$300 or more placed by June 18 qualifies for installment billing (credit card only – charged in three equal increments: when the order is received, the first week in July and the first week in August).
- **FREE TICKET EXCHANGE.** Subscribers may exchange tickets free of charge. You must notify the Box Office of your intent to make an exchange at least 72 hours prior to the performance. The value of the tickets can be applied towards another performance or held as a credit until the end of the season.

There are two types of Subscribers

- **Series Subscribers purchase packages that we've created for you.** *The Complete Rite of Spring at 100 Experience* is a series subscription. Plus, if you want to add on any other performances from the upcoming season - you'll be able to do so before tickets go on sale to the general public. You'll be sure to get the seats you want. Purchasers of *The Complete Rite of Spring at 100 Experience* are automatically upgraded to the next highest seating section at no additional cost to you.
- **"Create Your Own" Subscribers – Pick 4, 6 or 8 performance packages.** Create your own package of at least four events and receive *up to 20% discount* (the more you purchase – the more you save). You become the programmer and curate your own season, customized to your own interest. If you desire flexibility – this is your best choice.
- **A Note About Single Tickets.** As a subscriber, you may order tickets now to ANY event in our upcoming season. Non-subscribers must wait until Tuesday, June 19.

SEASON CALENDAR

/// 2012/13

SEPTEMBER

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SEPT 16-20 **The Strange Undoing of Prudencia Hart**
National Theatre of Scotland
(presented at Top of the Hill Back Bar)

SEPT 30 **The Silk Road Ensemble**
with Yo-Yo Ma

OCTOBER

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OCT 1 **The Silk Road Ensemble**
with Yo-Yo Ma

OCT. 11 **Elsewhere, a CelloOpera** with Maya Beiser, cello

OCT 14 **Compagnie Marie Chouinard**

OCT 16 **Punch Brothers** featuring Chris Thile

OCT 25 **Studio for New Music Studio Ensemble**
from the Moscow Tchaikovsky Conservatory

OCT 29/30 **Mariinsky Orchestra of St. Petersburg**

NOVEMBER

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NOV 2 **Joshua Bell**, violin

NOV 11 **Pierre-Laurent Aimard**, piano

NOV 12 **Gilberto Gil - For All**

NOV. 14 **Orchestre Révolutionnaire et Romantique**
and the Monteverdi Choir

NOV 16 **Brooklyn Rider**

NOV 27 **Chucho Valdés**

DECEMBER

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DEC 1/2 **The Nutcracker - Carolina Ballet**

DEC 7 **Jazz for the Holidays - North Carolina Jazz**
Repertory Orchestra with John Pizzarelli

■ Part of the full 12/13 Carolina Performing Arts Season

■ Celebration of the Rite of Spring at 100 Performance

The performances that are included in our celebration of *The Rite of Spring at 100* represent just a portion of the full calendar offered for the 12/13 Carolina Performing Arts season. While the focus of our season revolves around Igor Stravinsky's masterful work – we are pleased to present a full calendar of world-renowned artists that include a return visit by Sir John Eliot Gardiner and his Orchestre Révolutionnaire et Romantique, global musical giants Chucho Valdés and Gilberto Gil and National Theatre of Scotland's *The Strange Undoing of Prudencia Hart* presented at Top of the Hill Back Bar. Other greats include KODO, Abigail Washburn and the Punch Brothers.

JANUARY

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JAN 19 **Radu Lupu, piano**
 JAN 25/26 **Bill T. Jones/Arnie Zane Dance Company and SITI Company**

FEBRUARY

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FEB 8 **Carolina Chocolate Drops and Vusi Mahlasela**
 FEB 9 **Abigail Washburn with Kai Welch featuring special guest Wu Fei**
 FEB 10 **Jazz at Lincoln Center Orchestra with Wynton Marsalis**
 FEB 20 **Magdalena Kožená, mezzo-soprano and Yefim Bronfman, piano**
 FEB 22 **Dafnis Prieto Sextet**
 FEB 25 **KODO**
 FEB 26/27 **Alvin Ailey American Dance Theater**

MARCH

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MAR 17 **The Cleveland Orchestra**
 MAR 20 **Kurt Elling**
 MAR 23/24 **Joffrey Ballet**
 MAR 26 **Vijay Iyer and International Contemporary Ensemble**

APRIL

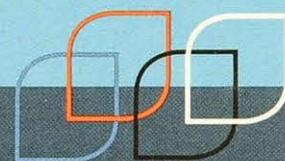
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APR 3/5 **Nederlands Dans Theater I**
 APR 12/13 **Basil Twist, puppeteer, with Orchestra of St. Luke's**
 APR 20/21 **Spring Dance - UNC School of the Arts**
 APR 26/27 **Béjart Ballet Lausanne**

Reassessing *The Rite*: A CENTENNIAL CONFERENCE

OCT 25 – OCT 28, 2012

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL



Rite 100 & the Academy

As part of *The Rite of Spring at 100*, we are hosting two academic conferences, one in Chapel Hill and one in Moscow. Our conferences will use *The Rite's* centennial as an occasion to rethink the foundations and relevance of Modernist aesthetics in contemporary times.

The Chapel Hill conference is for individuals interested in learning about 20th-century music, the visual arts, dance and literature. Sessions will include discussions and lectures for both scholarly and general audiences.

The conference will be free and open to the public. The primary goal of the conference is to rethink questions of violence and cross-cultural encounters in relation to a charged moment in Western music when Modernism emerged as a vibrant cultural force for the century. *New York Times* critic Richard Taruskin, premier scholar of Russian music history, will deliver a keynote speech, "Resisting *The Rite*."

THURS, OCT 25, 2012

5-6PM **OPENING RECEPTION** at the Ackland Art Museum

6:30PM **WELCOME** at Memorial Hall

Emil J. Kang, Executive Director for the Arts
(University of North Carolina at Chapel Hill)

Severine Neff, Eugene Falk Distinguished Professor of Music
(University of North Carolina at Chapel Hill)

6:45-7:45PM **KEYNOTE ADDRESS**

Richard Taruskin (University of California at Berkeley)
"Resisting *The Rite*"

8-9PM **CONCERT:** Studio for New Music Ensemble (Moscow Tchaikovsky Conservatory)

Igor Dronov, conductor
Vladimir Tarnopolski, artistic director

FRI, OCT 26

HYDE HALL, INSTITUTE FOR THE ARTS AND HUMANITIES

10:15AM **WELCOME**

Terry Rhodes, Professor of Music and Senior Associate Dean,
College of Arts and Sciences (University of North Carolina at Chapel Hill)

Mark Katz, Professor of Music and Chair of the Department of Music
(University of North Carolina at Chapel Hill)

10:30-Noon ***The Rite* in Russian History and Culture**

Matthew Franke (University of North Carolina at Chapel Hill), chair

Donald J. Raleigh (University of North Carolina at Chapel Hill)
"Stravinsky's Russia: The Politics of Cultural Ferment"

Peter Nisbet (Ackland Art Museum, University of North Carolina at Chapel Hill)
"Violence (Symbolic) and Violation (Stylistic) in the Visual Arts:
The Case of the Russian Avant-Garde"

Kevin Bartig (Michigan State University)
"The Rite Behind the Curtain"

Mary Davis (Fashion Institute of Technology)
"Styling *Le Sacre: The Rite's* Role in French Fashion"

2-3PM **KEYNOTE ADDRESS**

Chris Wells (University of North Carolina at Chapel Hill), chair

Lynn Garafola (Barnard College, Columbia University)
"A Century of Rites: The Making of an Avant-Garde Tradition"

3:30-5PM **Dancing *The Rite* After Its Premiere**

Gina Bombola (University of North Carolina at Chapel Hill), chair

Gabriele Brandstetter (Freie Universität, Berlin, Institute of Theater Research)
"Re-Sourcing *The Rite: Le Sacre du printemps* and
Yvonne Rainer's *RoS Indexical*"

Millicent Hodson (London, UK)

"Death by Dancing in Nijinsky's *Rite*"

Stephanie Jordan (University of Roehampton, UK)

"*Sacre* as a Dance: Recent Re-Visions or How to Make It New"

Lynn Garafola (Barnard College, Columbia University), respondent

SAT, OCT 27

HYDE HALL, INSTITUTE FOR THE ARTS AND HUMANITIES

9-10:30AM ***The Rite: Analysis and Compositional Practice***

Daniel Guberman (University of North Carolina at Chapel Hill), chair

Severine Neff (University of North Carolina at Chapel Hill)

"How Not to Perform *Le Sacre du printemps*?: Schoenberg's Theories, Leibowitz's Recording"

Gretchen Horlacher (Indiana University at Bloomington) "Rethinking Blocks and Superimposition: Form in the 'Ritual of the Two Rival Tribes'"

Stephen Walsh (Cardiff University)

"*The Rite of Spring*: Dionysos Monometrikos"

11AM-12:30PM ***The Rite: Analysis and Compositional Practice***

Chris Bowen, (University of North Carolina at Chapel Hill), chair

Lynne Rogers (William Patterson University)

"Revisiting *The Rite* in Stravinsky's Later Serial Music"

Ildar Khannanov (The Peabody Institute of The Johns Hopkins University)

"Rimsky-Korsakov to Stravinsky: Gifts *Other than Octatonicism*"

Maureen Carr (The Pennsylvania State University)

"Stravinsky at the Crossroads after *The Rite: Jeu de rossignol mécanique* [Performance of the Mechanical Nightingale] (1 August 1913)"

2-3:30PM **PANEL DISCUSSION**

Stravinsky and The Rite in 20th Century Russia

Oren Vinogradov (University of North Carolina at Chapel Hill) and Kevin Bartig (Michigan State University), co-chairs

Svetlana Savenko (Moscow Tchaikovsky Conservatory)

Grigory Lyshov (Moscow Tchaikovsky Conservatory)

Svetlana Sigida (Moscow Tchaikovsky Conservatory)

Elena Vereshchagina (Moscow Tchaikovsky Conservatory)

Tatiana Vereshchagina (Moscow Tchaikovsky Conservatory)

4-5:30PM KEYNOTE PANEL

Will Robin and David VanderHamm
(University of North Carolina at Chapel Hill), **co-chairs**
Michael Beckerman (New York University)
Richard Taruskin (University of California at Berkeley)
Vladimir Tarnopolski (Moscow Tchaikovsky Conservatory)
Pieter van den Toorn (University of California at Santa Barbara)

SUN, OCT 28

HYDE HALL, INSTITUTE FOR THE ARTS AND HUMANITIES

10AM-Noon Locating *The Rite*: Cultural Perspectives

Naomi Graber (University of North Carolina at Chapel Hill), **chair**
Annegret Fauser (University of North Carolina at Chapel Hill)
"Le Sacre du printemps: Un Ballet...Français?"
Sindhumathi Revuluri (Harvard University)
"The Rite of Spring and Traditions of Exoticism"
Brigid Cohen (New York University)
"The Rite on the Road: Travel, Displacement,
and the *Ballets Russes*"
Tamara Levitz (University of California at Los Angeles)
"Why 1913?"

2-3:15PM PLENARY DISCUSSION

The Rite Today

Severine Neff, **chair**
Lynn Garafola (Barnard College, Columbia University)
Millicent Hodson (London, UK)
Vladimir Tarnopolski (Moscow Tchaikovsky Conservatory)
Richard Taruskin (University of California at Berkeley)

This conference has received the generous support of the following organizations and individuals: The Andrew W. Mellon Foundation; Carolina Performing Arts, Emil Kang, Director; The Institute of the Arts and Humanities, University of North Carolina at Chapel Hill, John McGowan, Director; the Ackland Art Museum, Peter Nisbet, Chief Curator; Reed Colver, Director of the Campus and Community Engagement, Carolina Performing Arts; Brigid Cohen, Assistant Professor of Music, New York University; Terry Rhodes, Senior Associate Dean, The College of Arts and Sciences; Donald J. Raleigh, Jay Richard Judson Distinguished Professor, The Department of History; The Department of Music, Mark Katz, Chair, John Nádas, Gerhard L. Weinberg Distinguished Professor, Professors Allen Anderson, Clara Yang, and Lee Weisert; graduate students and recent graduates Daniel Guberman, Christopher Reali, and Will Robin.

SUPPORT US

THE RITE OF SPRING

AT ONE HUNDRED

*Your support is
needed to make
it all possible.*

The Rite of Spring marks one of the most significant artistic achievements of all time and the birth of the modern era. Carolina Performing Arts' year-long celebration *The Rite of Spring at 100* is an ambitious undertaking with 11 new commissions and 15 performances throughout the 12/13 season, including world and U.S. premieres in music, dance and theater. The celebration includes a series of academic programs in Chapel Hill and Moscow that explore the significance and legacy of *The Rite of Spring*.

Major funding for *The Rite of Spring at 100* has been provided by The Andrew W. Mellon Foundation and The William R. Kenan, Jr. Charitable Trust. These leadership gifts require matching contributions from donors **like you** in order to fund this once-in-a-lifetime season of performances and programming.

*We invite you to join us on
this extraordinary journey.*

INDIVIDUAL GIVING

We welcome gifts of any amount to support *The Rite of Spring at 100*.

All donors will be recognized in program guides throughout the 12/13 season. Many companies provide matching gifts that can increase your contribution's impact.

Major gifts are needed to cover the costs of the performances and special programming planned for *The Rite of Spring at 100*. Donors receive season-long benefits such as invitations to galas and special events and extraordinary learning opportunities to discover more about this landmark artistic achievement.

1913 SOCIETY: \$5,000

- Main Floor Premium Seats to all *The Rite of Spring at 100* performances (2 tickets)
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- Complimentary reserved parking

BALLETS RUSSES SOCIETY: \$10,000

- Main Floor Premium Seats to all *The Rite of Spring at 100* performances (2 tickets)
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- September 2012 Gala with Silk Road Ensemble (2 tickets)
- Complimentary VIP valet parking

NIJINSKY CIRCLE: \$25,000

- Gold Level Seats to all *The Rite of Spring at 100* performances (2 tickets)
- Opportunity to join an exclusive trip to St. Petersburg in June 2013 for the White Nights Festival with Maestro Valery Gergiev
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- September 2012 Gala with Silk Road Ensemble (2 tickets)
- April 2013 Gala with Béjart Ballet Lausanne (2 tickets)
- Complimentary VIP valet parking

DIAGHILEV CIRCLE: \$50,000

- Gold Level Seats to all *The Rite of Spring at 100* performances (2 tickets)
- Opportunity to join an exclusive trip to St. Petersburg in June 2013 for the White Nights Festival with Maestro Valery Gergiev
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- September 2012 Gala with Silk Road Ensemble (4 tickets)
- April 2013 Gala with Béjart Ballet Lausanne (4 tickets)
- Complimentary VIP valet parking

STRAVINSKY CIRCLE: \$100,000

- Gold Level Seats to all *The Rite of Spring at 100* performances (4 tickets)
- Private dinners with select *The Rite of Spring at 100* artists (4 seats)
- Personal invitation to attend private rehearsals in New York City and Chapel Hill by select *The Rite of Spring at 100* artists
- Opportunity to join an exclusive trip to St. Petersburg in June 2013 for the White Nights Festival with Maestro Valery Gergiev
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- September 2012 Gala with Silk Road Ensemble (8 tickets)
- April 2013 Gala with Béjart Ballet Lausanne (8 tickets)
- Complimentary VIP valet parking

BENEFACTOR: \$250,000 and above

- Gold Level Seats to all *The Rite of Spring at 100* performances (8 tickets)
- Private dinners with select *The Rite of Spring at 100* artists (8 seats)
- Personal invitation to attend private rehearsals in New York City and Chapel Hill by select *The Rite of Spring at 100* artists
- Opportunity to join an exclusive trip to St. Petersburg in June 2013 for the White Nights Festival with Maestro Valery Gergiev
- Invitations to special programs with artists and scholars to learn more about *The Rite of Spring at 100*
- September 2012 Gala with Silk Road Ensemble (16 tickets)
- April 2013 Closing Gala with Béjart Ballet Lausanne (16 tickets)
- Complimentary VIP valet parking

For more information, please contact Raymond Farrow at (919) 843-3307 or raymond_farrow@unc.edu or visit theriteofspringat100.org.

IMPORTANT INFORMATION

PLEASE MAKE SURE WE HAVE YOUR EMAIL ADDRESS ON FILE.

Carolina Performing Arts regularly sends updated performance related information via email a few days before the event. Please be sure that the Box Office has your correct email address on file. You can update by calling the Box Office at 919-843-3333 or sending an email to cpa_emails@unc.edu.

TICKET EXCHANGES

Subscribers may exchange tickets free-of-charge up to 72 hours before the performance. Non-subscribers may exchange single tickets for a \$10 fee.

You must notify the Box Office of your intent to make an exchange at least 72 hours prior to the performance. You may call or email during normal business hours at 919-843-3333 or CPAtixquestions@unc.edu.

The value of the ticket(s) may be applied to the purchase of another performance or will be held as a CPA credit until the end of the 12/13 season. Credit must be redeemed by April 27, 2013.

For information about exchanging tickets, please call the Box Office at 919-843-3333 or email CPAtixquestions@unc.edu.

TICKET DONATIONS/UNUSED TICKETS

Unused tickets may be donated to CPA as a tax-deductible contribution until the published start time of the performance. Unused tickets that are returned after the performance are not eligible for a CPA credit or tax-deductible contribution.

REFUNDS

Due to the nature of performing arts, programs and artists are subject to change. If an artist cancels an appearance, CPA will make every effort to substitute that performance with a comparable artist. Refunds will be offered only if a substitute cannot be found, or in the event of a date change. Handling fees are not refundable.

CPA will not cancel performances or refund tickets because of inclement weather unless the University of North Carolina's Chapel Hill campus closes.

TICKET MAILING VS. TICKET PICK UP

Your subscription tickets will be mailed during the week of June 4–8, 2012, before tickets to individual performances go on sale to the general public. Any ticket orders received fewer than 10 days prior to the performance will be held at Will Call, which opens 90 minutes prior to the published start time.

LOST OR MISPLACED TICKETS

Call the Memorial Hall Box Office at 919-843-3333 to have duplicate tickets waiting for you at Will Call. Duplicate tickets cannot be mailed.

FACULTY & STAFF TICKETS

Several discount options are available to UNC-Chapel Hill faculty (active and retired) and staff. Save up to 25% off the general public ticket prices when purchasing one of our Series Subscriptions or a "Create Your Own" package. Faculty and staff may order through the website or direct from the Memorial Hall Box Office. *Please note: A valid UNC OneCard must be presented at the time of purchase to receive these discounts.*

UNC STUDENT TICKETS ARE JUST \$10

UNC-Chapel Hill student tickets to Carolina Performing Arts performances are just \$10. A portion of each student's fees supports this ticket price, so it is offered exclusively to Carolina students. A valid UNC OneCard must be presented to receive the student ticket price. Don't miss this once-in-a-lifetime opportunity.

GROUP TICKETS

Groups of ten or more receive discounts from 10%–25% off the general public ticket price. All group tickets must be purchased together and in advance by calling the box office at 919-843-3333 or by sending your request to CPAGroupSales@unc.edu. Group ticketing requests are subject to availability.

ACCESSIBILITY

Wheelchair-accessible seating is available. Please advise a Box Office sales associate of your needs when you purchase your tickets. Memorial Hall is equipped with infrared listening systems provided free of charge. We have a limited supply of headsets that should be reserved in advance through the Box Office.

LATE SEATING

Once a performance has begun, late seating opportunities are limited and may occur only during specific times. Be sure to plan your arrival time to allow for traffic/parking. Ticketed seating locations are not guaranteed once the performance begins. Refunds will not be given to latecomers.

ELECTRONIC DEVICES

Use of mobile phones, pagers, alarms and electronics of any kind is prohibited during performances. Even when silenced, these devices emit distracting light. If you are concerned about missing an emergency call, you may leave your name, device and seat location with an usher and they will alert you if a call comes through. Photography, videography and recording devices are prohibited during performances. Violation will result in ejection without reentry.

REMINDERS

Children old enough to enjoy performances are welcome. A ticket must be purchased for any child attending a performance, and the child must be seated where a parent or guardian can supervise him or her. Babes in arms are not permitted. So that all patrons may enjoy the performance, please hold discussions and texting until after the performance ends; refrain from rustling wrapping paper during a performance; and be modest with your use of fragrances when attending performances.

HOW TO ORDER

1

PHONE

With Visa or MasterCard
919-843-3333

4

FAX

919-843-2012

2

INTERNET

www.carolinaperformingarts.org
www.theriteofspringat100.org

5

MAIL

Carolina Performing Arts
UNC-Chapel Hill, CB 3276
Chapel Hill, NC 27599-3276

3

IN PERSON

Please visit the Box Office at UNC's
Memorial Hall located at
114 E. Cameron Ave.

BOX OFFICE HOURS

10AM to 6PM, Monday thru Friday
Noon to 6PM Saturday (May 19 - June 23)
Closed Sat and Sun remainder of year

SUBSCRIPTION TICKETS/SEATING PRIORITY

Subscription tickets will be mailed in mid-June

DONORS

Donors of \$1,000 and above annually receive the highest priority seating based on level of giving for Series/ Rite of Spring Subscriptions and "Create Your Own" Subscription packages. Donations may be sent with your ticket order. Ticket orders must be received by June 18, 2012, to be eligible for seating priority.

SUBSCRIBERS TO SERIES AND "CREATE YOUR OWN" TICKET PACKAGES

Series Subscribers (those who choose at least one series package and those who purchase at least four individual performances) will receive priority over individual ticket purchasers. Subscriptions will be filled in the order received and must be received by June 18, 2012.

SINGLE TICKETS ON SALE : TUESDAY, JUNE 19, 2012

Single tickets will go on sale to the General Public at 10am on June 19, 2012. All seats not previously reserved for donors and subscribers will be released and sold. Don't miss out on your choice of the best seats.

GROUPS OF 10 OR MORE

Groups of 10 or more people attending a single event will receive a 10% to 25% discount off the regular ticket price. For more information, contact the Memorial Hall Box Office at 919-843-3333 or email CPAGroupSales@unc.edu.

TICKETS AND INFO



Don't Miss These IMPORTANT DATES

**HAVE QUESTIONS?
We're Happy to Help!**

Call the Memorial Hall
Box Office at 919-843-3333
or email us at
CPAtixquestions@unc.edu

Wed
MAY 16

Priority Period Begins for Silver and Above Level Donors (\$1,000+). Includes all renewals, new subscriptions and single tickets.

Tue
MAY 22

Priority Period Begins for Renewing Subscribers and Sponsoring (\$125+) and Student (\$35) Level Donors. Includes renewal purchase only.

Mon
MAY 28

Priority Period Begins for Sponsoring (\$125+) and Student (\$35) Level Donors. Includes new subscription purchase only.

Fri
JUN 8

Subscription Packages Available to General Public.

Mon
JUN 11

Priority Period Begins for Sponsoring (\$125+) and Student (\$35) Level Donors. Includes all single ticket purchases.

Tue
JUN 19

Single Ticket Day – all tickets to ALL individual performances go on sale by internet, phone or in person.

MAILING ADDRESS

Carolina Performing Arts
UNC-Chapel Hill, CB 3276
Chapel Hill, NC 27599-3276



ORDER FORM TIPS

- 1.** Look through the entire brochure and make a list of the events you are interested in seeing.
- 2.** If you want *The Complete Rite of Spring at 100 Experience* – we've assembled a package that fits the bill. If you purchase the full series – you will be seated in the next highest seating section at no additional cost to you. Enjoy these performances from the best seats in the house. When you purchase this series package you are immediately eligible to purchase single performance tickets ahead of the general public.
- 3.** If you like flexibility – look at the "Create Your Own" series. Receive discounts when selecting four or more individual performances. When you purchase a "Create Your Own" package, you are immediately eligible to purchase single performance tickets ahead of the general public.
- 4.** BE SURE TO FILL OUT ALL PAGES OF THE ORDER FORM BEFORE YOU SEND IT IN. You may also call the Box Office for help on selecting the package that's best for you.

SINGLE TICKET ORDER

HAVE QUESTIONS?

We're happy to help!

*Call the Memorial Hall Box Office at 919-843-3333
or email us at CPAtixquestions@unc.edu*

	Main Gold	Main Prem.	Main A	Main B	Mezz. Gold	Mezz. Prem	Mezz A	Mezz B	Balcony	Qty	TOTAL
SEPTEMBER 2012											
<input type="checkbox"/> 30 The Silk Road Ensemble with Yo-Yo Ma	\$139	\$119	\$99	\$89	\$139	\$119	\$99	\$89	\$59		
OCTOBER 2012											
<input type="checkbox"/> 1 The Silk Road Ensemble with Yo-Yo Ma	\$139	\$119	\$99	\$89	\$139	\$119	\$99	\$89	\$59		
<input type="checkbox"/> 14 Compagnie Marie Chouinard	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		
<input type="checkbox"/> 25 Studio for New Music Ensemble	GENERAL ADMISSION				\$25	GENERAL ADMISSION					
<input type="checkbox"/> 29 Mariinsky Orchestra with Valery Gergiev, conductor	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		
<input type="checkbox"/> 30 Mariinsky Orchestra with Valery Gergiev, conductor	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		
NOVEMBER 2012											
<input type="checkbox"/> 11 Pierre-Laurent Aimard, piano	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		
<input type="checkbox"/> 16 Brooklyn Rider	\$49	\$39	\$29	\$19	\$49	\$39	\$29	\$19	\$19		
JANUARY 2013											
<input type="checkbox"/> 25 Bill T. Jones/Arnie Zane Dance Company and SITI Company	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		
<input type="checkbox"/> 26 Bill T. Jones/Arnie Zane Dance Company and SITI Company	\$69	\$59	\$49	\$39	\$69	\$59	\$49	\$39	\$29		

FEBRUARY 2013

20 Magdalena Kožená, mezzo-soprano and Yefim Bronfman, piano

\$69 \$59 \$49 \$39 \$69 \$59 \$49 \$39 \$29

MARCH 2013

17 The Cleveland Orchestra

\$89 \$79 \$69 \$59 \$89 \$79 \$69 \$59 \$39

23 Joffrey Ballet

\$89 \$79 \$69 \$59 \$89 \$79 \$69 \$59 \$39

24 Joffrey Ballet

\$89 \$79 \$69 \$59 \$89 \$79 \$69 \$59 \$39

26 Vijay Iyer and International Contemporary Ensemble

\$49 \$39 \$29 \$19 \$49 \$39 \$29 \$19 \$19

APRIL 2013

3 Nederlands Dans Theater I

\$49 \$39 \$29 \$19 \$49 \$39 \$29 \$19 \$19

12 Basil Twist, puppeteer with Orchestra of St. Luke's

GENERAL ADMISSION \$25 GENERAL ADMISSION

13 Basil Twist, puppeteer with Orchestra of St. Luke's

GENERAL ADMISSION \$25 GENERAL ADMISSION

20 *Spring Dance* - UNC School of the Arts, 2 PM

\$69 \$59 \$49 \$39 \$69 \$59 \$49 \$39 \$29

20 *Spring Dance* - UNC School of the Arts, 8 PM

\$69 \$59 \$49 \$39 \$69 \$59 \$49 \$39 \$29

21 *Spring Dance* - UNC School of the Arts, 2 PM

\$69 \$59 \$49 \$39 \$69 \$59 \$49 \$39 \$29

27 Béjart Ballet Lausanne

\$69 \$59 \$49 \$39 \$69 \$59 \$49 \$39 \$29

UNC FACULTY AND STAFF:

Order online or by phone to take advantage of additional savings!

Ticket Total \$:

Choose 4 or more performances and save up to 20% off of regular ticket prices.
The more you purchase - The more you save.
Subscribers to any "Create Your Own" package can also add additional single performances at the same level of savings.

Create Your Own and SAVE

PICK 4 - deduct 10%

PICK 6 - deduct 15%

PICK 8 - deduct 20%

Subscribers to The Complete Rite of Spring at 100 Experience receive a COMPLIMENTARY upgrade to the next highest seat section at no additional cost.

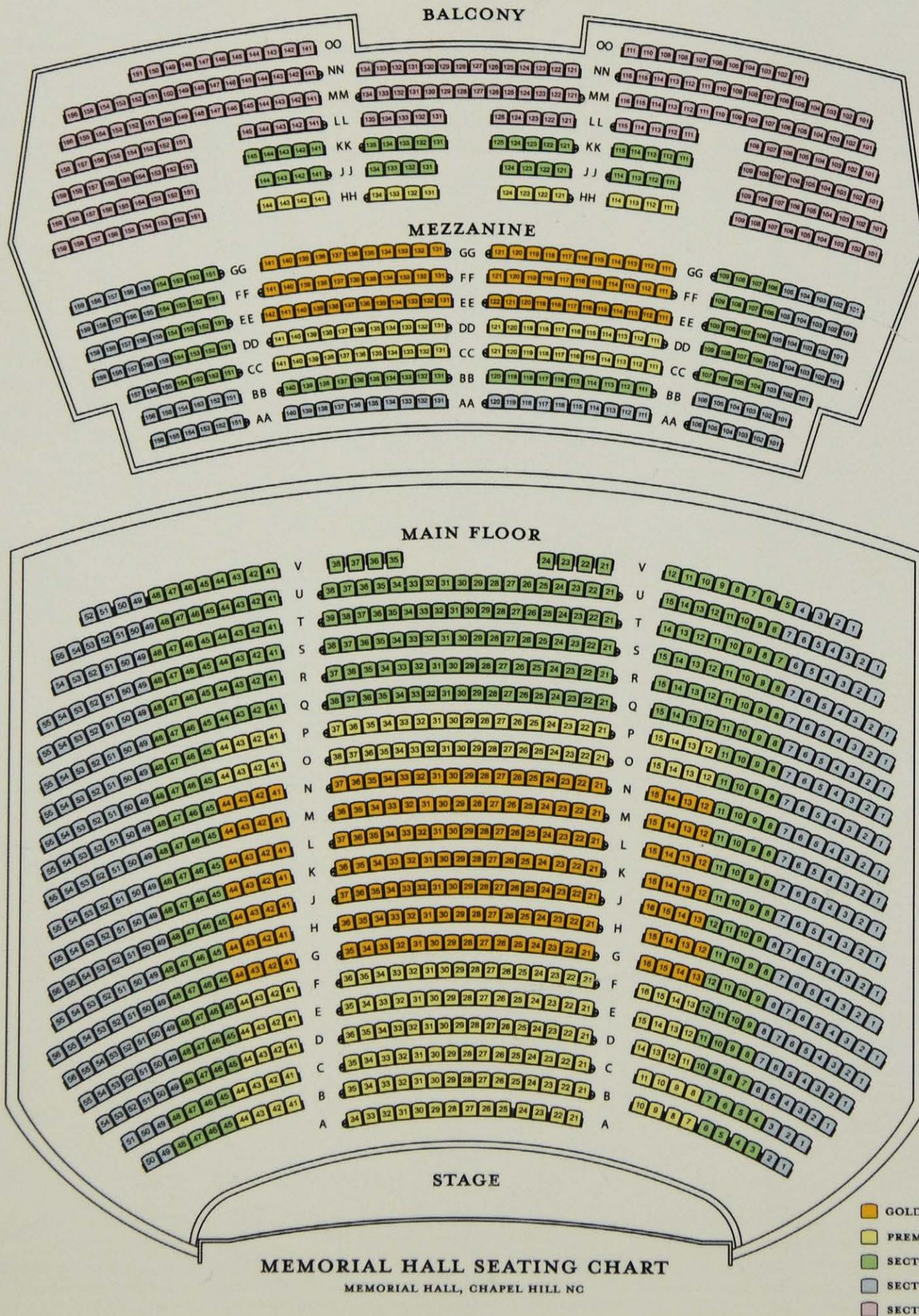
The Complete Rite of Spring at 100 Experience - 15 Individual Performances

deduct 20%

FINAL TICKET TOTAL:

BEASLEY-CURTIS AUDITORIUM AT MEMORIAL HALL

For detailed seat numbers, locations or to see the stage from any seat in Memorial Hall, visit the seating chart on our website at www.carolinaperformingarts.org.





THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

CAROLINA PERFORMING ARTS

The University of North Carolina at Chapel Hill
Campus Box #3276
Chapel Hill, NC 27599-3276

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33 MINUTES
THAT CHANGED
THE WORLD