DANCE PLACE Performance Calendar

Join us every weekend for great dance at affordable prices. Tickets for College Students are only $10!

SEPTEMBER
15-16 EDGEWORKS Dance Theater
22-23 Nan Jombang
29 Brookland Family Day / Dance Place Open House

OCTOBER
6-7 Nathan Andary & Tzveta Kassabova
13-14 Eric Hampton…With Us, Again
20 Dance Place’s Fall Gala
27 Da Originalz

NOVEMBER
2-3 SpeakeasyDC’s Story Showdown
10-11 DancEthos
17-18 Vincent E. Thomas/VTDance

DECEMBER
1-2 16th Annual Youth Festival
9-10 Human Landscape Dance & Code f.a.d.
12 Fieldwork for Mixed Disciplines Fall Showing
14-16 Kwanzaa Celebration

Call today for tickets 202-269-1600
or order online at danceplace.org

UMD SCHOOL OF MUSIC PRESENTS

MASTERWORKS FROM 20th CENTURY FRANCE

UMD Chamber Singers
Edward Maclary, conductor

University Chorale
Cindy Bauchspies and Scot Hanna-Wei, conductors

Sunday, November 18, 2012 . 7:30PM
Elsie & Marvin Dekelboum Concert Hall

Photo of Nan Jombang by Fiona Cullen
Gabriel Fauré composed *Cantique de Jean Racine* in 1865, when he was just 19 years old and a student at the École Niedermeyer, a school for the study of religious music where he was a boarder for 11 years. The piece took first prize at the school that year, one of several prizes that Fauré garnered during his time as a student. The text of *Cantique* comes from dramatist Jean Racine’s 1688 translation of the Ambrosian hymn for Tuesday Matins, *Consors paterni luminis* (“O Light of Light”), part of the Roman BREVIARY. In this short sacred work, one can hear the beautiful restraint of Fauré’s harmonies and melodic lines, all supported by the harp-like accompaniment. Having originally scored the piece for mixed chorus and organ, Fauré returned to the piece 40 years later to arrange it for chorus and orchestra; it has since become one of his most enduring works.

Lili Boulanger, who wrote *Hymne au Soleil* in 1912, led a brief but full life. Boulanger’s parents, both musicians, recognized her musical gifts early on and ensured that she received a musical education. Even though sickness was her constant companion (she had bronchial pneumonia when she was two years old and never fully recovered), Boulanger gained international recognition when she won the prestigious Prix de Rome for music composition in 1913. The prize, which her father had won in 1835, had never before been awarded to a woman. Boulanger’s mastery of compositional techniques combined with her own creativity resulted in an innovative musical language all her own, earning her widespread recognition among her contemporaries. In *Hymne au Soleil*, Boulanger departs from her typically subtle, nuanced style of writing with strong parallel chords and rising chorallines, which symbolize the resurgence of the sun, and a serene alto solo depicting fields in bloom. The text, based on an excerpt from Casimir Delavigne’s play *Le Paria* (1821), extols the virtues of the sun.

The delightful *Compagnons de la Marjolaine* is a setting of a French children’s song by Dutch composer Herman Strategier as part of his *Trois Chansons* (1965). Strategier, who wrote more than 400 compositions, including 200 masses, greatly admired the works of Fauré, Boulanger and Francis Poulenc, in addition to those of his own teacher, Hendrik Andriessen.

Der Geist hilft unser Schwachheit auf, BWV 226 is unique among Bach’s six surviving motets in that it can be dated exactly. It was written in 1729 for the funeral of Johannes Ernesti, the rector of the Thomasschule in Leipzig, and Bach’s superior. Interestingly this is also the one motet for which instrumental parts have survived. Written for double chorus, the strings play with the first chorus while the winds support the second. The text is taken from Romans 8:26-27, with the final chorale taken from the third verse of Martin Luther’s 1524 hymn *Komm, Heiliger Geist* (“Come Holy Spirit”). The musical setting of this motet is decidedly buoyant, with the opening double choir in cheerful dialogue on the text *der Geist hilft*, “the Spirit helps,” surrounding the listener with florid melismas on the word *Geist*. The tentative quality of the next line of text *denn wir wissen nicht* (“for we do not know how to pray”) is captured through the halting rhythm and staggered entrances of the choir. The music then changes from triple to duple meter as the unausprechlichem *Seufzen,* “inexpressible groaning” of the Spirit is expressed through leaps, dissonant intervals and two-note musical “sighs” in every part of the choir. As the text becomes more confident Bach dispenses with the double choir, and the unified chorus proceeds with a double fugue on the text *Der Aber die Herzen Forschet,* “He who searches our hearts knows what the Spirit means.” The motet ends with the serene homophonic texture of the chorale, reflecting the hopeful assurance of Luther’s hymn.
TRANSLATIONS

Cantique de Jean Racine, Op. 11
Word of God the most high, our sole hope,
Eternal day of the earth and heavens
As we break the silence of the peaceful night
Divine saviour, look down upon us.
Imbue us with the fire of thy great mercy
So that hell itself will flee at the sound of your voice
Disperse the sleep which leads our languishing souls
To stray from the path of righteousness.
O Christ show your favour to your faithful people
Who have come together to worship you
Receive the praises that they offer up to your immortal glory
And may they come back laden with the gift of your grace.

Hymne au Soleil
Let us bless the power of the resurging sun.
With all the universe, let us celebrate its return.
Crowned in splendor, it rises, it soars aloft.
The awakening of the earth is a hymn of love.
Seven steeds, which the God can scarcely keep in check,
Set fire to the horizon with their burning breath.
O abundant sun, you appear!
With its fields in flower, its mountains, its dense woods,
The vast sea burning with your fire,
The universe younger and fresher,
The mists of morning are sparkling with dew.

Companions de la Marjolaine
Who is passing by so late?
Company of the Marjoram
Who is passing by so late? Hey! Hey! Over the quay!

It’s the Knight Captain of the Watch,
Company of the Marjoram
It’s the Knight Captain of the Watch,
Hey! Hey! Over the quay!

What is the Knight asking for?
Company of the Marjoram
What is the Knight asking for?
Hey! Hey! Over the quay!
A girl to marry,
Company of the Marjoram
A girl to marry,
Hey! Hey! Over the quay!

PROGRAM NOTES

Eric Whitacre, one of America’s most popular contemporary composers, has frequently relied on the poetry of Nobel Prize-winning Mexican poet Octavio Paz for inspiration. His landmark work, *Water Night*, is an English adaptation of Paz poetry, and also uses the first three lines of the poetry set here in *Cloudburst*. The original poem that Whitacre adapted, “El cantaro roto” (“The broken water-jar”) is a substantial work that examines the brokenness of humanity by drawing on the symbol of the burnt and dry earth. Whitacre’s composition is more of a response to this poetic idea than a true setting of the Paz poem. He states, “The Cloudburst is a ceremony, a celebration of the unleashed kinetic energy in all things.” The absence of water, and the eventual coming of rain, is the healing of the earth and humanity.

The music performed by the Chamber Singers this evening is devoted to two French masters of the 20th century, Poulenc and Duruflé. Both display unique musical styles and sensibilities and the works on the program are representative of their highest forms of expression.

Maurice Duruflé was known primarily during his lifetime as a virtuoso organ performer. He toured throughout Europe and the United States during the mid-20th century and premiered the organ concerto of Francis Poulenc in 1941. Though trained in composition at the Paris Conservatoire as a student of Paul Dukas, Duruflé wrote sparringly throughout his career and produced a total of only 14 works. The *Quatre motets sur des thèmes Grégoriens, op. 10* are relatively late works, from 1960, and are all based on chant melodies found in the *Liber Usualis*. Duruflé employs techniques of both imitation and chordal accompaniment to embellish these melodies. His harmonic vocabulary is rich and colorful, yet it falls on the ear gracefully and without disturbing the sense of melodic flow. Each of these miniatures is a brief masterpiece and can stand on its own in a liturgical or a concert format.

*Figure humaine* is, in the estimation of many, the single most challenging *a cappella* choral work of the 20th century standard repertoire and is acknowledged as Poulenc’s greatest masterpiece, an opinion shared by the composer himself. In a letter dated from November 1943 just after its completion, Poulenc wrote, “I am delighted with this work, which I judge to be my best.”

A cantata in eight separate movements, it was composed for a double choir, each for six voices. The music was written to poetry of French surrealist Paul Éluard (1895–1952), which Poulenc selected from two separate volumes that appeared in 1941 and 1942. The primary motivation for the composition came from the poem “Liberté,” which serves as the basis for the work’s concluding movement. A long and powerful litany around its single word title, the poem was an inspirational force of the French Resistance and Poulenc intended for the entire cantata to serve as an artistic expression of freedom and of humanity’s triumph over evil and oppression.

By turns dark, evocative, strange and beautiful, the imagery of Éluard’s poetry is given full voice by Poulenc’s seemingly limitless harmonic and rhythmic imagination. The technical challenges placed before the choir in bringing this music to life are almost without equal. The voice ranges are extreme and the harmonic vocabulary and part writing are highly complex. The vocal and aural skills necessary to negotiate the score make it accessible to only the most ambitious and talented choral ensembles. But the emotional and spiritual rewards both for performer and, it is hoped, listener, make it well worth the effort.
Der Geist hilft unser Schwachheit auf
The Spirit helps us in our weakness, 
since, when we do not know 
what is fitting to pray for, 
the Spirit itself makes our petition for us 
in sighs that cannot be put into words. (Rom 8:26)

But he who can see into every heart 
knows what the Spirit means, 
because the prayers the Spirit makes 
for the saints 
are in accordance with God’s pleasure. (Rom 8:27)
Holy Zeal, sweet Comfort, 
Help us now with joy and confidence 
To remain constant in your service 
And not be driven away by adversity. 
Lord, through your potency prepare us 
And strengthen our stupid human nature 
So that we can gallantly do battle 
And force our way through death and life 
to you. (Martin Luther, 1524)

Cloudburst
The rain…

Eyes of shadow-water, 
eyes of well-water, 
eyes of dream-water.

Blue suns, green whirlwinds, 
birdbeaks of light pecking open 
pomegranate stars.

But tell me, burnt earth, is there no water? 
Only blood, only dust, 
only naked footsteps on the thorns?

The rain awakens…

We must sleep with open eyes, 
we must dream with our hands, 
we must dream the dreams of a river seeking its course, 
of the sun dreaming its worlds, 
we must dream aloud, 
we must sing till the song puts forth roots, 
trunk, branches, birds, stars, 
we must find the lost word, 
and remember what the blood, 
the tides, the earth, and the body say, 
and return to the point of departure…

(translation: Lysander Kemp, adapted Eric Whitacre, from El canto rotoby Octavio Paz)

Quatre motets sur des themes Grégoriens, op. 10
Ubi caritas
Where there is charity and love, God is there. 
The love of Christ has gathered us together. 
Let us rejoice and be glad in it. 
Let us revere and love the living God. 
And from a sincere heart let us love one another.

Tu es Petrus
You are Peter, and upon this rock I shall build my Church.

Tantum ergo
Let us therefore, bowing low, venerate so great a Sacrament; 
And let the old Law give way to a new rite; 
Let faith afford assistance to the deficiency of the senses.

To the Begetter and the Begotten let there be praise and jubilation, 
Salvation and honor, and power and blessing; 
And to the One proceeding from both let there be equal praise.

Figure humaine
Poetry of Paul Éluard (1895–1952)

1. De tous les printemps
Of all the springtimes in history 
This is the ugliest 
Among all of my ways of being 
It is best to be trustful

The grass is pushing up the snow 
Like a tombstone 
I myself sleep through the tempest 
And awaken clear eyed

The slow the fleeting time comes to an end 
Where all the streets should have passed
TRANSLATIONS

By my most intimate retreats
So that I might meet someone

I have no intention of talking to monsters
I know them they have said everything
I see only beautiful faces
Good faces sure of themselves

Sure to bring prompt ruin upon their masters.

2. En chantant les servantes s’élancent
The maidservants sing as they hurry
To freshen up the place where
Small girls who quickly knelt in the dust were killed
Their hands gripping fans
Are blue as if part of an experiment
A splendid and cheery morning

Confront their hands the corpses,
Confront their liquid eyes
It is the toilet of life
The last toilet of life:
The stones descend and disappear
In the vast, vital waters

The last grooming of the hours
Hardly a tender memory
In the dried up wells of virtue
In the long burdensome absences
And you surrender yourself to exquisitely tender flesh
To the influences of weakness

The maidservants sing as they hurry
To clean up the place where
Small girls who quickly knelt in the dust were killed
Their hands gripping fans
Are blue as if part of an experiment
A splendid and cheery morning.

3. Aussi bas que le silence
As soft as the silence
Of a corpse planted in the ground
With only darkness in its mind

As monotonous and deaf
As autumn in the pond
Covered with dull shame

The widowed poison of its flower
And of its gilded animals
Spits its night upon humanity.

4. Toi ma patiente
You my patient one my patience my kinswoman
Throat suspended high organ of the slow night
Reverence hiding all the heavens within its grace
For your revenge prepare a bed in which I will be born.

5. Riant du ciel et des planets
Laughing from the heavens and the planets
Mouths dripping with confidence
The wise ones require some sons
And the sons of their sons
Until they perish of exhaustion

Time burdens only the mad
The abyss alone becomes green
And the wise ones are absurd.

6. Le jour m’étonne, et la nuit me fait peur
Day astonishes me
And night frightens me
Summer haunts me and winter hunts me
An animal on the snow rested
Its paws on sand or in mud
Its paws came from a distance greater than my steps
On a trail where death
Has the footprints of life.

7. La menace sous le ciel rouge
The menace under the red sky
Came from below from the jaws
From the scales from the links
Of a slippery and heavy chain

Life was portioned out
Widely so that death
Might take seriously the tribute money
That people paid to it without bothering to count

Death was the God of love
And the victors swooned on their
Victims while kissing them
Decay took heart
And yet under the red sky  
Under appetites for blood  
Under the dismal famine  
The tomb was closed

Usable ground eclipsed  
The graves dug before they were needed  
Children were no longer afraid  
Of the maternal depths

And foolishness and madness  
And vileness made room  
To men brothers of men  
No longer struggling against life

To indestructible men.

8. Liberté
In my school notebooks  
On my desk and the trees  
On the sand on the snow  
I write your name

On all the pages already read  
On all the blank pages  
Stone blood paper or ashes  
I write your name

On gilded pictures  
On the arms of warriors  
On the crown of kings  
I write your name

On the jungle and the desert  
On the nests on the broom  
On the echo of my childhood  
I write your name

On the wonders of the night  
On the day’s white bread  
On the seasons of betrothal  
I write your name

On all my rags of blue  
On the pond mildewed sun  
On the lake living moon  
I write your name

On the fields on the horizon  
On birds’ wings  
And on the windmill of shadows  
I write your name

On each ray of dawn  
On the sea on the boats  
On the wild mountain  
I write your name

On the foam of the clouds  
On the sweat of the storm  
On the heavy and insipid rain  
I write your name

On flickering shapes  
On the bells of colors  
On physical truth  
I write your name

On awakened paths  
On unfolded roads  
On overflowing town squares  
I write your name

On the lamp that goes on  
On the lamp that goes off  
On my reconciled households  
I write your name

On the fruit cut in half  
Of the mirror and my room  
On my bed empty shell  
I write your name

On my gluttonous and affectionate dog  
On his pricked up ears  
On his clumsy paw  
I write your name

On the threshold of my door  
On familiar objects  
On the wave of blessed fire  
I write your name
On all willing flesh
On the faces of my friends
On each hand that offers itself
I write your name

On the window of surprises
On attentive lips
Well above the silence
I write your name

On my destroyed shelters
On my collapsed lighthouses
On the walls of my troubles
I write your name

On absence without desire
On naked solitude
On death marches
I write your name

On health restored
On vanished risk
On hope without memory
I write your name

And through the power of a single word
I begin my life anew
I was born to know you
To call you

Liberty.

Katelyn Aungst
Cindy Bauchspies+
Elizabeth Beavers
Michael Brisentine
Christina Britton
Amy Broadbent
Rachel Carlson
Jack Colver
Matthew Daley
Lisa Driscoll
Adia Evans
Dusty Francis
Andrew Gast
Benjamin Groves
Scot Hanna-Weir+
C. Paul Heinn+
Zack Henderson
Matthew Hill
Christian Hoff
James Wesley Hunter
Joanna Jones
Samual Keeler

Jacquelyn Krueger
Karen Lackey
Allan Laino+
Shaina Martinez
Jasmine Mays
Raha Mirzadegan
Kellie Motter*
Josh Perry-Parrish
Caitlin Redding
Joseph Shortall+
Matthew Siebenhuhner
Mairin Strygley
Celia Studt
Hayley Tevelow
Bryan Vanek
Rebecca Vanover
Rachel Weinstock
Jonathan Woody
Douglas Yocum

+graduate assistant
@student assistant
Cindy Bauchspies is a second-year MM student in choral conducting. Before coming to Maryland she received her B.M. from the University of Maryland Baltimore County. She worked at Annapolis Area Christian School for 24 years where she developed a choral program that now boasts five choirs and several music electives, involving more than one-third of the student body. In 2003, her a cappella ensemble was the featured choir at the International Church Music Festival in Bern, Switzerland under the direction of Sir David Willcocks. Their performance was aired on BBC radio. In 2007 Bauchspies accepted the appointment as director for the United States Naval Academy Women’s Glee Club in Annapolis, Maryland. This 70-voice ensemble tours nationally and internationally, representing the military and our nation around the world.

Scott Hanna-Weir is pursuing a DMA in choral conducting at the University of Maryland, College Park where he directs the University Chorale. He also serves as the director of the All Souls Choir at All Souls Church, Unitarian in Washington DC. Hanna-Weir has recently conducted performances of Vaughan Williams’s Dona Nobis Pacem with the All Souls Choir and chamber orchestra, Argento’s I hate and I love with the University Chorale as part of the Art of Argento Festival and has prepared choruses for Helmuth Rilling and the National Symphony Orchestra as well as Asher Fisch and the National Orchestral Institute. Previously, Hanna-Weir taught vocal projecting and choral conducting at the University of North Carolina at Greensboro and a MM in choral conducting from the University of Wisconsin at Madison.

Edward Maclary became Director of Choral Activities at the University of Maryland School of Music in 2000. He was named Professor of Music in 2006. Over the past decade choral performance at the University of Maryland has risen to national and international prominence. UMD choirs have toured throughout the United States and performed by invitation at conventions of the Music Educators National Conference, the American Choral Directors Association and the National Collegiate Choral Organization. Maclary has led the UMD Chamber Singers on two award-winning international tours, most recently to France for the 2011 Florilèges Vocal de Tours where he was awarded the competition’s prize of “Chef du Choeur.” UMD choral ensembles under his direction collaborate regularly with the National Symphony Orchestra at the Kennedy Center in Washington DC and internationally renowned maestros such as Iván Fischer and Helmuth Rilling. He has also prepared ensembles for Robert Shaw, Robert Spano and Bobby McFerrin, among others.

In addition to leading the UMD choirs, Edward Maclary directs graduate studies in conducting at the School of Music, an intensive training program for the next generation of conductors. Alumni of the program are now conducting and teaching in colleges and universities throughout the United States. Maclary also maintains an active schedule as a guest conductor and clinician for choral festivals and honors choirs around the country. Last season he led the ACDA Central Division Collegiate Honors Choir as well as the Pennsylvania All-State High School Choir. In the summer of 2013 he will be the artist-in-residence for the Eastman School of Music Summer Choral Institute.
ABOUT THE UNIVERSITY OF MARYLAND CHOIRS

The Choral Activities at the University of Maryland School of Music offer students, faculty, staff and community members a wide variety of ensembles in which to sing. The University Chorale, Chamber Singers, Men’s Chorus, Women’s Chorus, Opera Chorus and Summer Chorus perform works from all eras and styles from early Renaissance music to the masterworks of the choral/orchestral repertoire. Director of Choral Activities Edward MacIver also oversees the graduate degree program in choral conducting at the School of Music. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the University of Maryland Memorial Chapel.

If you would like information regarding our choral ensembles, upcoming events or degree programs, please contact:

University of Maryland School of Music
Office of Choral Activities
2150 Clarice Smith Performing Arts Center
College Park, Maryland 20742

Tel. 301.405.5571
Fax 301.314.9504
umchoirs@umd.edu
www.music.umd.edu

Edward MacIver received his doctoral degree in conducting with honors from Indiana University after having been awarded a graduate degree in musicology from Boston University. In the following years he worked closely on many projects with Robert Shaw and also studied and collaborated with Helmuth Rilling, Margaret Hillis and Robert Page.

ABOUT THE ENSEMBLES

The University of Maryland Chamber Singers have established a reputation over the past decade as one of the nation’s leading collegiate choral ensembles. Their repertoire encompasses music from the 16th through the 21st centuries, and the group collaborates regularly with the National Symphony Orchestra in major works such as the Bach B Minor Mass, Handel’s Messiah and the Mozart Requiem. The Chamber Singers have made a specialty of the a cappella repertoire of the 20th century, presenting many of the masterpieces of Barber, Britten, Copland, Penderecki, Poulenc and Schönberg. The ensemble made its first European tour in 2007 with a prize-winning appearance at the International Musical Eisteddfod in Wales. In 2011 the UMD Chamber Singers were awarded the Premier Prix for Mixed Choirs and the Prix Ronsard for Renaissance Singing at the 40th Florilège Vocal de Tours in France. The group has also appeared on multiple occasions by invitation at conferences of the American Choral Directors Association and the National Collegiate Choral Organization. In addition to working regularly with their founding director, Edward MacIver, the UMD Chamber Singers have collaborated and studied with internationally renowned artists such Christoph Eschenbach, Helmuth Rilling, Ivan Fischer, Matthew Halls, Rinaldo Alessandrini and Paul Hillier.

The University Chorale is an auditioned ensemble of 60 voices that sings a wide variety of a cappella and accompanied repertoire. Directed primarily by graduate conducting students from the School of Music, the University Chorale comprises music majors and students from other disciplines across the campus. The ensemble has appeared on numerous occasions at the Kennedy Center in collaboration with the National Symphony Orchestra in works such as the Haydn Creation and the Bach St. Matthew Passion. Most recently the Chorale took part in performances of Mendelssohn’s Elijah with the NSO, under the direction of the renowned German maestro Helmuth Rilling. The University Chorale played a major role in the School of Music’s 2012 celebration of the music of American composer Dominick Argento, with an acclaimed performance of his choral cycle, I hate and I love. The Chorale also sings regularly with the University of Maryland Symphony Orchestra and in recent years has performed the Mahler Symphony No. 2 and Du fond de l’abîme by Lili Boulanger, among other major works.

University of Maryland Choirs

The Choral Activities at the University of Maryland School of Music offer students, faculty, staff and community members a wide variety of ensembles in which to sing. The University Chorale, Chamber Singers, Men’s Chorus, Women’s Chorus, Opera Chorus and Summer Chorus perform works from all eras and styles from early Renaissance music to the masterworks of the choral/orchestral repertoire. Director of Choral Activities Edward MacIver also oversees the graduate degree program in choral conducting at the School of Music. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the University of Maryland Memorial Chapel.

If you would like information regarding our choral ensembles, upcoming events or degree programs, please contact:

University of Maryland School of Music
Office of Choral Activities
2150 Clarice Smith Performing Arts Center
College Park, Maryland 20742

Tel. 301.405.5571
Fax 301.314.9504
umchoirs@umd.edu
www.music.umd.edu
African-born choreographer and dancer Nora Chipaumire will present her new work _Miriam_ and will engage in a year-long residency involving the Prince George’s African American Museum & Cultural Center, the Maryland Women’s Heritage Center and the new National Museum of Women’s History.

**MUSIC IN MIND: THE FESTIVE BAROQUE**
UMD Chamber Singers
Kenneth Slowik, conductor
C. Paul Heins, chorus master
Sunday, December 9, 2012 . 3PM
Dekelboum Concert Hall
Students and faculty join together for a performance of Bach’s beloved _Magnificat._

**HANDEL’S MESSIAH**
UMD Concert Choir & National Symphony Orchestra
Rolf Beck, conductor
Katherine Whyte, soprano
Anthony Roth Costanzo, counter-tenor
Sunnyboy Vincent Dladla, tenor
Panajotis Iconomou, bass-baritone
Thursday, December 20, 2012 . 7PM
Friday, December 21, 2012 . 8PM
Saturday, December 22, 2012 . 8PM
Sunday, December 23, 2012 . 1PM
The John F. Kennedy Center for the Performing Arts
TICKETS: $10-$85
Call 202.467.4600

This service is modeled after the world-famous Christmas Eve tradition of King’s College in Cambridge, England, which is broadcast annually on National Public Radio. This year’s event will use the original format of the first festival service in 1918.

**VISITING ARTISTS PROGRAM**
**SFJAZZ COLLECTIVE**
SFJAZZ Collective will be in residency for a week before their October 12 performance here, rehearsing and preparing for the world-premiere presentation of _The Music of Chick Corea and New Compositions_.

This residency marks the first time the company will create and rehearse one of its tours outside of its home space in San Francisco or in a professional studio in New York.

**COMMISSIONS AND PREMIERES**
**LAURIE ANDERSON AND KRONOS QUARTET**
These boundary-breaking artists will return in the 2012-2013 season to collaborate on the world-premiere performance of an original piece by Anderson, commissioned by the Center.

In the last ten years, the Center has commissioned more than 40 new works and debuted many of them with the creative input of both students and faculty.

**SCHOLARSHIPS**
**CONNOR VOSS**
Undergraduate in Dance
School of Theatre, Dance, and Performance Studies
“Scholarships have allowed me to supplement the strong training I am receiving at Maryland with workshops, intensives, study-abroad opportunities and professional projects. Recognition from the UMD School of Theatre, Dance, and Performance Studies validates the work I am doing and encourages me to take even larger risks with my artistry.”

**ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER TO MAKE A DIFFERENCE. CALL 301.405.5550 TO MAKE YOUR GIFT TODAY.**

Gifts in support of the Clarice Smith Performing Arts Center are managed by the University of Maryland College Park Foundation, Inc., an affiliated 501(c)(3) organization authorized by the Board of Regents.

Contributions to the University of Maryland are tax deductible as allowed by law. Please see your tax advisor for details.