



Visiting Artist Series presents

STEFAN JACKIW & JEREMY DENK
WITH UMD SCHOOL OF MUSIC VOCAL QUARTET
Charles Ives Violin and Piano Sonatas

Thursday, February 1 . 8PM
GILDENHORN RECITAL HALL
at The Clarice

ARTIST PARTNER PROGRAM

VAS

VISITING ARTIST SERIES

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

STEFAN JACKIW & JEREMY DENK
WITH **UMD SCHOOL OF MUSIC VOCAL QUARTET**
Charles Ives Violin and Piano Sonatas

Stefan Jackiw, violin
Jeremy Denk, piano

University of Maryland Alumni Vocal Quartet
Patrick Kilbride, *tenor* Gregory Voinier, *baritone*
Matthew Hill, *tenor* Ethan Greene, *bass*

This performance will last approximately 1 hour 10 minutes.

Violin Sonata No. 4.....**Charles Ives**
"Children's Day at the Camp Meeting"
(1906-1915) (1874-1954)

Allegro
Largo
Allegro

Stefan Jackiw, violin
Jeremy Denk, piano

Hymns

Beulah Land
I Need Thee Every Hour

UMD Alumni Vocal Quartet

attacca

Violin Sonata No. 3.....**Charles Ives**
(1905-1914)

Adagio; Andante; Allegretto; Adagio
Allegro
Adagio cantabile

Stefan Jackiw, violin
Jeremy Denk, piano

INTERMISSION

Hymn*Autumn (Mighty God, while angels bless thee)*

UMD Alumni Vocal Quartet

*attacca*Violin Sonata No. 2 **Charles Ives**
(1902-1910)

Autumn

In the Barn

The Revival

Stefan Jackiw, *violin*
Jeremy Denk, *piano***Hymns and Songs***Shining Shore (My Days Are Gliding Swiftly By)**Tramp! Tramp! Tramp! The Boys Are Marching**Old Oaken Bucket**Work Song (Work for the Night is Coming)*

UMD Alumni Vocal Quartet

*attacca*Violin Sonata No. 1 **Charles Ives**
(1902-1908)

Andante

Largo cantabile

Allegro

Stefan Jackiw, *violin*
Jeremy Denk, *piano*

Dad's World

It's all right to do that, Charles, if you know what you're doing. —George Ives

For Charles Ives, it was his father, George, who opened up the world of music. This small town bandmaster from Danbury, Connecticut—once described by Ulysses S. Grant as the best bandmaster in the Union Army—was Ives' principal teacher and enduring inspiration. George Ives (1845–94) gave his son a solid foundation in music theory, introduced him to the classical canon (though he found the music of Mozart and Haydn “too sweet, too pretty, too easy on the ears”), and taught him to “stretch his ears” with bold forays into polyrhythm, microtones, tone clusters, polytonality, and the clash of layered textures and melodies. Indeed, Henry Cowell once wrote that “the germ of every new type of musical behavior that Charles Ives developed or organized can be found in the suggestions and experiments of his father.”

George Ives' love of experiment was rooted in a love of making music, most particularly the kind of music—hymns and patriotic tunes—that formed the spirited core of Danbury's communal civic and religious life. “Father, who led the singing, sometimes with his cornet or his voice, sometimes with both voice and arms, and sometimes in the quieter hymns with a violin or French horn, would always encourage the people to sing their own way.” There was “something about the way father played hymns ...” Charles Ives noted elsewhere: “He had the gift of putting something in the music which meant more sometimes than when people sung the words.”

This is the world of the Fourth Violin Sonata, originally published in four movements in 1915, revised and republished without its original finale in 1942. Ives called the sonata “a kind of reflection, remembrance, expression, etc. of the children's services at the outdoor Summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the 70s, 80s, and 90s. There was usually only one Children's Day in the Summer meetings, and the children made the most of it— often the best of it. They would at times get stirred up, excited and even boisterous, but underneath there was usually something serious”

The “something serious” is the extended central Largo, based on the hymn “Jesus Loves Me,” briefly interrupted by a raucous middle section, but concluding quietly. The outer movements are extremely short (this is the shortest of the four sonatas) and full of the “excited and even boisterous” energies of young boys marching around to such hymns as “Work for the Night is Coming” and “Tell Me the Old, Old Story” in the opening movement (along with one of his father's compositions, an energetic fugue in Bb Major) and “Shall We Gather at the River?” in the closing Allegro.

The other three violin sonatas, composed between 1902 and 1914, likewise draw heavily on period hymns and patriotic songs, usually introduced through motivic fragments, then gradually coalescing into a full statement of the tune toward the end of the movement. The third sonata, which Ives published in 1951, is the longest of the four and also the most traditional in form and substance; Ives called it “a nice piece for the nice ladies.” Its first movement incorporates three hymns—“Beulah Land,” “I Hear Thy Welcome Voice,” and “I Need Thee Every Hour”—presented in a succession of four “verses”—Adagio, Andante, Allegretto, Adagio—all concluding with the same refrain. The following Allegro alludes to a later period in Ives’ life, evoking the syncopated rag rhythms (applied to “There’ll be no Dark Valley” and “O Happy Day”) that were the rage during his undergraduate years at Yale. In the last movement Ives returns to “I Need Thee Every Hour,” treated freely at first, then gradually working toward a moving statement of the hymn in the coda.

Ives provided titles for the movements of the second sonata, likewise published in 1951. The first, “Autumn” (a melody whose text is “Mighty God, while angels bless Thee”), is a free fantasy that culminates in a *maestoso* statement of the hymn. The second movement, “In the Barn,” is dominated by dance rhythms (with hints of ragtime), country fiddling, and the patriotic tune “The Battle Cry of Freedom.” In the last movement, “The Revival,” which was originally the finale of the fourth sonata, the main hymn source is “Come Thou Fount of Every Blessing” (set to the tune known as “Nettleton”). After a slow introduction, the tune is presented in the piano, then subjected to an increasingly spirited series of free variations that suddenly dissipate into a hushed statement of the hymn’s opening motive.

Ives’ first sonata, published in 1953, recalls the camp meetings that were subject of, a fourth sonata: “outdoor gatherings in which men got up and said what they thought, regardless of consequences....” It begins with references to the hymn “Autumn” in the kind of free contrapuntal style Ives had explored with his father. In the more aggressive central section, there are allusions to “The Shining Shore” and “Bringing in the Sheaves.” “The Old Oaken Bucket” dominates the intimate second movement, whose central section quoting “Tramp! Tramp! Tramp! The Boys are Marching,” is an attempt, as Ives wrote, “to relieve the sadness of the old Civil War days.” The final Allegro, inspired by the farmers’ camp meetings, draws on “Work for the Night is Coming” and, in the central section, “Watchman Tell Us of the Night” (Ives includes the text of the hymn under the violin part). The ending, as in so many of these sonata movements, is reflective, a note of quiet transcendence that was Ives’ tribute to his father’s inheritance.

Violinist **STEFAN JACKIW** is recognized as one of his generation's most significant artists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of «uncommon musical substance» that is “striking for its intelligence and sensitivity” (*Boston Globe*), Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others.

This season, Stefan will appear on tour throughout North America, including performances with the Vancouver Symphony, Kansas City Symphony, Oregon Symphony, Grand Rapids Symphony, and New Jersey Symphony. He will also perform with Juraj Valčuha both with the Philharmonia Orchestra and RAI Turin Orchestra. Tours in Europe will also take Stefan back to the Netherlands Radio Philharmonic with Ludovic Morlot, and to the Helsinki Philharmonic and Bern Symphony with Mario Venzago, and to the Munich Symphony. Further afield, he will appear on tour with the Royal Flemish Philharmonic in Shanghai and Mumbai.

Jackiw is also an active recitalist and chamber musician. He has performed in numerous important festivals and concert series, including the Aspen Music Festival, Ravinia Festival, and Caramoor International Music Festival, the Celebrity Series of Boston, New York's Mostly Mozart Festival, the Metropolitan Museum of Art, the Washington Performing Arts Society and the Louvre Recital Series in Paris. As a chamber musician, Jackiw has collaborated with such artists as Jeremy Denk, Steven Isserlis, Yo-Yo Ma, and Gil Shaham. At the opening night of Carnegie Hall's Zankel Hall in New York, Jackiw was the only young artist invited to perform, playing alongside such artists as Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine.

JEREMY DENK is one of America's foremost pianists. Winner of a MacArthur 'Genius' Fellowship and the Avery Fisher Prize, Denk was also recently elected to the American Academy of Arts and Sciences.

Denk returns frequently to Carnegie Hall and has recently performed with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, and Cleveland Orchestra, as well as on tour with Academy St. Martin in the Fields. Last season he undertook a recital tour of the UK, including a return to the Wigmore Hall. Denk also

recently made his debuts at the Amsterdam Concertgebouw, the Philharmonie in Cologne, and Klavier-Festival Ruhr, and continues to appear extensively on tour in recital throughout the US. He also appears in recital throughout the US, including performances in New York, Chicago, Philadelphia, Boston, Houston, Seattle, and Los Angeles. He also makes his debut on tour in Asia, including recitals in Hong Kong, Singapore, and Seoul. Future projects include re-uniting with Academy St. Martin in the Fields, and a US tour with his longtime musical partners Joshua Bell and Steven Isserlis.

Denk is known for his original and insightful writing on music which Alex Ross praises for its “arresting sensitivity and wit.” He is the composer of an opera presented by Carnegie Hall, and is working on a book which will be published by Macmillan UK and Random House US. His latest recording of the Goldberg Variations reached No. 1 in the Billboard Classical Charts.

Management for Mr. Denk and Mr. Jackiw:

Opus 3 Artists
470 Park Avenue S. 9th Fl N.
New York, NY 10016

Steinway Piano

*The hymn and song verses heard in this program
were edited and arranged by Wilbur Pauley.*

CAMPUS AND COMMUNITY ENGAGEMENT _____

This morning, Stefan and Jeremy each taught master classes to students in the piano and string divisions of the School of Music. They also participated in a pre-concert talk before tonight's concert which was moderated by Rachel Ruisard, a Ph.D. candidate in musicology.

Beulah Land**Text: Edgar P. Stites, 1836-1921****Music: John R. Sweney, 1837-1899**

My Savior comes and walks with me
 And sweet communion here have we;
 He gently leads me by His hand,
 For this is Heaven's borderland.

Refrain:

O Beulah Land, sweet Beulah Land,
 As on thy highest mount I stand,
 I look away across the sea,
 Where mansions are prepared for me,
 And view the shining glory shore,
 My Heav'n, my home forevermore!

I Need Thee Every Hour**Text: Annie S. Hawks, 1836 – 1918****Music: Robert Lowry, 1826 – 1899**

I need thee every hour,
 Most gracious Lord;
 No tender voice like thine
 Can peace afford.

Refrain:

I need thee, O I need thee,
 Every hour I need thee!
 O bless me now, my Savior—
 I come to thee!

Autumn (Mighty God, while angels bless Thee)**Text: Robert Robinson, 1735 – 1790****Music: François H. Barthélémon, 1741 – 1808**

Mighty god, while angels bless thee,
 May a mortal sing thy name.
 Lord of men as well as angels,
 Thou art every creature's theme.
 Lord of every land and nation,
 Ancient of eternal days!
 Sounded through the wide creation
 Be thy just and endless praise.

Tramp! Tramp! Tramp! The Boys are Marching**Music and text: George F. Root, 1820 – 1895**

In the battle front we stood when their fiercest charge they made, and they swept us off a hundred men or more; But before we reached their lines they were beaten back, dismayed, and we heard the cry of vict'ry o'er and o'er.

Tramp! Tramp! Tramp! The boys are marching, cheer up, comrades, they will come, and beneath the starry flag we shall breathe the air again of the free land in our own beloved home.

Shining Shore (My Days are gliding swiftly by)**Text: David Nelson, 1793-1844****Music: George F. Root, 1820 – 1895**

My days are gliding swiftly by,
 And I, a pilgrim stranger,
 Would not detain them, as they fly,
 Those hours of toil and danger;
 For, o, we stand on Jordan's strand;
 Our friends are passing over;
 And just before, the shining shore
 We may almost discover.

The Old Oaken Bucket**Text: Samuel Woodworth, 1784-1842****Music: George F. Kiallmark, 1781-1835**

How dear to my heart are the scenes of my childhood
 When fond recollection presents them to view
 The orchard, the meadow, the deep tangled wildwood,
 And ev'ry loved spot which my infancy knew
 The wide spreading pond, and the mill that stood by it,
 The bridge and the rock where the cataract fell;
 The cot of my father, the dairy house nigh it,
 And e'en the rude bucket that hung in the well.
 The old oaken bucket, the iron bound bucket,
 The moss covered bucket that hung in the well.

Work Song (Work, for the Night is Coming)**Text: Anna Louisa Walker Coghill, 1836 – 1907****Music: Lowell Mason, 1792 – 1872**

Work, for the night is coming,
 Work through the morning hours;
 Work while the dew is sparkling;
 Work 'mid springing flowers;
 Work when the day grows brighter,
 Work in the glowing sun;
 Work, for the night is coming,
 When man's work is done.

*side
notes*

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.



BACKSTAGE: THE INSPIRATION FOR THE CONCERT

Let's face it – you probably haven't heard a lot of music by Charles Ives, and you don't often see violin sonatas paired with vocal quartets on the concert stage. But this somewhat unusual concert makes perfect sense, and it's an exciting way to bring you the music of this American composer and the ideas behind it. Pianist Jeremy Denk conceived of the project, and asked violinist Stefan Jackiw to join in the immersive study of the complete Ives Violin Sonatas. Who better to give you insight into this program than the musician behind project? In what follows below, Jeremy Denk tells us about the inspiration for tonight's concert and the music you'll hear:

WHY IVES?

“Because Ives is one of the original American originals. Because he’s a Founding Father of American ‘classical music’—whatever that strange term means. But most importantly, I love to play Ives because he’s after things that most composers don’t dare to attempt, and so he gets to emotional places and states that other composers can’t find.”

WHY THESE FOUR VIOLIN SONATAS?

“Because they feel like a set. Mahler’s first four Symphonies are similar—they’re called the “Wunderhorn” Symphonies because their melodies come from a book of songs Mahler composed called *Des Knaben Wunderhorn* (“The Youth’s Magic Horn”). Mahler accesses a childlike wonder by reusing earlier material and weaving together big stories from small, folk-like tunes.

“In the Violin Sonatas, Ives keeps trying to deal with beloved musical ideas—hymns, marches, ragtimes—the raw material of his childhood in New England, often just in snippets, like the fragments of memory. Lots of these ideas recur between the Violin Sonatas, like he’s trying to deal with them again, trying to find the perfect way to access the complex memory.

“Also, these four Sonatas create a portrait of the composer—in four different states. (Ives is nothing if not schizophrenic.). The third Sonata is Ives trying to fit in (as best he can) with the broader European late Romantic music, by writing a serious “Romantic” Sonata. But his oddities and tics can’t help interrupting, transforming the Romantic narrative into something more unsettling. The fourth Sonata is more like charming uncle Ives: a miniaturist and satirist, a childlike story-teller. The second and first Sonatas represent what you might call “mature” Ives, less compromising, less comprehensible, going after the most ambitious and emotionally fraught climaxes—especially the first, which is the wildest, and (to my ear) the greatest.”

WHAT MAKES THESE VIOLIN SONATAS SO HARD?

“Ives, to a fault, hated to do things the ‘normal’ way. He loved to turn everything on its head, backwards or upside down. A ‘normal’ composer would start with some tune and then begin to do developments or variations, letting you as the listener know that something is happening to the tune. But Ives loves to *start* with variations and improvisations, gradually giving way to the tune at the end, so that you only understand the piece *in retrospect*. That poses unique challenges for the performer and the listener, obviously. One thing you have to do when you play Ives is try to untangle what is an improvisation on what: that is, to get in Ives’ head a little bit. Pretend you’re a madman genius riffing on a hymn or a ragtime—then, hopefully, maybe, you as the audience can understand the whole thing too, the way the hymns are constantly being changed, made funnier or more solemn, shifted into various personalities and styles—all setting up a final epiphany. The pacing to these climaxes is crucial. When Ives finally lets the hymn loose, it feels like a discovery.

“One of the most complex and difficult passages in the four Violin Sonatas happens in the second movement of the first Sonata. The movement begins with a sentimental tune from Civil War days, “The Old Oaken Bucket” (“how dear to my heart are the scenes of the childhood”). All is well at the beginning. The violin starts with the tune, and gradually there are gorgeous modulations: the melody begins to drift, even nostalgia is becoming a memory. But then, the trouble starts! The pianist is in a duple rhythm, while the violin remains in the waltz time of “the Old Oaken Bucket.” The piano’s rhythm becomes loudly and clearly a march, while the violin keeps quietly obsessing over the waltz in all kinds of elaborate, chromatic ways. The pianist is marked much louder than the violin and may appear to be something of a jerk. Against all odds, this weird passage keeps going and going: the violin’s almost inaudible frenzy, begging to be heard, and the marching pianist rising heedlessly. At last, the two instruments meet for a fanfare...but the window of clarity is brief. A second Civil War tune appears, clotted with sour notes, half-remembered, blurred as if through tears.

“It’s stunning, how much emotional connotation Ives packs into this passage: the boys marching to war and the family at home lamenting their loss; the blur and submersion of memory; tender nostalgia juxtaposed against violent separation. Each technical element of the music is matched to its expressive end, but the passage is still almost impossible to pull off.”

WHY THE SINGING?

“I hate to say it, but here goes: Ives is the first postmodern composer. So much of his work is in quotation marks, even the original stuff. The violinist will be playing along, and you will think, yes, that’s a gospel singer improvising on a hymn, or the pianist will be banging away, and you’ll think, that’s a barroom pianist playing at a ragtime in a dive somewhere—everything has the sense of referring to other music, other musicians, music about music, music about the joys and emotional possibilities of music.

“Luckily, we still recognize many of the tunes Ives uses. But many of them are no longer popular: the musical world has changed in the last hundred and twenty years. So some of the ‘footnotes’ in Ives have gone missing. We’re giving you those footnotes—live!—supplying the missing quotes. But also, we hope you find something emotionally satisfying about hearing the basic tunes, and then launching off to Ives’ crazy, dissonant musical world—entirely based (paradoxically) on these simplistic materials. I find it very moving to travel from the devotional hymns (the neighborhood choir, a barbershop quartet) into Ives’ music, which is also devotional in its way, devoted to the highest, usually unattainable ideals. The sense of travel and transformation is important—rehearing, shifting perspectives. Plus, at the simplest level, it’s always worthwhile to hear the human voice, and then aspire to that.”

**Commentary by Elizabeth Massey,
Ph.D. candidate in the School of Music.**

ABOUT THE ARTIST PARTNER PROGRAM

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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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.

DO GOOD DIALOGUE
ARTMAKING AS AN ACTIONABLE TOOL

TUE, FEB 13 . 7PM
 MILKBOY ARTHOUSE

In this Do Good Dialogue, wild Up founder Chris Rountree and UMD faculty from the College of Arts and Humanities host a public conversation, examining how artists create change in society. Rountree writes, "what a set of gargantuan tasks lays out before us. Many of us feel like our work couldn't possibly be enough to do what it needs to do...but I'm eager to talk about how it can and what we can do to make that happen."

DO GOOD DIALOGUE
TAKING ACTION:
UPSTANDING AND STANDING UP

WED, APR 4 . 7PM
 MILKBOY ARTHOUSE

During this Do Good Dialogue, we discuss the 600 Highwaymen's unique way of making work, usually with a diverse body of performers, in what co-founder Abigail Browde describes as, "sculpting our animal instinct to look at each other."

DO GOOD DIALOGUE
NO PLACE TO HIDE: A CONVERSATION
ABOUT PRIVACY OR THE LACK THEREOF

WED, FEB 28 . 7PM
 MILKBOY ARTHOUSE

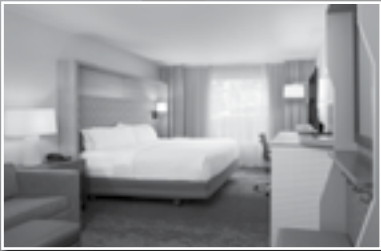
The Plurality of Privacy Project in Five-Minute Plays (P3M5) is a transatlantic theater project focused on the value of privacy. In cooperation with the Goethe-Institute Washington, theaters across the US and Europe have commissioned playwrights to write five-minute plays exploring the central question, "What does privacy mean to you in the digital age?" The results will be presented in different formats by a network of theaters, including The Clarice, between January 2017 and June 2018. In this dialogue, UMD faculty members will host a round-table conversation with three of the participating artist/playwrights.



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UPCOMING VISITING ARTIST SERIES PERFORMANCES

ETIENNE CHARLES (TRINIDAD)

CREOLE SOUL

FRI, FEB 2 . 7PM & 9PM

MILKBOY ARTHOUSE

Trumpeter and bandleader Etienne Charles ushers jazz into new territory in this buoyant performance embracing his Afro-Caribbean roots.

WILD UP (USA)

FRI, FEB 16 . 8PM

MILKBOY ARTHOUSE

This modern music collective committed to creating visceral, thought-provoking happenings, believes that great ideas, empowered by art, are capable of affecting great social change.

KYLE ABRAHAM/ABRAHAM.IN.MOTION (USA)

DEAREST HOME

FRI & SAT, FEB 23 & 24 . 8PM

An interactive theatre performance focused on loving, longing and loss. Experience the show in silence, or don headphones to layer on a rich soundscape.

ST. LAWRENCE STRING QUARTET (CANADA)

THU, MAR 1 . 8PM

This world-class chamber ensemble brings every piece of music to the audience in vivid color.

PRIVACY PROJECT (INTERNATIONAL)

FRI & SAT, MAR 2 & 3 . 8PM

MILKBOY ARTHOUSE

This groundbreaking theater project created by the Goethe-Institut Washington, features five-minute plays exploring the question, "What does privacy mean to you in the digital age?"

LINDA MAY HAN OH GRP (MALAYSIA/AUSTRALIA/USA)

THU, MAR 8 . 7PM & 9PM

MILKBOY ARTHOUSE

Though the bass rarely takes center stage, in this jazz performance, Linda Oh showcases the instrument's funky, soulful potential.

CYRO BAPTISTA &

BANQUET OF THE SPIRITS (BRAZIL)

FRI, MAR 16 . 8PM

MILKBOY ARTHOUSE

A wild, unstoppable world beat percussive band featuring international musicians and spontaneous dance breaks!

RENÉ MARIE (USA)

EXPERIMENT IN TRUTH

THU, MAR 29 . 7PM & 9PM

MILKBOY ARTHOUSE

This GRAMMY-nominated vocalist borrows various elements of folk, R&B and even classical and country to create a captivating style uniquely her own.

600 HIGHWAYMEN (USA)

THE FEVER

THU-SAT, APR 5-7 . 8PM

This theatrical piece, performed in collaboration with the audience, examines how we care for people in light of a continuing legacy of violence and cruelty.

SIRIUS QUARTET (USA)

THU, APR 19 . 8PM

MILKBOY ARTHOUSE

This inventive contemporary quartet's forward-thinking, multi-genre approach includes collaborations in post-rock, avant-jazz and electronic music.

AAKASH ODEDRA (UK/INDIA)

RISING

WED, MAY 9 . 8PM

Rooted in traditional Indian dance, Aakash Odedra's style is graceful, provocative and unflinching. Featuring solo pieces from the UK's most thrilling choreographers.

MILKBOY

ARTHOUSE

VENUE | ART | KITCHEN | BAR

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UPCOMING PERFORMANCES

February 2

ETIENNE CHARLES (TRINIDAD)

Buoyant Afro-Caribbean influenced Jazz

February 3

CHEVRE

with Old Eastern and 10/7 Portable

February 9

**JOHN 5 (GUITARIST- ROB ZOMBIE)
AND THE CREATURES**

with XK Scenario

February 11

AERIAL VIEW

Spooky Silver Spring rock, with Good Looking Friends, Stay Inside, & Cosmic Halitosis

February 16

WILD UP (USA)

An LA-based experimental modern-classical music collective

March 2 & 3

PRIVACY PROJECT (PARTS 1&2)

Groundbreaking transatlantic theater project focused on the value of privacy



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



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.

THE CLARICE