



DEVOS INSTITUTE
OF ARTS MANAGEMENT

DIVERSITY IN THE ARTS

PANEL DISCUSSION:

LEGENDS IN THE FIELD

THURSDAY, MARCH 12, 2015 . 5:30PM

KAY THEATRE

THE CLARICE SMITH PERFORMING ARTS CENTER

THE CLARICE SMITH PERFORMING ARTS CENTER is building the future of the arts by educating, training and presenting the next generation of artists and creative innovators. The Clarice breaks through traditional boundaries in art-making and audience development through the work of its five partners:

The **Michelle Smith Performing Arts Library** is transforming space, both virtual and physical, into dynamic collaborative environments for all of us.

The **School of Music** attracts a different kind of artist; one who understands tradition and celebrates curiosity.

The **School of Theatre, Dance, and Performance Studies** expands our capacity through performing arts to build communities, solve problems and create a life of meaning.

The national and international **Artist Partner Program** nurtures new voices, new works and new ways to explore and discover ourselves and the world in which we live.

The Maryland-National Capital Park and Planning Commission partners to improve the quality of life through the arts for all citizens in a diverse and inclusive community.

A hub of innovation and possibility, **The Clarice** is building the future of the arts now!

The Clarice is part of the College of Arts and Humanities at the University of Maryland, a major public research university. We are committed to collaborating with our partners on campus and within the creative radius to support the creation of new work that advances knowledge and understanding.

THE CLARICE

The DeVos Institute of Art Management at University of Maryland
presents:

LEGENDS IN THE FIELD

Breaking boundaries in the arts

Exploring the legacy of the trailblazing artists and founders of today's leading
African American and Latino arts organizations

Darren Walker President, Ford Foundation; Moderator

Lou Bellamy Founder and Co-Artistic Director, Penumbra Theatre Company

Miriam Colón Founder and Artistic Director, Puerto Rican Traveling Theatre

Carmen de Lavallade Dancer, Choreographer and Actress

Arthur Mitchell Founder, Dance Theatre of Harlem

Rita Moreno Actress

Tina Ramirez Dancer and Choreographer; Founder, Ballet Hispanico

Introduction by **Wallace D. Loh**, President, University of Maryland

The DeVos Institute became part of University of Maryland in September, and we are so excited to have access to the University's remarkable faculty, to engage students in our work, and to collaborate with its dynamic leadership team.

Residing at a major university presents the opportunity to do substantive studies into arts management issues that challenge our field. Our first exploration will address the challenges facing African American and Latino arts organizations today — and how these issues can be addressed to support a diverse, sustainable arts sector throughout the United States. In developing this project, and in all we do, we are grateful to have the resources of a great university to call upon.

At the DeVos Institute, we believe that while much is spent to train artists, too little is spent to support the managers and boards who keep these artists at work — especially with accelerating changes in technology, demographics, government policy and the economy. With our move to Maryland, we are offered the opportunity to expand our work, and we are honored to partner with the University to explore Diversity in the Arts.

—Michael Kaiser,
Chairman of the DeVos Institute of Arts Management at UMD

Legends in the Field will reflect on the legacy of the trailblazing artists and founders of today's leading African American and Latino arts organizations and their role in setting the stage for emerging artists of color. The panel, comprising artists and managers who performed at the highest level for decades, will explore remarkable stories of breaking boundaries in the arts.

Legends in the Field is the first of the *Diversity in the Arts* series which will investigate the challenges facing organizations of color operating in the United States today, with a specific focus on African American and Latino theatre companies, dance companies and museums. The arts served as a highly visible arena in the fight for civil rights, and the need for healthy arts organizations of color is as great today as it ever was.

Following *Legends in the Field*, two subsequent panels will examine the future of organizations of color, discussing challenges and solutions with current leaders.

Michael-John Garcés, Artistic Director of Cornerstone Theater in Los Angeles, California, will curate and moderate a discussion exploring the future of Latino organizations on April 21, 2015. Sarah Bellamy, Co-Artistic Director of Penumbra Theatre Company in Saint Paul, Minnesota, will curate and moderate a discussion focused on African American organizations on April 28, 2015.

Legends in the Field marks the launch of the DeVos Institute's new series dedicated to exploring the greatest issues of concern to the future of the arts.

Rapid changes in technology, demographics, government policy and the economy challenge the very survival of arts organizations at an ever-increasing rate. For too many, these changes have led to less art, decreased visibility, diminished relevance — even financial collapse.

In response to these troubling trends, the Institute will lead an in-depth exploration into one key issue facing the arts and cultural field each year. Each initiative will engage important arts leaders in a series of public symposia and related special projects, culminating in a white paper with recommendations for the field at large as well as practical solutions for arts managers.

The next topic in the series, *Technology in the Arts*, will launch in Fall 2015.

Diversity in the Arts: Legends in the Field Panel Discussion

Thursday, March 12, 2015 . 5:30PM

Kay Theatre, The Clarice Smith Performing Arts Center
University of Maryland, College Park

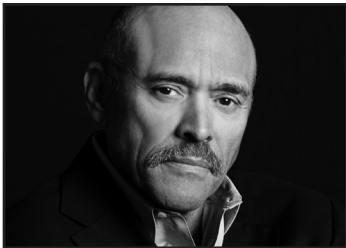
The Conversation will be moderated by:



Darren Walker President, Ford Foundation; Moderator

Darren Walker is President of the Ford Foundation, where he oversees more than \$12 billion in assets, \$500 million annually in global social justice grants and 10 international offices. He has been a leader in the social sector for more than two decades, including serving as vice president at the Rockefeller Foundation, and his expertise ranges from human rights to urban development to free expression. He spent almost a decade on

the frontlines of community development at Harlem's Abyssinian Development Corporation, after a career working in international finance and law at UBS and Cleary Gottlieb Steen & Hamilton. Walker voices a unique perspective on the ways that market forces, democratic institutions and an independent nonprofit sector must work together to achieve lasting social change.



Lou Bellamy Founder and Co-Artistic Director, Penumbra Theatre Company

Lou Bellamy is the Founder and Co-Artistic Director of Saint Paul's Penumbra Theatre. During his 38-year tenure as artistic director, Penumbra has evolved into one of America's premier theaters dedicated to the dramatic exploration of the African American experience. Under his leadership, Penumbra has produced 38 world premieres, including August Wilson's first professional production, and is proud to have produced more

of Mr. Wilson's plays than any theater in the world. Mr. Bellamy is an OBIE Award-winning director, an accomplished actor and sought-after scholar. He holds degrees from Mankato State University, Hamline University and the University of Minnesota, where, until his retirement in 2009, he was appointed to the teaching faculty of the Theatre and Dance Department at the rank of Associate Professor. Select awards include the 2006 McKnight Distinguished Artist Award, the first IVEY Lifetime Achievement Award, Doctor of Arts Hamline University, Doctor of Divinity United Theological Seminary, The W. Harry Davis Foundation Award for Leadership in Afrocentric Education and the Minnesota Martin Luther King Humanitarian Award.



Miriam Colón Founder and Artistic Director, Puerto Rican Traveling Theatre

As Founder, President and Artistic Director of the Puerto Rican Traveling Theatre (PRTT), Miriam Colón is a pioneer of the Hispanic theatre. She is the leading creative force behind the PRTT's 40 years of activity. Under her guidance, the PRTT has staged 104 plays and reached tens of thousands of people, many of them from Latino and other minority backgrounds. Her film

credits include *One Eyed Jacks* starring Marlon Brando, the Gabriel García Márquez's film *Edipo Alcade* directed by Jorge Ali Triana, *All The Pretty Horses* directed by Billy Bob Thornton and *Scarface* starring Al Pacino. For the Guthrie Theatre in Minneapolis, she interpreted the role of Bernarda in Federico García Lorca's *The House of Bernarda Alba*.

Ms. Colón has been an arts panelist at the National Endowment for the Arts and the New York State Council on the Arts, and has lectured about her experiences as a minority woman in the performing arts. She has received more than eight doctoral degrees, such as Doctor of Humane Letters, St. Peter's College (1979); Doctor of Fine Arts, InterAmerican University of Puerto Rico (1988); Doctor of Humane Letters, City College of City University of New York (1990) and many others. In 2004, Ms. Colón was awarded a Lifetime Achievement Award presented by NALAC (National Association of Latino Arts & Culture), based in San Antonio, Texas.

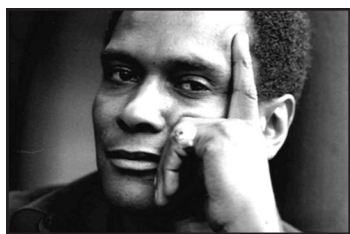


Carmen de Lavallade Dancer, Choreographer and Actress

Carmen de Lavallade has had an unparalleled career in dance, theater, film and television, beginning in her hometown of Los Angeles performing with the Lester Horton Dance Theater. While in Los Angeles, Lena Horne introduced the then-17-year-old de Lavallade to the filmmakers at 20th Century Fox, where she appeared in four movies, including *Carmen Jones* (1954) with Dorothy Dandridge and *Odds Against Tomorrow* (1959)

with Harry Belafonte. During the filming of *Carmen Jones*, she met Herbert Ross, who asked her to appear as a dancer in the Broadway production of *House of Flowers*. Her dance career includes having ballets created for her by Lester Horton, Geoffrey Holder, Alvin Ailey, Glen Tetley, John Butler and Agnes de Mille. She succeeded her cousin Janet Collins as the principal dancer with the Metropolitan Opera, becoming the second black dancer to perform on that stage, and was a guest artist with the American Ballet Theater. She has choreographed for the Dance Theatre of Harlem, Philadanco, the Alvin Ailey American Dance Theater and the productions of *Porgy and Bess* and *Die Meistersinger* at the Metropolitan Opera. Ms. de Lavallade also has had an extensive acting career as a member of the Yale Repertory Theatre and the American Repertory Theatre at Harvard, performing in numerous off-Broadway productions, and as an instructor at the Yale School of Drama where she taught many up-and-coming "super stars," including Meryl Streep and Henry Winkler. Her television and film credits include *The Cosby Show*, *Sherri* with Sherri Shepherd, John Sayles' *Lone Star* and *Big Daddy* with Adam Sandler. She and her husband, Geoffrey Holder, were the subjects of the film *Carmen & Geoffrey* (2005), which chronicled their 60-year partnership and artistic legacy. Her most recent theatrical work includes *Step-Mother* by Ruby Dee (2009), *Post Black* by Regina Taylor (2011) and the Broadway revival of *A Streetcar Named Desire* (2012). She is

also a founding member of the dance company Paradigm. Ms. de Lavallade is currently touring an original dance/theater work about her life entitled *As I Remember It*, which premiered in June 2014 at Jacob's Pillow. Lauded by numerous institutions, Ms. de Lavallade received the *Dance Magazine* Award in 1964, an honorary doctorate of Fine Arts from The Juilliard School in 2007, the Duke Ellington Fellowship Award and the Dance USA Award in 2010. In 1999, she was named by the Dance Heritage Coalition as one of America's 100 Irreplaceable Dance Treasures. From Broadway to the Metropolitan Opera, Ms. de Lavallade has performed on the world's greatest stages and with such legendary artists as Josephine Baker and Duke Ellington. Carmen de Lavallade has been an incomparable dance and theater treasure for more than six decades. In her eighties and still performing with a supreme level of grace and elegance, she is an icon in the truest sense of the word — inspiring generations of artists and audiences.



Arthur Mitchell Founder, Dance Theatre of Harlem

Arthur Mitchell, dance pioneer and icon, continues to be a pivotal figure in the dance world and a self-described “political activist through dance.” He is internationally known as a critically acclaimed dancer, educator, choreographer, artistic director and a founding visionary dance change agent.

A native of Harlem, New York, and a graduate of the prestigious High School of Performing Arts, he was awarded a scholarship to study ballet at the School of American Ballet at the age of 18. Mr. Mitchell broke the glass ceiling of classical ballet by becoming the first African American principal dancer of The New York City Ballet under the direction of George Balanchine and Lincoln Kirstein, where he remained for 15 years. He is best known for two roles choreographed especially for him by his mentor George Balanchine, the pas de deux *Agon* and the lighthearted “Puck” in *A Midsummer Night's Dream*.

Inspired by the changes sweeping the country during the Civil Rights movement and the message of Dr. Martin Luther King Jr., and Mr. Mitchell's determination to provide young people in the Harlem community the opportunity to positively transform their lives through the exposure to the arts, he co-founded the Dance theater of Harlem (DTH) with Karel Shook in 1969. What began as a school with 30 children and two dancers grew into the first permanently established African American ballet company in the United States. The company, described in the *New York Times* as “one of the dance world's more visionary experiments,” challenged the dance world to review its stereotypes and revise its boundaries. In 1988, DTH was the first ballet company invited by the U.S. Information Agency to perform in the Soviet Union as part of the U.S./U.S.S.R. Initiative. In addition, DTH and The Royal Ballet of England launched an educational project that found and trained talented children of all races in the art of ballet in England. At the invitation of President Nelson Mandela, the company was the first major performing arts troupe to visit South Africa, breaking the country's 30-year cultural ban. This visit spoke to the statement of that country's increasing racial openness and the abolishment of apartheid.

With a magnanimous spirit and a tremendous concern for social justice for more than half a century, Mr. Mitchell has carved a place for African American dancers in classical ballet and forever changed the face of dance in America and around the world. He continues to use his groundbreaking work in the arts to better the lives not only of African Americans, but of all Americans, and to empower and inspire minority youth in New York, America and throughout the world.



Rita Moreno Actress

Octogenarian Rita Moreno remains one of the busiest stars in show business. This past spring, Rita was the voice of Aunt Mimi in the animated film, *Rio 2*. Her first book, *Rita Moreno: A Memoir*, published by Celebra Books, instantly became a New York Times Bestseller. In 2011, she premiered her one-woman show, *Life Without Make-up*, an original play about her life and

appeared regularly as Fran Drescher's mother in the TVLand series *Happily Divorced*. In addition, Ms. Moreno frequently travels for concerts and lectures. Such creative diversity has been the hallmark of Ms. Moreno's nearly 70-year career. She belongs to an elite group of only eight living performers who have won entertainment's grand slam of the industry's most prestigious awards: The Oscar, The Emmy, The Tony and The Grammy. Her Oscar win came in 1962 as Latina spitfire Anita in the film version of *West Side Story* for which she also won The Golden Globe. The Tony was for her 1975 comedic triumph as Googie Gomez in Broadway's *The Ritz*. The Grammy was for her 1972 performance on *The Electric Company Album*, based on the long-running children's television series. She won not one, but two Emmys — the first for a 1977 variety appearance on *The Muppet Show* and the following year for a dramatic turn on *The Rockford Files*.

Over the decades, she has collected dozens of other show business awards, including a star on the Hollywood Walk of Fame in 1995. A favorite of Chicago audiences and critics, Ms. Moreno received that city's coveted Joseph Jefferson Award in 1968 as Serafina in *The Rose Tattoo* and in 1985 was awarded the prestigious Sara Siddons Award for her hilarious portrayal of Olive Madison in the female version of *The Odd Couple*.

Ms. Moreno was born Rosa Dolores Alverio in Humacao, a small town near the Puerto Rican rain forest. At age five, she moved with her mother to New York where the precocious child soon began dance lessons. She made her Broadway debut at just 13 in *Skydrift*, starring Eli Wallach. Then, in true Hollywood tradition, a talent scout spotted her and arranged for the teen to meet MGM mogul Louis B. Mayer, who signed her to a film contract.

Her Hollywood career advanced steadily, including early films with stars such as Richard Widmark, Esther Williams, Mario Lanza, Susan Hayward, Tyrone Power and Gary Cooper. She appeared in the delightful *Singin' in the Rain* starring Gene Kelly and was featured as Tuptim in the classic *The King and I* with Yul Brynner and Deborah Kerr. Although early roles sometimes found her typecast as a Mexican spitfire or Indian maiden, she also broke the Latina mold playing an Irish teacher, an Italian widow, a female evangelist, a proper Englishwoman and a Southern belle. After her Academy Award for *West Side Story*, Ms. Moreno was acknowledged as a major big-screen talent.

Other significant film appearances include: *The Night of the Following Day* with Marlon Brando in 1967; with James Garner in *Marlowe*; as Alan Arkin's girlfriend in *Popi*; and in Mike Nichols' production of *Carnal Knowledge*. She reprised the role of Googie Gomez in the film version of *The Ritz*, followed by Alan Alda's *The Four Seasons*, Columbia Pictures' acclaimed *I Like it Like That* and *Angus* with George C. Scott. More recently she starred in the indie feature *Carlo's Wake* with

Christopher Meloni and in *Blue Moon* opposite Ben Cazzara. In addition, she appeared in the highly acclaimed movie *Pinero* starring Benjamin Bratt and in John Sayle's film, *Casa de los Babys*.

Her long stage career has included starring roles on both sides of the Atlantic. In London, she appeared in Hal Prince's 1962 production of *She Loves Me* and in the 1997 West End run of *Sunset Boulevard*. In New York, she has starred in Lorraine Hansbury's *The Sign in Sidney Brustein's Window*, opposite Robert Shaw in *Gantry* and with Jimmy Coco in *The Last of the Red Hot Lovers*. She received a Tony Award nomination for her role in *The National Health* in 1974, followed by her 1975 Tony win for *The Ritz*. Other New York credits include Anne Meara's *After Play*; *Wally's Café* with Jimmy Coco; Circle Rep's *Size of the World*; and more recently the female version of Neil Simon's *The Odd Couple*.

Ms. Moreno's diverse regional theatre roles include Lola in *Damn Yankees*, Anne Sullivan in *The Miracle Worker*, Doris in *The Owl and the Pussycat* and Mama Rose in *Gypsy*. At Berkeley Rep, she received rave reviews for her interpretation of Maria Callas in Terrence McNally's play *Master Class* in 2004 and, two seasons later, she received similar acclaim for her portrayal of Amanda Wingfield in that company's *The Glass Menagerie*.

Ms. Moreno has guest starred on a wide variety of television productions in the U.S. and abroad. She is proud to have been a featured artist for many years on *The Electric Company*, the highly regarded educational show for children. She starred in her own TV series based on the film *9 to 5*. Additionally, she played opposite Burt Reynolds in *B.L. Stryker* and was a series regular with Bill Cosby in the NBC *Cosby Mystery Series*. In 2007, she starred in the CBS series *Cane* and most recently she was one of the leads in the highly acclaimed HBO series *OZ*.

She performs concerts across the country and often appears as a guest artist with symphony orchestras. In January 1993, she was invited to perform at President Clinton's inauguration and later that month sang at the White House. In 2002 she appeared as a guest artist with the San Francisco Symphony in a production of *Candide*. Ms. Moreno's latest endeavor has been in cabaret where she has met with great critical success.

In addition to film, stage, television and concert commitments, Ms. Moreno fills her spare time by lecturing to various organizations and university audiences on such varied topics as *The Value of Diversity to Our Culture*, *The Power of Language*, *Getting Older without Getting Old* and *A History of the Arts in Film TV & Theatre*. She is also involved with a number of civic and charitable organizations and events.

Ms. Moreno has served on The National Endowment for the Arts and as a Commissioner for The President's White House Fellowships. She has also served as a member of The President's Committee on the Arts and Humanities. In January 2013, Rita was honored by her peers as the 50th recipient of the Screen Actors Guild Life Achievement Award.



Tina Ramirez Dancer and Choreographer; Founder, Ballet Hispanico

Tina Ramirez brought contemporary Hispanic culture to the forefront of American dance through her vision for Ballet Hispanico, which she founded in 1970 and where she served as Artistic Director for 40 years. Her far-reaching commissions for the Company — 95 works from 50 choreographers — brought a fresh portrait of today's Latinos to more than 2 million people. The School of Dance, rooted in her singular curriculum of ballet, modern and Spanish dance techniques,

has trained numerous professionals now working in dance, theater, film and television. Her deep commitment to education, a vital component of the organization from its inception, has brought Ballet Hispanico's vibrant blend of dance and Hispanic culture to more than 250,000 public school students and teachers across the nation.

Ms. Ramirez was born in Venezuela, the daughter of a Mexican bullfighter and granddaughter to a Puerto Rican educator. She came to New York as a child, and studied dance with such luminaries as Lola Bravo, Alexandra Danilova and Anna Sokolow. Her performing career included international tours with the Federico Rey Dance Company, the inaugural Festival of Two Worlds in Spoleto with John Butler, the Broadway productions of *Kismet* and *Lute Song* and the television adaptation of *Man of La Mancha*.

For her lifetime of work as a dancer, educator and producer, Ms. Ramirez was awarded the National Medal of Arts, the nation's highest cultural honor, in 2005. She received the 2009 Honor Award from Dance/USA and the APAP Award of Merit in 2007; other honors include an Hispanic Heritage Award, the Dance Magazine Award, the New York State Governor's Arts Award and the Mayor's Award of Honor for Arts and Culture.



The DeVos Institute of Arts Management provides training, consultation and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

At the same time, rapid changes in technology, demographics, government policy and the economy have complicated the job of the manager and volunteer trustees. These changes continue to accelerate. Organizations that have mastered these trends are flourishing — even leveraging them to their advantage.

For those that have not, however, the sense that “something’s not quite right” can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance — even financial collapse.

These challenges inform the DeVos Institute’s approach. Never has the need to balance best practices and new approaches been so urgent. Institute leadership and consultants — all arts managers themselves — understand that, in today’s environment, there is no time or resource to waste. Therefore, Institute services are lean, direct and practical.

The DeVos Institute has served more than 1,000 organizations from over 80 countries since Michael M. Kaiser founded it during his tenure as President of The John F. Kennedy Center for the Performing Arts in Washington DC.

While environments, objectives and disciplines vary, each Institute client shares the desire to create, market and sustain exemplary cultural programs. The Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums, galleries, art schools and libraries to botanical gardens, glass-making studios, public art trusts and nonprofit cinemas, to name a few.

Now at the University of Maryland, the Institute continues to offer support to individuals, organizations and — in collaboration with foundations and governments — communities of organizations around the world.

Please join the DeVos Institute of Arts Management for these upcoming events at The Clarice Smith Performing Arts Center:

Diversity in the Arts Panel Discussion:

THE FUTURE OF THE FIELD – Latino Dance Companies, Theaters, and Museums

Tuesday, April 21, 2015 . 4PM

Cafritz Theatre

Free, tickets required

The second installment of the DeVos Institute's *Diversity in the Arts* series, *The Future of the Field – Latino Dance Companies, Theaters, and Museums* will investigate the current challenges and future of these important organizations in the United States. Curated and moderated by Michael John Garcés, Artistic Director of Cornerstone Theater in Los Angeles, California, the discussion will feature Ana Maria Alvarez, the Founding Artistic Director of CONTRA-TIEMPO Urban Latin Dance Theater, Los Angeles; Olga Sánchez, Artistic Director of the Milagro Theatre in Portland, Oregon; among others. *Diversity in the Arts* is the first of the DeVos Institute's new series dedicated to exploring the greatest issues of concern to the future of the arts.

Diversity in the Arts Panel Discussion:

THE FUTURE OF THE FIELD – African American Dance Companies, Theaters, and Museums

Tuesday, April 28, 2015 . 4PM

Cafritz Theatre

Free, tickets required

The third installment of the DeVos Institute's *Diversity in the Arts* series, *The Future of the Field – African American Dance Companies, Theaters, and Museums* will investigate the current challenges and future of these important organizations in the United States. Curated and moderated by Sarah Bellamy, Co-Artistic Director of Penumbra Theatre Company in Saint Paul, Minnesota, the discussion will feature Mikki Shepard, Executive Director of the Apollo Theater in New York, New York; Uri Sands, Founder, Artistic Director, and Choreographer of TU Dance in Saint Paul, Minnesota; and Jonathan McCrory, Director of Theatre Arts Program at National Black Theatre in New York, New York; and Nate Young, Co-Founder of The Bindery Projects in Saint Paul, Minnesota. *Diversity in the Arts* is the first of the DeVos Institute's new series dedicated to exploring the greatest issues of concern to the future of the arts.

UPCOMING PERFORMANCES AT THE CLARICE:

MFA Dance Thesis Concert

Thursday, March 12 / 7:30PM

Friday, March 13 / 7:30PM

UNIVERSES: *Party People Salon*

Saturday, March 28 / 8PM

UMD Symphony Orchestra & Wind Orchestra: Symphonic Scenes

Saturday, March 28 / 8PM

Common Tone Music Series: Chelsey Green and The Green Project

Sunday, March 29 / 7PM

Divergent Perspectives: Foodways

Tuesday, March 31 / 7PM

University Band & Community Band

Wednesday, April 8 / 8PM

Tia Fuller

Thursday, April 9 / 7 & 9PM

Shared Graduate Dance Concert

Friday, April 10 / 7:30PM

Sunday, April 12 / 3 & 7:30PM

Kreativity Open Mic Night

Friday, April 10 / 7:30PM

Taylor Mac:

The 20th Century Concert: Abridged

Saturday, April 11 / 8PM

Poetry at War: *Black Men in America*

Monday, April 13 / 5PM



UPCOMING PERFORMANCES AT THE CLARICE:

UMD Chamber Jazz

Tuesday, April 14 / 7:30PM

Wednesday, April 15 / 7:30PM

UMD Chamber Singers & University Choralce: *Spring Choral Showcase*

Friday, April 17 / 8PM

UMD Korean Percussion Ensemble

Saturday, April 18 / 7:30PM

Maryland Opera Studio

Crime and Punishment: Operas in One Act

Saturday, April 18 / 7:30PM

Wednesday, April 22 / 7:30PM

Friday, April 24 / 7:30PM

Sunday, April 26 / 3PM

Common Tone: AMPLIFIED

Sunday, April 19 / 7PM

Chamber Music Showcase

Monday, April 20 / 5:30PM

Tuesday, April 21 / 7PM

Bach Cantata Series

Ach wie flüchtig, ach wie nichtig BWV 26

Thursday, April 23 / 1:30PM

UMoves: Undergraduate Dance Concert

Thursday, April 23 / 7:30PM

Friday, April 24 / 7:30PM

Sunday, April 26 / 3PM

Sunday, April 26 / 7:30PM



17th Annual Maryland Day

Saturday, April 25 / 10AM-4PM

The Nile Project

Sunday, April 26 / 7PM

Female Perspectives on the Nile

Monday, April 27 / 12PM

The Role of Musicians in Peace & Environmental Movements

Monday, April 27 / 6:45PM

K-12 School Partner Program: The Nile Project

Tuesday, April 28 / 10AM

Crowdsourcing Solutions for a Sustainable Nile Basin

Tuesday, April 28 / 7PM

UMD Repertoire Orchestra: *Brahms' Second Symphony*

Wednesday, April 29 / 8PM

**FOR MORE DETAILED INFORMATION
AND TO BUY TICKETS,
CHECK OUT OUR WEBSITE AT
theclarice.umd.edu**

   /theclariceUMD

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UMD SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES
COLLIDESCOPE photo by Stan Barouh

The Clarice Smith Performing Arts Center is building the future of the arts by educating, training and mentoring the next generation of artists and creative innovators. Scholarships are essential to eliminating the financial barrier to a quality education. Your support of scholarships will help to ensure the future of the performing arts at Maryland and make The Clarice the place for fearless ideas and creative possibility. Your contributions enable us to embrace process, investigation and curiosity, and ensure that The Clarice continues to thrive as a hub of innovation.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER
TO MAKE A DIFFERENCE.

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BUILDING THE FUTURE OF THE ARTS