



The Clarice Smith Performing Arts Center's Visiting Artist Series presents
CAPPELLA PRATENSI
Missa Lutherana

October 20, 2017 . 8PM
ST. ANDREW'S EPISCOPAL CHURCH
College Park, MD

ARTIST PARTNER PROGRAM

VAS
VISITING ARTIST SERIES

The Clarice Smith Performing Arts Center's
Visiting Artist Series presents

CAPPELLA PRATENSIS

Missa Lutherana

This performance will last approximately 1 hour 10 minutes.

Stratton Bull, Andrew Hallock – *superius*
Lior Leibovici, Peter Van Heyghen – *altus*
Pieter De Moor, Iason Marmaras – *tenor*
Grantley McDonald, Pieter Stas – *bassus*
Stratton Bull – *artistic director*

Introitus – Puer natus est.....	attr. Adam Rener (c. 1482-1520)
Missa Carminum.....	Heinrich Isaac (c. 1450-1517)
Kyrie	
Gloria	
Graduale, Viderunt omnes.....	Plainchant (Graduale Pataviense, Vienna 1511)
Alleluia, Dies sanctificatus.....	attr. Adam Rener (c. 1482-1520)
Gelobet seyst du Jesu Christ.....	Anon. Hymn
Missa Carminum.....	Heinrich Isaac (c. 1450-1517)
Credo	
Gott sei gelobet und gebenedeiet.....	Johann Walter (1496-1570)
Plainchant Preface	
Missa Carminum.....	Heinrich Isaac (c. 1450-1517)
Sanctus	
Pater noster.....	Plainchant
Missa Carminum.....	Heinrich Isaac (c. 1450-1517)
Agnus Dei	
Communio, Viderunt omnes.....	attr. Adam Rener (c. 1482-1520)
Preter rerum seriem.....	Josquin Desprez (1450/55-1521)

*Special thanks to School of Music Prof. Barbara Haggh-Huglo
for moderating tonight's pre-concert talk with the artists.*

The vocal ensemble Cappella Pratensis – literally ‘Cappella des prés’ – are champions the music of Josquin des Prez and the polyphonists of the 15th and 16th centuries. Based in the Dutch city of ‘s-Hertogenbosch (also home to the painter celebrated in this program), the group combines historically informed performance practice with inventive programs and original interpretations based on scholarly research and artistic insight. As in Josquin’s time, the members of Cappella Pratensis perform from a central music stand, singing from the original mensural notation scored in a large choirbook. This approach, together with attention to such factors as the chant origins of the polyphonic repertoire, the modal system on which it is based, the influence of solmization, and the linguistic basis, creates an intense engagement with the music.

Besides regular appearances at concert venues in the Netherlands and Belgium, Cappella Pratensis has performed at leading international festivals and concert series throughout Europe, North America and Japan. The group has been ensemble-in-residence at Harvard University, the Fondation Royaumont (France), and Boston University, giving courses, presenting concerts and working with distinguished musicians. The group’s CD recordings have met with critical acclaim and distinctions from the press (including the Diapason d’Or and the Prix Choc).

Cappella Pratensis also passes on insights into vocal polyphony and performance from original notation – both among professionals and amateurs – through masterclasses, multi-media presentations, collaboration with institutions, an annual summer course as part of the Laus Polyphoniae festival in Antwerp, and training young singers within the group itself. The ensemble is a partner with the Universities of Leuven and Oxford in the digitization and valorization of all the brilliant musical sources made in the workshops of the early sixteenth-century music scribe Petrus Alamire.

www.cappellapratensis.nl

Cappella Pratensis is represented throughout North America by

Middleton Arts Management

98B Long Highway, Little Compton RI 02830

www.middletonartsmanagement.com

Musicians from Cappella Pratensis presented a public workshop entitled “Singing from a Renaissance Choirbook,” where they demonstrated how they sing from choir books with original notation and discussed Renaissance vocal performance practice.

The Clarice is delighted to be partnering with St. Andrew’s Episcopal Church in the presentation of Cappella Pratensis, with special thanks to music director David Houston.

There was much about the Roman Catholic theology of the mass that Martin Luther found objectionable. While Roman Catholic dogma understood the Eucharist as a sacrifice, Luther argued that Christ was sacrificed only once, and that the Eucharist was a rite of memorial and thanksgiving for this unique act. As a consequence of these objections, he published a short treatise in 1522 (*Formula missae*, or *Formula of the mass*) in which he advocated the retention of the Latin mass, while suggesting a number of places at which it should be revised to reflect his understanding of the theology of the Eucharist. In particular, he did away with all reference to the mass as a sacrifice. This involved editing certain parts of the canon (the great prayer of consecration) and the complete excision of others, such as the offertory.

Since Luther's *Formula missae* contained only suggestions rather than prescriptions, it is difficult to know exactly how far individual Lutheran clergy went in the practice of their liturgy. At this time, radical spiritualist elements had threatened to get out of hand at Wittenberg and elsewhere, and Luther tended to remain as close to traditional forms as possible, to avoid causing offence to simple believers who would be alienated by sudden and drastic change. For example, he insisted that much of the traditional plainsong be retained, and the propers of major feasts, especially those concerned directly with Jesus, such as Christmas, Easter and Ascension. However, he proposed that the sequence might be removed where this promoted excessive veneration of the saints. He also suggested that the congregation could sing songs in German, though he regretted that only few of these existed, and that there were not many good poets to write new ones.

In 1522, Luther wrote his first vernacular hymn, and during the next couple of years he wrote further hymns (and the melodies to which they were to be sung), many based on the psalms or mediaeval hymns. Luther's memorable melodies served to communicate and imprint the pungent theology of his texts. In 1524, the composer Johann Walter published his own settings of several of Luther's melodies. From the very start, these evangelical hymns thus existed in two distinct forms: as melodies for congregational singing, and in polyphonic versions or varying degrees of complexity, for three to six voices, to be sung by a professional choir. It is likely that performance of the polyphonic versions was one means of teaching these new songs to the laity.

In 1526, Luther published a more thoroughgoing revision of the liturgy of the eucharist, this time in German. In this work he insisted that the Latin rite be maintained in places where there were schools and where Latin was understood. Although this Latin Lutheran rite was still performed into the eighteenth century, the cliché of Luther as

the champion of the common man and translator of the bible into German has obscured the Latin form of the Lutheran liturgy from popular consciousness.

In the present program, we have attempted to dig back to the beginnings of the Lutheran liturgical reform, after the publication of Luther's Latin mass but before the publication of the German rite. The result is a more traditional, more Catholic Luther than we are accustomed to seeing. We have used the evidence available to imagine how a Christmas mass may have been performed at Wittenberg in the mid-1520s. Since we do not know much about the musical repertoire of the parish church at Wittenberg, we chose polyphony from choirbooks commissioned by Friedrich the Wise for use in the castle church at Wittenberg.

In the *Formula missae*, Luther recommended that German congregational hymns be inserted at various points in the liturgy, supplementing or even supplanting traditional Latin elements. We have included one polyphonic arrangement by Walter.

For the mass ordinary we chose the *Missa carminum*, attributed to Henricus Isaac (†1517), which is transmitted in a manuscript copied for Duke Friedrich the Wise, Luther's patron, for use at the castle church at Wittenberg (Jena choirbook 36). The title of this attractive mass refers to the fact that it integrates a number of popular melodies into the polyphonic texture, including Isaac's own famous *Innsbruck ich muss dich lassen*, *Bruder Conrad*, and *Wer ich ein falk*. In its way, then, this mass reflects the Lutheran desire to bring the liturgy closer to the people through the use of familiar 'folk' melodies.

The propers (Introit, Alleluia, Communion) are transmitted in a Weimar choirbook (now in the University library in Jena) without a composer ascription. When the Wittenberg printer Georg Rhau published these propers (probably from the same manuscript) in 1545, he ascribed them to Adam Rener, who had grown up as a choirboy at the court of Maximilian I, and who later entered Friedrich's court chapel. While some have questioned this ascription, whoever wrote these propers, the fact remains that they were known and performed at Wittenberg in the early sixteenth century, and that they became even more widely available after they were printed there in a publication intended for the Lutheran liturgy.

We conclude with the splendid Christmas motet *Preter rerum seriem* by Josquin Desprez, whom Luther himself called his favorite composer. Once again, by championing a composer who might be seen as the epitome of the "old school," the great reformer showed that he was also a great mediator.

INTROITUS - PUER NATUS EST

*Puer natus est
Puer natus est nobis et filius
datus est nobis, cuius imperium
super humerum ejus et
vocabitur nomen ejus: magni
consilii angelus.*

*Cantate Domino canticum
novum: quia mirabilia fecit.
Gloria Patri et Filio et Spiritui
Sancto: sicut erat in principio
et nunc et semper et in seculo
seculorum. Amen.*

A boy is born for us and a son is given to us, and authority shall be on his shoulders, and his name shall be called the angel of great counsel.

Sing a new song to the Lord: for he has done marvelous things.

Glory be to the Father and to the Son and to the Holy Spirit: as it was in the beginning, is now, and ever shall be, world without end. Amen.

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord have mercy.
Christ have mercy.
Lord have mercy.

GLORIA

*Gloria in excelsis Deo, et in terra
pax hominibus bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi,
propter magnam gloriam tuam.*

*Domine Deus, rex celestis,
Deus Pater omnipotens,
Domine, Fili Unigenite
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem
nostram.*

*Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu
Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

Glory be to God on high,
and on earth peace to men of
good will.
We praise you. We bless you,

We worship you. We glorify you.
We give thanks to you
for your great glory.
Lord, God, heavenly king,
God the Father almighty,
Lord, the only begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
You who take away the
sins of the world,
have mercy on us;
You who take away the
sins of the world,
receive our prayer.
You who sit at the right hand
of the Father
have mercy on us.
For you alone are holy,
you alone are the Lord,
you alone are the most high,
Jesus Christ
with the Holy Spirit
in the glory of God the Father.
Amen.

VIDERUNT OMNES

*Viderunt omnes fines terrae
salutare Dei nostri.
Jubilante Deo omnis terra.*

*Notum fecit Dominus salutarem suam:
ante conspectum gentium
revelavit justitiam suam.*

All the ends of the world have
seen the salvation of our God.
Rejoice in the Lord, all lands.

The Lord declared his salvation:
his righteousness hath he
openly shewed in the sight of
the heathen.

ALLELUIA, DIES SANCTIFICATUS

*Alleluia. Dies sanctificatus
illuxit nobis;
Venite gentes, et adorare
Dominum.
Quia hodie descendit lux magna
in terras super terram. Alleluia.*

Alleluia. A day made holy
dawns upon us;
Come, all nations, and adore
the Lord.
For today a great light has
descended upon the earth.
Alleluia.

GELOBET SEISTU JESU CHRIST

*Gelobet seistu, Jesu Christ,
Das du Mensch geboren bist
Von einer Jungfrau, das ist wahr;
Des frewet sich der Engelschar.
Kyrieleison.*

*Des ewigen Vatters einzig Kind
Jetzt man in der Krippen findt,
In unser armes Fleysch und Blut
Verkleydet sich das ewig Gut.
Kyrieleison.*

*Den aller Welt Kreis nie
beschloß,
Der liegt inn Marien Schoß;
Er ist ein Kindlein worden kleyn,
Der alle Ding erheht allein.
Kyrieleison.*

*Das ewig Licht geht da herein,
Gibt der Welt ein neuen Schein;
Es leucht wol mitten in der
Nacht
Und uns des Liechtes Kinder
macht.
Kyrieleison.*

*Der Sun des Vatters, Gott von
Ardt,
Ein Gast in der Welt hier ward
Und führt uns aus dem
Jamertal,
Er macht uns Erben in seim Sal.
Kyrieleison.*

*Er is auf Erden kumm'n arm,
Daß er unser sich erbarm,
Und in dem Himmel machete
reich
Un seinen lieben Engeln gleich.
Kyrieleison.*

*Das hat er alles uns gethan,
Sein grosse Lieb zu zeygen an.
Des frew sich all Christenheit
Un danct ihm das in Ewigkeyt.
Kyrieleison.*

Praise be to you, Jesus Christ
that you have been born as a
man from a virgin, this is true,
at which the host of angels
rejoices. Kyrieleison.

The only child of the eternal
father is now found in the
manger, in our poor flesh and
blood eternal goodness has
clothed itself. Kyrieleison.

He whom the whole globe of
the earth could not enclose,
now lies in Mary's bosom; he
has become a little baby who
alone maintains everything.
Kyrieleison.

The eternal light enters here,
it gives the world a new
splendor;
it shines in the midst of the night
And makes us children of the
light. Kyrieleison.

The Father's son, God by
nature, became a guest here in
the world, and leads us fro the
vale of sorrow, he makes us
heirs in his hall. Kyrieleison.

He has come on the earth in
poverty to have compassion on
us, and in heaven he makes us
rich and like his dear angels.
Kyrieleison.

He has done all this for us
to show his great love,
at this all Christendom rejoices
and thanks him for this forever.
Kyrieleison.

CREDO

*Credo in unum Deum,
Patrem omnipotentem,
factorem celi et terre,
visibilem omnium, et
invisibilem.*

*Et in unum Dominum Jesum
Christum
Filium Dei unigenitum
et ex Patre natum ante omnia
secula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
non factum; consubstantialem Patri:
per quem omnia facta sunt.*

*Qui propter nos homines,
et propter nostram salutem,
descendit de celis*

*et incarnatus est de Spiritu
Sancto
ex Maria virgine:
et homo factus est.*

*Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est:
Et resurrexit tertia die
secundum scripturas,
et ascendit in celum,
sedet ad dexteram Patris,
et iterum venturus est cum
gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit.*

*Qui cum Patre Filioque
simul adoratur et
conglorificatur;
qui locutus est per prophetas.*

*Et in unam, sanctam,
catholicam,
et apostolicam ecclesiam.*

*Confiteor unum baptismam
in remissionem peccatorum.*

*Et exspecto resurrectionem
mortuorum,
et vitam venturi seculi.
Amen.*

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and
invisible.

And in one Lord, Jesus Christ,
only begotten Son of God
born of the Father before all ages;
God of God, light of light,
true God of true God
begotten, not made;
being of one substance with the Father:
through whom all things were made.

Who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
from the Virgin Mary:
and was made man.

He was crucified also for us
under Pontius Pilate,
he suffered and was buried:
And the third day he rose again
according to the scriptures,
and ascended to heaven,
and sits at the right hand of the Father,
and he shall come again in glory,
to judge both the quick and the dead:
whose kingdom shall have no end.
And in the Lord, the Holy Spirit,
the giver of life, who proceeds from
the Father and the Son.

Who with the Father and the Son
together is worshipped and glorified,
who spoke through the prophets.

And in one holy, catholic
and apostolic church.

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the
dead and the life of the world to come.
Amen.

GOTT SEI GELOBET UND GEBENEDEIET

*Gott sei gelobet und gebenedeiet,
der uns selber hat gespeiſet
mit seinem Fleische und mit seinem Blüte;
das gib uns, Herr Gott, zugüte.
Kyrieleison.*

*Herr, durch deinen heiligen Leichnam,
der von deiner Mutter Maria kam,
und das heilige Blüt
hilf uns, Herr, aus aller Not.
Kyrieleison.*

God be praised and blessed,
he has nourished us
with his body and blood:
Grant us this Lord God, for our benefit.
Kyrieleison.

Lord, through your holy body,
born of your mother Mary,
and through your holy blood,
help us, Lord, in all our troubles.
Kyrieleison.

PREFACE

*Per omnia secula seculorum. Amen.
V. Dominus vobiscum.
R. Et cum spiritu tuo.
V. Sursum corda.
R. Habemus ad Dominum.
V. Gratias agamus Domino Deo nostro.
R. Dignum et iustum est.*

*Vere dignum et iustum est, equum et
salutare. Nos tibi semper et ubique
gratias agere: Domine, sancte Pater,
omnipotens eterne Deus: Quia per
incarnati verbi mysterium nova mentis
nostræ oculis lux tue claritatis infulsit.
Ut dum visibiliter Deum cognoscimus, per
hunc in invisibilem amorem rapiamur.
Et ideo cum angelis et archangelis, cum
thronis et dominationibus, cumque omni
militia cælestis exercitus, hymnum glorie
tue animus, sine fine dicentes:*

World without end. Amen.
The Lord be with you.
And with your spirit.
Lift up your hearts.
We lift them to the Lord.
Let us give thanks to the Lord our God.
It is fitting and just to do so.

It is truly right and just, our duty and
our salvation, always and everywhere to
give you thanks: holy Father, almighty
and eternal God. For through the
mystery of the word incarnate, the
new light of your clarity fills the eyes
of our mind. That when we know God
in sight, we may be enraptured by this
invisible love. Therefore, with angels
and archangels, with thrones and
dominations, and with the whole host
of the heavenly army, we sing this holy
hymn to your glory, evermore saying:

SANCTUS

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.*

*Pleni sunt celi et terra gloria tua:
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.*

Osanna in excelsis.

Holy, Holy, Holy
Lord, God of Hosts.
Full are Heaven and earth of your glory:
Hosanna in the highest.
Blessed is He who comes
in the name of the Lord:
Hosanna in the highest.

PATER NOSTER

*Pater noster, qui es in celis, sanctificetur
nomen tuum. Adveniat regnum tuum.
Fiat voluntas tua, sicut in celo et in terra.
Panem nostrum quotidianum da nobis
hodie, et dimitte nobis debita nostra sicut
et nos dimittimus debitoribus nostris. Et
ne nos inducas in tentationem, sed libera
nos a malo. Amen.*

Our Father, who is in heaven, hallowed
be your name. May your kingdom come.
May your will be done on earth as it is
in heaven. Give us this day our daily
bread and forgive us our trespasses as
we forgive those who trespass against
us. And lead us not into temptation, but
deliver us from evil. Amen.

AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona
nobis pacem.*

Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, have mercy on us.
Lamb of God, who takes away the
sins of the world, grant us peace.

VIDERUNT OMNES

*Viderunt omnes fines terrae
salutare Dei nostri.*

All the ends of the world have seen
the salvation of our God.

PRETER RERUM SERIEM

*Preter rerum seriem
parit deum hominem
virgo mater.
Nec vir tangit virginem
nec prolis originem
novit pater.
Virtus sancti spiritus
opus illud celitus
operatur.
Initus et exitus
partus tui penitus
quis scrutatur?
Dei providentia
que disponit omnia
tam suave.
Tua puerperia
transfer in palacia.
Mater ave.*

Beyond the normal run of things,
a virgin mother bears
God and man.

And no man has touched the virgin;
the child's origin is unknown
to the father.

By the Holy Spirit's power
this heavenly work
has been brought about.

The entry and exit
of your giving birth,
who can fathom it?

God's providence,
which orders all things,
how sweet it is.

Your childbearing
transports into the palace.
Hail, Mother.

Artists lead complicated lives. They collect material for new work, they often teach and engage with community groups and they are always developing their craft.

In **SIDE NOTES**, we are providing good reads and fun facts to give you a sense of who our visiting artists are and what makes them do what they do. Contributing writers include students, faculty, staff and alumni from the extended Clarice family.



We were given the chance to hear from Stratton Bull, singer and Artistic Director of Cappella Pratensis, who shared a few insights about performing with the ensemble:

As an ensemble you often perform from original facsimiles on a single music stand. How do these choices change the overall performance, and what are some difficulties you encounter?

This way of performing is a real game-changer. The music itself is notated in separate parts, so that the singers are obliged to use their ears to contact the other parts – no visual cues. This creates a very physical connection between the singers. There are no barlines, which increases the sense of flow. The presentation of the notes is also very compact, so that the shapes of the melodies are very clear, and also often made with beautiful and inspiring calligraphy. The clarity of flowing, individual melodies working in concert is the essence of polyphony. The main “difficulty” is of course that modern singers are not trained in singing from this old “mensural” notation, so there’s always a strong learning aspect required (and finding last-minute replacements is a pain...).

The fact of sharing one large book on a music stand also creates a closer physical connection between the singers. When everything is clicking, this creates the effect of many voices coming out of one entity. This feature is also a challenge, however, since the proximity of the voices can cause interference between them as well. It is thus important to keep the lines clear and balanced.

The ensemble has performed all around the world in some remarkable locations.

What are some unforgettable performances?

Most recently we performed in the National Gallery in Washington, a very special opportunity for us. Also this year we sang for the first time in Venice at the famous San Rocco church, surrounded by paintings by Tintoretto. And one of my earliest memories with the group was touring in Japan, where the serenity and fine detail of this music seemed to accord with the Japanese aesthetic: seldom have we had such intensely concentrated audiences.

Favorite Renaissance composer(s) to perform?

Difficult to know where to start! One of the great things about this repertoire is how many fantastic composers there are in the 15th and 16th centuries... As our “patron saint,” Josquin Desprez has to be at the top of the list. There is something deeply satisfying about his music. Another special favorite is Pierre de la Rue, court composer to the Habsburg-Burgundians: always elegant and graceful, but also playful and often deeply moving. And Heinrich Isaac, whose music we’ll perform in the present concert, is a brilliant dramatist who deserves much more airplay!

How much do you consider yourselves to be scholars, as well as musicians?

I’d say there is a range within the group. Two of the singers in the group are full-fledged musicologists; others (like myself) are attuned to the scholarly world, without actually being active contributors. And others would probably describe themselves as singers in the first place, drawn to this approach to music making without being involved in the musicological side.

How do you see the music that you perform retaining relevance for us today?

My first answer would be: it’s amazing music, that makes it relevant today or anytime! But more specifically, I’d say the whole notion of “polyphony” is very much alive at the moment: the postmodern age is all about allowing many different voices to sound together. Polyphony as a metaphor turns up all over the place these days, so hearing the real thing is a way to experience this concept first-hand. And of course there is the “chill factor” of this music, which is often about serenity and slowing down to absorb detail and emotion. That’s something we could use a little more of at the moment.

What’s the story behind the name of the ensemble?

“Pratensis” is Latin for “of the fields” or in French “des près,” so it’s a way of acknowledging – and invoking! – one of the great composers of the Renaissance, Josquin Desprez.

THE ARTIST PARTNER PROGRAM at The Clarice curates a multi-arts performance with regional, national and international artists and creative innovators program dedicated to creating performance and learning opportunities for students and our community through artist residencies workshops, master classes, K-12 student matinees and artistic exchange. We believe artists can be a catalyst for community change, leadership and empowerment.

As part of a major public research university, the Artist Partner Program is committed to the creation and investigation of new work and new ways of participating in the performing arts.

The Artist Partner Program has three primary missions:

To supplement and extend the academic learning and investigation of the classroom for UMD students;

To provide artistic and cultural opportunities as part of the UMD experience for students, faculty, staff, alumni and university friends;

To enhance and develop the artistic and cultural ecology of the community that surrounds and supports the university.

Visit theclarice.umd.edu/app for more info.

ARTIST PARTNER PROGRAM STAFF

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Executive Director, The Clarice

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MEGAN PAGADO WELLS

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Assistant Director, Campus and Community Engagement

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AMANDA STAUB

Graduate Assistant

For the 2017-2018 season, The Clarice is proud to present several artists whose beliefs in social justice and the power of the human spirit inform the art they make. These powerful voices will speak about their work through a series of public events in a variety of formats. Designed to complement UMD's Do Good campus initiative to create a hub of activity for philanthropy, nonprofit management, public policy, social change and leadership; these events will educate, inspire and reinforce the importance of taking action to make a positive change in our society and in the world.

**MUSIC + ENTERTAINMENT STARTS HERE:
TAPPING INTO THE HIP-HOP INDUSTRY**

MILKBOY ARTHOUSE - UPSTAIRS

MON, OCT 23 . 5:30PM

FREE, REGISTRATION RECOMMENDED

Join acclaimed sound engineer and hip-hop artist Irko and special guests for a lively and informative conversation about building a career in the hip-hop industry. Moderated by Nick Arnold, co-founder of Terrapin Record Label, and featuring a performance by UMD's Al Maralen.

**OLD GREENBELT THEATRE FILMS
FIRST AMENDMENT FOR A REASON**

OLD GREENBELT THEATRE

MON, OCT 23 . 8PM

FREE, NO TICKETS REQUIRED

The Old Greenbelt Theatre will present a variety of films paired with the social issues discussed in each Do Good Dialogue. This screening focuses on the idea of First Amendment rights.

**DO GOOD DIALOGUE:
FREEDOM TO SPEAK, FREEDOM TO ACT**

MILKBOY ARTHOUSE - UPSTAIRS

TUE, OCT 24 . 7PM

FREE, NO TICKETS REQUIRED

Natalia Koliada, Belarus Free Theatre co-founder, will be joined by UMD faculty members and campus community members to speak about freedom of speech, persecution, gender in Russian theater, refugee artmaking and more.

**OLD GREENBELT THEATRE FILMS
WE ARE A NATION OF IMMIGRANTS**

OLD GREENBELT THEATRE

MON, NOV 13 . 8PM

FREE, NO TICKETS REQUIRED

The Old Greenbelt Theatre will present a variety of films paired with the social issues discussed in each Do Good Dialogue. This screening focuses on the immigrant experience in the United States.

**DO GOOD DIALOGUE:
MUSIC FOR PEACEFUL UNDERSTANDING**

MILKBOY ARTHOUSE - DOWNSTAIRS

WED, NOV 15 . 7PM

FREE, NO TICKETS REQUIRED

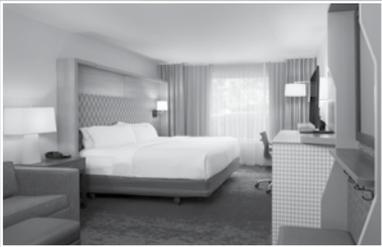
Join us as Rahim AlHaj, is interviewed by artist and activist Andy Shallal as they discuss pathways to peace.



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UPCOMING VISITING ARTIST SERIES PERFORMANCES

BELARUS FREE THEATRE (UK/BELARUS)

BURNING DOORS

THU, OCT 26 & FRI, OCT 27 • 8PM

Join the artists for a conversation after each performance.

RESERVED: \$25+ (STUDENT/YOUTH: \$10)

Featuring Pussy Riot's Maria Alyokhina in her stage debut, this new work shares stories of persecuted artists, living under dictatorship, who will not be silenced.

WARREN WOLF AND THE WOLFPACK (USA)

THU, NOV 2 • 7PM & 9PM

MILKBOY ARTHOUSE - DOWNSTAIRS

RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)

A multi-instrumental talent, Warren Wolf plays the vibraphone, marimba, drums and piano, enthusiastically embracing the traditions of straight ahead jazz.

COLIN STETSON, SAXOPHONE (USA)

THU, NOV 9 • 8PM

Join the artists for a conversation during the performance.

MILKBOY ARTHOUSE - UPSTAIRS

RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)

A dynamic saxophone performance that straddles dark metal, post-rock and contemporary electronic sound.

RAHIM ALHAJ, OUD (IRAQ)

THU, NOV 16 • 8PM

MILKBOY ARTHOUSE - DOWNSTAIRS

RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)

A concert featuring Grammy-nominated, Iraqi-born musician, composer and activist Rahim AlHaj. He is a master of the oud, the grandfather of all string instruments.

THE CAMERI THEATRE OF TEL-AVIV (ISRAEL)

BASED ON STORIES BY ETGAR KERET

DIRECTED BY ZVI SAHAR, PUPPETCINEMA

FRI, DEC 1 & SAT, DEC 2 • 8PM

Join the artists for a conversation after each performance.

GEN-ADM: \$25 (STUDENT/YOUTH \$10)

Adapted from acclaimed Israeli author Etgar Keret's book of short stories, this multimedia performance inventively combines puppetry, theatre and film, exploring what happens when the story begins to control the storyteller.

TINE THING HELSETH, TRUMPET (Norway)

TUE, DEC 5 • 8PM

Join us for a conversation at 7pm about tonight's program, moderated by School of Music Ph.D. candidate Elizabeth Massey.

RESERVED: \$25+ (STUDENT/YOUTH: \$10)

In this unique concert experience, rising star trumpet soloist Tine Thing Helseth showcases her virtuosic technique and ability to span genres.

DONNY MCCASLIN GROUP (USA)

THU, DEC 7 • 7PM & 9PM

MILKBOY ARTHOUSE - DOWNSTAIRS

RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)

Known for his collaboration with David Bowie on *Blackstar*, jazz saxophonist Donny McCaslin performs with a high-energy, rock- and synth-influenced sound.

WENDY WHELAN, BRIAN BROOKS AND BROOKLYN RIDER (USA)

SOME OF A THOUSAND WORDS

SAT, DEC 9 • 8PM

Join the artists for a conversation after the performance, moderated by Vladimir Angelov from Dance ICONS.

RESERVED: \$40+ (STUDENT/YOUTH: \$10)

A ballet-inflected contemporary dance work from Wendy Whelan and Brian Brooks, accompanied live by the string quartet Brooklyn Rider.

MILKBOY

ARTHOUSE

VENUE | ART | KITCHEN | BAR

A neighborhood gathering place for refined comfort food, craft beverages and eclectic performances. A partnership between The Clarice at UMD + MilkBoy of Philadelphia.

UPCOMING PERFORMANCES

October 22
BLUEGRASS BRUNCH FEATURING
KEN AND BRAD KOLODNER

Pushing the boundaries of the Old-Time tradition

October 27
LIONIZE

Funky riffs, cyborg tales and soulful rock sensibilities

November 2
WARREN WOLF AND THE WOLFPACK

Straight-ahead jazz

November 9
COLIN STETSON

Sax like you've never seen

November 11
JAH WORKS

Heavy duty original reggae riddims

November 13
BOHEMIAN CAVERNS JAZZ ORCHESTRA

Some of DC's best perform jazz & big band

November 16
RAHIM ALHAJ, OUD

Grammy-nominated, Iraqi-born musician and activist.



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AFTER

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For more information, Contact Cecily Habimana at habimana@umd.edu or www.collegeparkpartnership.org/arhousedonation*



APP Visiting Artists Third Coast Percussion engage with K-12 students during a special matinee performance.



NURTURE THE FUTURE OF THE ARTS

We believe artists can be catalysts for community change, leadership and empowerment.

This season, our Visiting Artists will:

- CREATE opportunities for young audiences to experience live performances and creative conversations through the K-12 School Partner Program
- ENHANCE our understanding of the world through Do Good Dialogues, exploring social justice and the ways the human spirit informs art
- SUPPORT creation and development of new work by UMD students through master classes, coaching and performances of their work by visiting artists
- ENGAGE students through intimate, unplugged performances in residence halls throughout the year, creating connections through art, food, and shared experiences

Immerse yourself in a world of artistic discovery with our 2017-2018 visiting artists and strengthen the future of the arts by making your gift today.

To support the Visiting Artist Series visit theclarice.umd.edu/make-gift. Or call 301.405.4517.

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