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

CAPPELLA PRATENSIS

Missa Lutherana

October 20, 2017 . 8pm
ST. ANDREW’S EPISCOPAL CHURCH
College Park, MD
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

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

Credo

Gott sei gelobet und gebenedeiet.................................................................Johann Walter
(1496-1570)

Plainchant Preface

Missa Carminum.............................................................................................Heinrich Isaac

Sanctus

Pater noster....................................................................................................Plainchant

Missa Carminum.............................................................................................Heinrich Isaac

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.

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, Communio) 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.

Grantley McDonald
INTROITUS - PUEB NATUS EST
Puer natus est
Puer natus est nobis et filius datus est nobis, cujus imperium super humerum ejus et vocabitur nomen ejus: magni consilii angelus.


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

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

GLORIA

VIDERUNT OMNES

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 opened shewd in the sight of the heathen.

ALLELUIA, DIES SANCIFICATUS

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 Jungfraw, das ist wahr; Des frewet sich der Engelschar. Kyrieleison.


Den aller Welt Kreis nie beschläß, Der liegt inn Marien Schoß, Er ist ein Kindlein worden kleyzn, Der alle Ding erhelt allein. Kyrieleison.

Das ewig Licht geht da herein, Gibt der Welt ein neuen Schein; Es leucht wol mitten in der Nacht Und uns das Liechtes Kind erche. Kyrieleison.


Er is auf Erden kumm unarm, 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 dant 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 terrae, visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum Filium Dei unigenitum et ex Patre natum ante omnia secula; Deum Deo, lumen de lumine, Deum verum de Deo vero, genitum, 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 resurrectit teria die secundum scripturas, et ascendit in celum, sedet ad dexteram Patris, et iterum iterum et in seculo seculorum. Amen.

Kyrieleison.

Et in unam, sanctam, catholicam, et apostolicam ecclesiam. Confitear unum baptisma in remissionem peccatorum.


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 and apostolic church.

Wherefore I, one miserable sinner, beseech you most earnestly, Lord, to hear my prayers. And I look for the resurrection of the dead and the life of the world to come.

For the remission of sins.

I acknowledge one baptism and apostolic church.

And I look for the resurrection of the dead and the life of the world to come.

Amen.
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 prés,” so it's a way of acknowledging – and invoking! – one of the great composers of the Renaissance, Josquin Desprez.

SIDE NOTES compiled by Rachel Ruisard, a University of Maryland PhD student.
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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Assistant Director, Campus and Community Engagement

YARINA CONNERS
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Artist Services Coordinator

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:**

**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**

**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:**

**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.
College Park

is proud to be the official host hotel for The Clarice's Artist Partner Program.

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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 ALH AJ, 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.
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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
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For more information, Contact Cecily Habimana at habimana@umd.edu or www.collegeparkpartnership.org/arthousedonation

THE CLARICE
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.