



Clarice Presents

**BALTIMORE SYMPHONY ORCHESTRA:
MARIN ALSOP & TIME FOR THREE**

Friday, February 16, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

UNIVERSITY OF
MARYLAND



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Clarice Presents

BALTIMORE SYMPHONY ORCHESTRA:
MARIN ALSOP & TIME FOR THREE

MARIN ALSOP, CONDUCTOR

TIME FOR THREE

Nicolas “Nick” Kendall, violin & vocals

Charles Yang, violin & vocals

Ranaan Meyer, double bass & vocals

Kevin Puts

(b. 1972)

Contact

The Call

Codes (Scherzo)

Contact

Convivium

Time for Three, string ensemble

INTERMISSION

Franz Joseph Haydn

(1732–1809)

Symphony No. 59 in A Major, "Fire"

Presto

Andante o più tosto allegretto

Menuet

Allegro assai

Maurice Ravel

(1875–1937)

Suite No. 2 from *Daphnis et Chloé*

Lever du jour

Pantomime

Danse générale

The BSO's performances at The Clarice, and across the State, are made possible through the major support of Robert E. Meyerhoff and Rheda Becker.

This performance is supported in part by the Maryland State Arts Council, The Morris and Gwendolyn Cafritz Foundation and the University of Maryland's Arts for All initiative.



THE MORRIS AND GWENDOLYN
CAFritz FOUNDATION



Contact

Kevin Puts (b. 1972)

Kevin Puts, who teaches composition at the Peabody Institute, is noted for richly colored scores that incorporate vocabularies ranging from delicate minimalism to lush neo-Romanticism. He is acclaimed for his four operas: his first, *Silent Night* (2010), earned him the Pulitzer Prize in Music and has been produced repeatedly in North America and Europe, while his most recent, *The Hours* (2022), was given by The Metropolitan Opera last season, following its world premiere in a concert-hall setting by The Philadelphia Orchestra in February 2022.

He has also composed an impressive output of instrumental music, including four symphonies and a dozen concertos—most recently *Contact*, which won the 2023 Grammy for Best Contemporary Classical Composition. After Time for Three asked him to write a concerto, he heard them perform their song *Vertigo*, in which they both play and sing. “I wondered about the possibility of beginning the concerto with the trio singing a wordless refrain, a cappella,” he said. I wrote a chord progression which unfolds from a single note and progresses through simple, suspended harmonies ... This idea, first heard in a reflective manner, grows considerably until the orchestral brass deliver a most emphatic version of it. This first movement (*The Call*) ends with the same sense of questioning with which it began.

The second movement (*Codes*) displays unrelenting energy, and the third (*Contact*) is cold and stark. For the finale, he drew inspiration from a Bulgarian dance and wrote “a sort of fantasy on this tune, its asymmetric rhythmic qualities a fitting counterbalance to the previous three movements.” “The word contact has gained new resonance during these years of isolation,” the composer observes. “It is my hope that this concerto might be heard as an expression of yearning for this fundamental human need.”

Symphony No. 59 in A Major, “Fire”

Franz Joseph Haydn (1732–1809)

In 1761, Franz Joseph Haydn was named assistant music director to the Esterházy princes, an immensely powerful family of Austro-Hungarian aristocrats, and he remained in their employ for nearly 30 years, spending much of it at their palace in a remote corner of Hungary.

He later told a biographer, “My sovereign was satisfied with all my endeavors. I was assured of applause and, as head of an orchestra, was able to experiment, to find out what enhances and detracts from effect, in other words, to improve, add, delete and try out. As I was shut off from the world, no one in my surroundings would vex and confuse me, and so I was destined for originality.” His Symphony No. 59, composed during his first Esterházy decade (numbering of Haydn’s early symphonies is often not chronological), is inventive indeed.

From the opening measures of this ebullient work, where violins repeat the tonic A as if they were woodpeckers attacking a pine tree, the listener senses that the composer may have had some pictorial image in mind. Repeated notes are everywhere, yielding intensity that is heightened by frequent contrasts with phrases of a laid-back character and by sudden shifts of dynamics, rhythm and

harmony. The slow movement grows out of a rather grouchy, firm-footed “walking theme” for strings, a tune also alluded to in the third-movement minuet; and the finale is a cornucopia of surprises.

What of that nickname, Fire? It was formerly suggested that the symphony was performed in conjunction with a 1774 production of a play by G.F.W. Grossman called *Die Feuersbrunst* (The Fire or, perhaps a little stronger, The Conflagration). Recent scholarship calls that connection into question, though without offering any other viable explanation for the nickname; and it leans toward dating the symphony at 1769.

Suite No. 2 from *Daphnis et Chloé*

Maurice Ravel (1875–1937)

Soon after Serge Diaghilev’s Ballets Russes arrived in Paris in 1909, a commission from the company became a signal that a composer had arrived at the summit of cultural life in the city that prided itself as the summit of culture. Already that year, Diaghilev turned to Maurice Ravel for a ballet based on the pastoral romance attributed to the third century C.E. Greek author Longus, as filtered through the late-16th-century French poet Jacques Amyot. After many delays, the ballet, a single act divided into three scenes, made its way to the stage of the Théâtre du Châtelet on June 8, 1912—about two years after Diaghilev had hoped—with Vaslav Nijinsky dancing the role of Daphnis and with Tamara Karsavina as Chloé. By the time it reached the stage, Ravel had already extracted the first of his two orchestral suites from the score and in 1913 he prepared a second (premiered in March 1914), which has become the more popular of the pair.

Ravel described *Daphnis et Chloé* as “a great choreographic symphony...a vast musical fresco, less scrupulous in questions of archeology than faithful to the Greece of my dreams, which identifies quite willingly with that imagined and depicted by late 18th century French artists.” Suite No. 2 incorporates sections of the ballet that have principally to do with celebration. He provided a scenario, extracted in a general way from the plot of the entire ballet, and inscribed it at the appropriate spots in the score. In a rustic grotto, *Daphnis and Chloé* encounter each other and embrace passionately.

They mime the tale of the flute-playing god Pan (portrayed by Daphnis) and the nymph Syrinx (interpreted by Chloé). “In mad whirlings,” writes Ravel, “Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity”—after which everyone celebrates.

Program Notes by James M. Keller



Marin Alsop

One of the foremost conductors of our time, Marin Alsop represents a powerful and inspiring voice. Convinced that music has the power to change lives, she is internationally recognized for her innovative approach to programming and audience development, deep commitment to education and championing of music's importance in the world. The first woman to serve as the head of a major orchestra in the United States, South America, Austria and Britain, she is, as *The New York Times* put it, not only "a formidable musician and a powerful communicator" but also "a conductor with a vision."

The 2023-24 season marks Alsop's fifth as Chief Conductor of the ORF Vienna Radio Symphony Orchestra, which she leads at Vienna's Musikverein and Konzerthaus, as well as on recordings, broadcasts and international tours; her first as Artistic Director & Chief Conductor of the Polish National Radio Symphony; and her first as Principal Guest Conductor of London's Philharmonia Orchestra. She also holds positions as Chief Conductor of the Ravinia Festival, where she curates and conducts the Chicago Symphony Orchestra's annual summer residency, and as the first Music Director of the National Orchestral Institute + Festival (NOI+F) at the University of Maryland, where she launched a new academy for young conductors and leads the NOI Philharmonic each June.

A full decade after becoming the first female conductor of London's Last Night of the Proms, Alsop made history again in September 2023, as both the first woman and the first American to guest conduct three Last Nights in the festival's 128-year history. In Spring 2024, she makes her company debut at The Metropolitan Opera, leading John Adams's oratorio *El Niño* in a fully staged new production starring Julia Bullock and Davóné Tines. Other 2023-24 highlights include a new production of Bernstein's *Candide* with the ORF Vienna Radio Symphony, an all-American program to inaugurate her four-season Philharmonia appointment, Penderecki's seldom-heard opera *The Black Mask* with the Polish National Radio Symphony, and returns to the podiums of the Orchestre Philharmonique de Radio France and Royal Concertgebouw Orchestra.

In 2021, Alsop assumed the title of Music Director Laureate and OrchKids Founder of the Baltimore Symphony Orchestra, which she continues to conduct each season. During her outstanding 14-year tenure as its Music Director, she led the orchestra on its first European tour in 13 years, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as Music Director, Alsop became Conductor of Honor of Brazil's São Paulo Symphony Orchestra (OSESP), with which she continues to undertake major projects each season. Deeply committed to new music, she was Music Director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres.

Alsop has longstanding relationships with the London Philharmonic and London Symphony Orchestras, and regularly guest conducts such major international ensembles as The Cleveland Orchestra, New York Philharmonic, The Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra and Orchestre de Paris, besides leading the La Scala Orchestra, Royal Concertgebouw Orchestra and others. In collaboration with YouTube and Google Arts & Culture, she spearheaded the "Global Ode to Joy" (GOTJ), a crowd-sourced video project to celebrate Beethoven's 250th anniversary in 2020.

Recognized with BBC Music "Album of the Year" and Emmy nominations in addition to Grammy, Classical BRIT and Gramophone awards, Alsop's discography comprises more than 200 titles. These include recordings for Decca, Harmonia Mundi and Sony Classical, as well as her acclaimed Naxos cycles of Brahms with the London Philharmonic, Dvořák with the Baltimore Symphony, and Prokofiev with the São Paulo Symphony. Recent releases include a live account of *Candide* with the London Symphony Orchestra & Chorus; a Kevin Puts collection with the Baltimore Symphony; and the first installment of a complete Schumann symphonic cycle for Naxos with the Vienna RSO.

The first and only conductor to receive a MacArthur Fellowship, Alsop has also been honored with the World Economic Forum's Crystal Award. Amongst many other awards and academic positions, she served as both 2021-22 Harman/Eisner Artist-in-Residence of the Aspen Institute Arts Program and 2020 Artist-in-Residence at Vienna's University of Music and Performing Arts; is Director of Graduate Conducting at the Johns Hopkins University's Peabody Institute; and holds Honorary Doctorates from Yale University and the Juilliard School. To promote and nurture the careers of her fellow female conductors, in 2002 she founded the Taki Concordia Conducting Fellowship, which was renamed in her honor as the Taki Alsop Conducting Fellowship in 2020. The Conductor, a documentary about her life, debuted at New York's 2021 Tribeca Film Festival and has subsequently been broadcast on PBS television, screened at festivals and in theaters nationwide, and recognized with the Naples International Film Festival's 2021 Focus on the Arts Award.



Time For Three

GRAMMY and Emmy-winning ensemble, Time For Three (TF3), defies convention and boundaries by showcasing excellence across different genres, including classical music, Americana and singer-songwriter. Their unique sound captivates audiences, immersing them in a musical experience that merges various eras, styles and traditions of Western music. TF3, consisting of Charles Yang (violin & vocals), Nicolas “Nick” Kendall (violin & vocals) and Ranaan Meyer (double bass & vocals), combines their instruments and voices in a remarkable sound, establishing a distinct voice of expression that resonates with listeners worldwide.

TF3’s longstanding history of collaboration with contemporary classical composers continues to thrive. They have worked closely with esteemed artists such as Chris Brubeck and Pulitzer Prize winners William Bolcom and Jennifer Higdon. Their most recent commission, *Contact*, composed by Pulitzer Prize winner Kevin Puts, premiered with the San Francisco Symphony and The Philadelphia Orchestra in the summer of 2022.

This extraordinary piece, alongside Jennifer Higdon’s *Concerto 4-3*, was released on Deutsche Grammophon under the album title *Letters for the Future*. Conducted by Xian Zhang, the album’s exceptional quality propelled it onto the Billboard top 10 Classical Recordings charts. Additionally, it garnered a nomination for an Opus Klassik award and received a GRAMMY win in the Best Classical Instrumental Solo category.

Renowned for their charismatic and energetic performances, TF3 has garnered praise from respected outlets including NPR, NBC, The Wall Street Journal and the Chicago Sun-Times. They have graced illustrious stages such as Carnegie Hall, The Kennedy Center and The Royal Albert Hall, effortlessly adapting their inimitable and versatile style to intimate venues like Joe’s Pub in New York or Yoshi’s in San Francisco. TF3 was featured on the acclaimed “Night of the Proms” tour, sharing

stages with renowned artists like Chaka Khan and Ronan Keating across several European countries. Their collaborations span a diverse range of artists, including Ben Folds, Branford Marsalis, Joshua Bell, Aoife O'Donovan, Natasha Bedingfield and Arlo Guthrie.

TF3's exceptional talents have not only earned them a GRAMMY win but also secured them an Emmy for their concert special, "Time For Three In Concert," produced by PBS. Their appetite for new experiences led them to collaborate with cellist and composer Ben Sollee, creating the soundtrack for Focus Features' film *Land*, directed by Robin Wright. Premiering at the Sundance Film Festival in January 2021. TF3 has teamed up with GRAMMY winning songwriter Liz Rose and GRAMMY winning producer Femke Weidema for new recordings released through Warner Music. They have also contributed to Summer Walker's R&B hit, *Constant Bullsxt*, showcasing their versatility across genres.

Time For Three's artistic achievements, fueled by their relentless pursuit of musical excellence, have solidified their status as a remarkable ensemble. Their GRAMMY win and extraordinary collaborations speak to their unwavering dedication to pushing creative boundaries and captivating audiences with their exceptional talent.



Baltimore Symphony Orchestra

For over a century, the Baltimore Symphony Orchestra (BSO) has been recognized as one of America's leading orchestras and one of Maryland's most significant cultural institutions. The orchestra is internationally renowned and locally admired for its performances, recordings, community and educational initiatives including OrchKids.

The only major American orchestra to have been founded as a part of its municipality, the BSO is also the only American orchestra with year-round venues in two distinct metropolitan areas, both specifically designed with the orchestra in mind: the Joseph Meyerhoff Symphony Hall in Baltimore, and the Music Center at Strathmore in North Bethesda. The year 2020 marked the beginning of a new era of innovation, stability and digital accessibility, including the launch of the virtual platform BSO OffStage and a groundbreaking docu-concert series BSO Sessions.

In July 2022, the BSO once again made musical history with its announcement that Jonathon Heyward would succeed Music Director Laureate and OrchKids Founder Marin Alsop as the orchestra's next Music Director. Maestro Heyward begins his five-year contract in the 2023-24 season.

The Baltimore Symphony Orchestra is a proud member of the League of American Orchestras.



THE CLARICE SMITH PERFORMING ARTS CENTER

The Clarice Smith Performing Arts Center, part of the University of Maryland College of Arts and Humanities, is a world class center featuring exceptional performance, arts education, creative expression and six performance venues. The Clarice is home to UMD's nationally recognized School of Music, School of Theatre, Dance and Performance Studies and its own artistic platform, Clarice Presents. Together these units

leverage creativity, innovation, scholarship, and community engagement across the arts to support student and independent artists of all levels and voices. Many of the performances and activities of these partners are also amplified through Arts for All, a university-wide initiative dedicated to combining the power of the arts, technology and social justice to collaboratively address the world's grand challenges.



UNIVERSITY OF MARYLAND SCHOOL OF MUSIC

The University of Maryland School of Music provides an exceptional professional musical education within the context of a college of arts and humanities and a major research university. Curricular offerings transcend performance, ensuring that the school's young musicians are prepared to take on their role as the next generation of artist-citizens. The UMD School of Music is fiercely dedicated to the highest

standards of artistic and scholarly excellence, diversity in curriculum and programming, robust engagement with the world, entrepreneurial thinking and problem solving and the creation of an inclusive, open, and welcoming community.

This groundbreaking partnership between the Baltimore Symphony Orchestra, The Clarice Smith Performing Arts Center and the UMD School of Music marks a significant investment in the cultural and civic landscape of Prince George's County, Maryland, and in the future of orchestral performance. In addition to performances at The Clarice, Sound Impact, an exemplary collective of musicians dedicated to community engagement, joined the partners to curate a unique campus and community engagement program: "Voices of Prince George's County." Last fall, Baltimore Symphony musicians and Sound Impact worked with teens at afterschool programs hosted by the Prince George's County Memorial Library System in Bowie and Hyattsville.

Led by Sound Impact's guiding methodology, "Use Your Voice," and supported by BSO musicians, students used their own writing to reflect upon their communities. At these sessions, participants have explored new ways music can support their self-expression and tell their stories. This spring, students engaged in electronic music labs in which they learned insights about the music production process and created special remixes.

On campus, BSO Music Director Laureate Marin Alsop hosted a conducting masterclass with UMD School of Music orchestral conducting graduate students. Last fall, BSO Music Director Jonathon Heyward also hosted a similar masterclass. Later this spring, School of Music students will also work with BSO musicians in masterclasses, sectionals and side-by-side rehearsals at the orchestra's Joseph Meyerhoff Symphony Hall in Baltimore.



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 Mrs. Vivienne Y. Patton
 Mr. John C. Pertino
 Mrs. Tiffany B. Regan
 Mr. Mark Ringel
 Ms. Lisa A. Romano
 Mr. Steven R. Ruoff & Mrs. Claudia Ruoff
 Mr. Robert M. Shearman, Jr.
 Mrs. Anne Stavely
 Mr. Tom Strikwerda & Ms. Donna Stienstra
 Ms. Kathleen M. Swingle
 Ms. Jennifer K. Zaucha

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∞ = Deceased**List reflects gifts made between
July 1, 2022–June 30, 2023**

CLARICE PRESENTS SPRING 2024

MUSIC

JAZZ JAM WITH THE HALL CP

Wed, Jan 31 • 7:30PM @ The Hall CP

Wed, Feb 28 • 7:30PM @ The Hall CP

Wed, Mar 27 • 7:30PM @ The Hall CP

Wed, Apr 24 • 7:30PM @ The Hall CP

Join our monthly jazz jam sessions led by D.C.-based saxophonist Elijah Balbed! The house band will play a set starting at 7:30PM. Bring your instrument! After enjoying their set, you'll have a chance to call a tune! Participation in our jazz jams is free—no tickets required and all levels welcome.

COMEDY

Fri, Jan 26 • 8PM

TIG NOTARO

The Emmy and GRAMMY-nominated stand-up comedian, writer, radio contributor and actor, as well as a favorite on numerous talk shows, including “The Late Show with Stephen Colbert” and “The Tonight Show with Jimmy Fallon” hosts a comedy show at The Clarice.

THEATER

Fri, Jan 26–Sat, Jan 27

INUA ELLAMS: SEARCH PARTY

In partnership with the UNDER THE RADAR Festival

Pick a word, any word. Prompted by audience suggestion and open conversation, Ellams searches through his archive, unearths refined or raw gold and presents his treasure in a spontaneous performance.

THEATER

Fri, Feb 2–Sun, Feb 4

QUEENS OF SHEBA • JESSICA L. HAGAN

In partnership with UNDER THE RADAR Festival

Turned away from a nightclub for being “too Black”, the Queens navigate the minefields of misogynoir, seeking power among the songs of Tina Turner and Diana Ross and Aretha Franklin, finding elevation in sisterhood, sweet relief in the riot of laughter and the shedding of tears.

MUSIC

Thu, Feb 1 • 8PM

EL LABERINTO DEL COCO

Always performing with a unique blend of sizzling musical ideas, the band is an Afro-Puerto Rican Bomba Fusion ensemble.

DANCE

Thu, Feb 8 • 7:30PM

MUSIC FROM THE SOLE:

I DIDN'T COME HERE TO STAY

Music From The Sole celebrates tap's roots in the African diaspora and its connections to Afro-Brazilian dance and music and its lineage to forms like house dance and “passinho” (Brazilian funk).

MUSIC

Fri, Feb 9 • 8PM

MARY HALVORSON: AMARYLLIS

Guitarist and composer Mary Halvorson, “a singular talent” (Jazz Times), brings her sextet in a showcase of her many musical influences—from jazz to experimental.

MUSIC

Fri, Feb 16 • 8PM

BALTIMORE SYMPHONY ORCHESTRA:

MARIN ALSOP & TIME FOR THREE

Marin Alsop, BSO Music Director Laureate and National Orchestral Institute + Festival Music Director at The Clarice, reunites with composer Kevin Puts to present his dazzling concerto for the improvising/vocalizing/barn-burning/genre-crossing talents of the GRAMMY Award-winning string trio Time for Three. Rounding out the concert are Haydn's “Fiery Symphony” and Ravel's perennial *Daphnis et Chloé* suite.

MUSIC

Sun, Feb 25 • 3PM

MICHELLE CANN, PIANO

Lauded as “technically fearless with...an enormous, rich sound” (La Scena Musicale), pianist Michelle Cann performs a program of works by Maurice Ravel, Franz Liszt and Florence Price.

MUSIC

Sat, Mar 2 • 8PM

BRIAN MARSELLA'S GATOS DO SUL

Pianist and composer Brian Marsella's Gatos do Sul (southern cats) channels Brazilian idioms such as samba, maracatu, baio and choro through a kaleidoscopic lens of modern jazz.

MUSIC

Thu, Mar 14 • 8PM

MESHHELL NDEGEOCELLO

A bass player above all else, Meshell Ndegeocello brings her warm, melodic groove to the stage. Join us as the D.C. area native sojourns into soul, R&B, jazz, hip-hop and rock—all bound by the search for love, justice, respect and resolution.

MUSIC

Fri, Mar 15 • 8PM

**BALTIMORE SYMPHONY ORCHESTRA & UMD
CONCERT CHOIR: ORFF'S *CARMINA BURANA***

Prepare to be blown away by *Carmina Burana*, a rapturous and unsparing invitation to live life to the fullest, featuring BSO Music Director Jonathon Heyward, an all-star cast of operatic soloists and the UMD Concert Choir.

MUSIC

Fri, Apr 5 • 8PM

**ALLISON LOGGINS-HULL, ALICIA
HALL MORAN & GABRIELA MARTINEZ:
DIAMETRICALLY COMPOSED**

"Diametrically Composed" is a collection of newly commissioned works featuring flute, voice and piano exploring the duality of being a mother and an artist.

MUSIC

Fri, Apr 12 • 8PM

**YING QUARTET & XAVIER FOLEY,
DOUBLE BASS**

Now in its third decade, the Grammy Award-winning Ying Quartet has established itself as an ensemble of the highest musical qualifications. They are renowned for combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world.

MUSIC

Sat, Apr 13 • 8PM

**ALARM WILL SOUND:
*MUSIC FOR 18 MUSICIANS***

With a long history of presenting works by seminal 20th-century icon Steve Reich, Alarm Will Sound returns to The Clarice to play the Pulitzer Prize winner's *Music for 18 Musicians*, one of the most influential minimalist works of all time.

MUSIC, THEATER, DANCE, ARTS & CRAFTS

Sat, Apr 27 • 10AM

MARYLAND DAY 2024

This annual campus-wide open house features artistic and creative performances, experiences and activities at The Clarice, and across the University of Maryland campus.

MUSIC

Sun, May 5 • 3PM

TESLA QUARTET: MUSICA UNIVERSALIS

The idea that the movements of heavenly bodies created universal harmonies—*musica universalis*—was both a scientific and spiritual belief propounded by great thinkers from Pythagoras to Kepler. In this program, the "technically superb" (The Strad) Tesla Quartet plays music about the universe intertwined with poetry about outer space.

FAMILY

Sun, May 11 • 9:30AM & 11:30AM

COMPAGNIA TPO: *FARFALLE*

In a brilliantly staged story, *Farfalle* loosely follows the life cycle of a butterfly—from egg to caterpillar. In this intimate, family-friendly show, each member of the audience participates in a variety of ways—from composing songs and lullabies to using parts of their bodies to embrace the five senses.

MUSIC

June 2024

**NATIONAL ORCHESTRAL INSTITUTE +
FESTIVAL**

The National Orchestral Institute + Festival returns to The Clarice for another summer of thrilling orchestral performances in June 2024! Join us for a month of awe-inspiring music-making by the NOI Philharmonic and our extraordinary conductors, insightful masterclasses and open rehearsals plus our lively SPARK! dialogues.

Tickets go on sale in Spring 2024.

TICKETS NOW ON SALE AT [THECLARICE.UMD.EDU](https://theclarice.umd.edu) OR [301.405.ARTS!](tel:301405ARTS)



SAVE THE DATE!

THE CLARICE PRESENTS
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TICKETS ON SALE IN SPRING 2024

noi.umd.edu @noifestival

JUNE 2024

UNIVERSITY OF MARYLAND