

UMD School of Theatre, Dance, and Performance Studies Presents
SPRING M.F.A. THESIS DANCE CONCERT



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



Friday, February 14 –
Sunday, February 16, 2025

DANCE THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER

THEATRE

EMMA

Written by Jane Austen
Adapted by Michael Bloom
Directed by Lisa Murphy-Nathans
KAY THEATRE
OCTOBER 7-10, 2024

METAMORPHOSES

By Mary Zimmerman
Directed by KenYatta Rogers
KOGOD THEATRE
NOVEMBER 15-22, 2024

for colored girls who have considered suicide / when the rainbow is enuf

By Ntozake Shange
Co-directed by Fatima Quander
and Ama Law
KAY THEATRE
FEBRUARY 21-28, 2025

HIP HOP ANANSI

By Eisa Davis
Directed by Paige Hernandez
KOGOD THEATRE
APRIL 18-26, 2025

DANCE

FALL M.F.A. THESIS DANCE CONCERT

Choreographed by Christina Collins,
Daniel Miramontes and Peter Pattengill
DANCE THEATRE
OCTOBER 25-27, 2024

SPRING M.F.A. THESIS DANCE CONCERT

Choreographed by Kevin Clark,
Mher Kandoyan and Kae Lawrence
DANCE THEATRE
FEBRUARY 14-16, 2025

UMOVES: UNDERGRADUATE DANCE CONCERT

DANCE THEATRE
MAY 2-4, 2025

SPRING M.F.A. THESIS DANCE CONCERT

Choreographed by Kevin Clark, Mher Kandoyan and Kae Lawrence

Hologram

Choreographed by Kevin Clark

Performers C Macko, Emma Vanderlinde, Emma Young, Julie Zalalutdinov
 Scenic Designer Lin Luo (Thea)
 Costume Designer Johnna Presby
 Lighting Designer Hannah Kelly
 Assistant Lighting Designer Amelia (Lee) Talbot
 Sound Designer Evan Thanicatt
 Media Designers Deja Collins
 Stage Manager Adam Hawley
 Asst Stage Manager Jaylyn Manu

Music Credits:

All Original Music by Andy Hasenpflug.

What Remains

Choreographed by Mher Kandoyan

Performers Abigail Ash, Antonius-Tín Bui, Ella Chen, Fairouz Foty,
 Mher Kandoyan, Eli Kaufman, Victoria Uleck
 Costume Designer Johnna Presby
 Scenic Designer Thea Luo
 Lighting Designer Hannah Kelly
 Assistant Lighting Designer Amelia (Lee) Talbot
 Sound Designers Evan Thanicatt, Mher Kandoyan
 Media Designer Deja Collins
 Stage Manager Eliana Kindred
 Asst Stage Manager Jaylyn Manu

Music Credits:

Music editing and sound design: Mher Kandoyan. Original soundtracks made explicitly for this performance: Serge Serabian. Songs: *Indestructible* by Ray Barretto; *Todo Tiene Su Final* by Willie Colón ft Hector Lavoe.

In Search of Our Grandmothers' Gardens

Choreographed by Kae Lawrence

Danceturg bree breeden
 Performers Emily Adams, Leah Daniels, Isabella Grady, Shayla Johnson,
 Kaela Lawrence, Jalen Rose, Kaisha Snowden
 Costume Designer Katie Glenn
 Scenic Designer Thea Luo
 Lighting Designer Hannah Kelly
 Assistant Lighting Designer Amelia (Lee) Talbot
 Sound Designer Evan Thanicatt
 Media Designer Deja Collins
 Stage Manager Eliana Kindred
 Asst Stage Manager Jaylyn Manu

Music Credits:

[Conversation] myself, my mother, Melanie Williams and my grandmother, Alean Shannon; *Hear My Call* by Jill Scott (Instrumental track); Voice overs by Kaisha Snowden; Voice over of Psalm 68: 8-9; *I'm Coming Out* by Diana Ross; *Got To Be Real* by Cheryl Lynn; *I'm Every Woman* by Whitney Houston; *This Black Girl* by Tank & the Bangas.

FRIDAY, FEBRUARY 14 – SUNDAY, FEBRUARY 16, 2025

DANCE THEATRE

The performance will last approximately 1 hour and 20 minutes.

Hologram integrates projection of real-time motion capture by performers on stage into the gaming platform Unity to explore surveillance technologies, the Body-Machine loop, and identity in the digital space. Throughout the work, we constantly ask questions about the extension of the self into the digital space, where or if the self ends and a digital entity begins, and what happens when we allow our digital selves to explore worlds and identities we ourselves cannot. As AI, digital technologies, and large computational systems become more enmeshed with culture and society at large, we ask how the body, spirit, and digital fantasy can meet and become more.

Choreography by:

Kevin Clark, C Macko, Emma Vanderlind, Emma Young, Julie Zalalutdinov, with choreographic thanks to Jee Ahn, Angie Smith, Janet Lilly, Sandra Scheuber, Matt Rock, Ian Robinson, Michael Halim, Payton St. John, Janna Anderson, Meredith Sorensen, and those whose names were lost.

Special Thanks to:

Adriane Fang
Samuel Crawford
Kate Ladenheim
Marisa Parham
Andrew Cissna (our Rokoko Doctor)
UMD Cohort '25
C Macko
Emma Vanderlind
Emma Young
Julie Zalalutdinov
The Clark Family
Erica Mays (always)

– Kevin Clark, Choreographer

تاهمالا ةعمد ترهزا، يب عش جارح ترهزا

“My people’s wounds have blossomed,
The mothers’ tears have blossomed.”

– Fairouz - Li Beirut

What does it mean to inherit a cycle - cycles of hope and joy, cycles of generational trauma, cycles of violence in the country where I was born, cycles of violence in the country where I live, and cycles of violence that have occurred and continue to occur around my family?

Through *What Remains*, I reject complicity, choosing instead to take matters into my own body - to process, to resist, and hopefully, one day, to break the cycles I was born into.

I dedicate this piece to all who insist on another possibility, especially my Lebanese and Armenian communities.

Thank You Note:

My deepest gratitude to everyone who supported me throughout my journey at UMD and made this performance possible.

To my sister Houry and her partner Mercedes: thank you for encouraging me to move to the US and pursue this MFA dream.

To the performers, Abbie, Antonius, Eli, Ella, Fairouz, and Tori, your dedication, feedback, and creativity made this performance possible. I cannot be more grateful for each and every one of you. You are my inspiration.

To my committee members: Sara, for pushing me into the unknown; Sam, for your belief in me and invaluable feedback; Patrik, for your unwavering support since day one.

To my current UMD teachers and students, you have all shaped me, made me grow, and kept my flame alive.

To my previous teachers, thank you for guiding me throughout my journey. My success is yours, too.

To my compañera: thank you for being my biggest supporter! Also, Happy Valentine’s Day.

Finally, thank you to those who didn’t support me; you pushed me to work harder and grow stronger.

– Mher Kandoyan, Choreographer

“In Search of Our Grandmothers’ Gardens” encapsulates the identities of Black women, the original griots. This work, inspired by Alice Walker’s book, “In Search of Our Mothers’ Gardens”, witnesses Black women, who have from the beginning of time birthed, carried, endured, created and cultivated earth and culture. When you think of intersectionality and complexity, what thoughts come to mind? For me, and for this work, the only answer is Black Women, as our lives are thought to be sunshine and rainbows, and while some days exude that, other days are filled with storms...sometimes hail, and maybe even thick, and messy mud.

This work portrays the shared embodied experiences of myself and my cast members, who live authentically and unapologetically within a society that is fixated on misunderstanding, fetishizing, and limiting us. We prevail anyway, because that is just what Black women always do. “*In Search of Our Grandmothers’ Gardens*” is raw perseverance on display; providing the audience with possibly the only chance they may get, to peer into the depths of a Black woman’s mind, heart, and soul [on her terms]. You’re welcome.

A Special Thank You:

To my beautiful cast, each and every one of you have held me down throughout this process. Y’all constantly reminded me to keep going, to keep having conversations, and when the research got too deep...to laugh from the pit of my stomach and bust out the wildest dance moves. I love y’all to LIFE.

To Kendra & Crystal Davis, who have seen me cry more tears than I can count and who always remind me who I am, and what I am capable of. Thank you for truly seeing me.

To bree & Ama, who have heard me talk in circles about my research, and always give the best feedback that challenges my critical thinking. Thank you for actively listening.

To the Architects: Kittie Mae, Ashayla, Ana, Jamison, Shanice, Chabria, Selyse & Christina; my backbone these past 3 years. The true definition of Black sisterhood and safety.

To my Momma, the first Black woman I laid eyes on, wow. My biggest cheerleader, the one whose love for me knows no bounds, the one with the best advice and who cultivated my being, *hey girl*!)

To my Grandma, Thula Lawrence, a true OG, who taught me to stand on business, and live a life of “I said what I said”. I learned strength from you.

To my Granny, Alean Shannon, the one who introduced me to God. The one whose garden I spent endless years in: the roots of this work. My heart. I am forever indebted to you.

And most importantly, to Black women. Thank you for choosing me. Thank you even when no one else tells you. This work is for you, and only you.

– Kae Lawrence, Choreographer

“In Search of Our Grandmothers’ Gardens” is a work that calls for deep listening and witnessing. Through the metaphor of a plant’s journey, the performers use singing, body percussion, and elongated gaze to invite a form of listening that invites the full-body.

This story of growth emerges from the performers’ personal experiences of learning from the women in their families. What connects these stories is told through Black vernacular movement drawing from liturgical, step, and jazz-inspired forms. The set materials extend the plant metaphor—real, tactile elements that the performers interact with, leaving behind traces of their journey. This residue invites us to engage in visual listening, to witness what remains and eventually fades away through time spent in growing.

The dancers’ pathways of growth are not one directional. In this unfolding, we witness the multiplicity of ways Black women exist. We are offered a momentary glimpse into their deeply vast emotional landscapes. Too often, we do not witness the process of joy’s becoming, just as we rarely see the moment when a plant pushes through the soil. We see the bloom, but not always the pathways of its emergence.

Kaela’s grandmother says, “All soil ain’t good soil.” Kaela’s work extends this conversation, reminding us that even in imperfect soil, growth is still possible. We witness a continual digging, deeper and deeper, toward emergence. The performers leave us with a process that is deeply familiar to Black women, that allows this imperfection room to reorient, yet is often overlooked. The contagious joy we witness and love of Black women is not without depth- it is a bloom rooted in resilience, community with other women, and the sharing of these stories.

– bree breedon, Dramaturg

EMILY ADAMS (Performer, *In Search of Our Grandmothers' Gardens*), senior Dance and Government and Politics double Major, Art History Minor. Government and Politics Honors Program. UMD Credits: *i discovered what it was like to focus and i can never go back, The Nutcracker.*

BREE BREEDEN, *they/them* (Danceturg, *In Search of Our Grandmothers' Gardens*), is a Bessie nominated freelance performance artist. They are currently the managing director and artist with Proteo Media + Performance and has previously performed with Kyle Marshall Choreography, Michiyaya Dance and von Howard Project. Bree works primarily in collaboration with project-based artists which includes Jessie Young, Janessa Clark, Jordan Demetrius Lloyd, Kinesis Project NYC, Pioneers Go East Collective, Kendra Portier and Beth Graczyk Productions. They graduated from Montclair State University and is currently an M.F.A. Candidate in Dance at The University of Maryland, College Park.

ABIGAIL ASH, *any pronouns* (Performer, *What Remains*) is a second year Dance and Politics, Philosophy, Economics double major. At UMD, they have enjoyed performing in UMDances, *Oxidote, Cradle to Grave*, and BCM's *Nutcracker*. They are so excited to be performing in Mher's thesis!

ANTONIUS-TÍN BUI (Performer, *What Remains*) is a polydisciplinary artist and shapeshifter invested in the transformative potential of improvisation, portraiture, craft, and ritual. A monsoon in a past life.

ELLA CHEN, *she/her* (Performer, *What Remains*) is a second-year psychology and dance major. Her movement background is in figure skating, and she competed internationally for Israel prior to college. She has enjoyed working with Mher Kandoyan, Sara Pearson, and her fellow undergraduate students.

KEVIN CLARK (Choreographer, Performer, *Hologram*) Kevin Clark is a NY based dancer and choreographer currently in his third year at UMD, currently exploring digital avatarism within dance performance. His work focuses on the relationship between the moving body in performance and the diversity of cultural histories audiences can carry with them. His fascination lives with the way the moving body stimulates such varied and complex ontologies of the world, and within this relationality is drawn to what can be learned and challenged about ourselves—as both the center of experience and as proxies through which perspectives meet and collide. From Albuquerque, NM, Kevin graduated from UNM's Elizabeth Water's Center for Dance, and upon moving to New York founded Soluq Dance, which has performed in NY and surrounding areas for the past decade, including CitiGroup Theater at Ailey Studios, LaMaMa, Center for Performance Research, New City Center's Barbara and David Zalaznick Studio, and Arts On Site, among others. He has received funding from the Lower Manhattan Cultural Council, NYFA, and at UMD has been supported by the Maya Brin Institute, International Program for Creative Collaboration and Research, the Board of Visitors, and ArtsAMP. He has worked with Arcos Dance, The Santa Fe Opera, Omri Drumlevich, Caleb Teicher, The Vanaver Caravan, Jaime Shannon, Erika Pujic, Donna Jewell, and Vladimir Conde Reche.

DEJA COLLINS, *she/her* (Media Designer) is a projections and media designer from Baltimore, Maryland. Specializing in film, motion graphics, and visual effects, Deja is constantly seeking new opportunities to reimagine archival and visual information within immersive spaces. Her recent credits include *Confederates* at Mosaic Theatre, *Re-Memori* at Penumbra Theatre (World Premiere), *One in Two* at Mosaic Theatre, *By the Way, Meet Vera Stark*; *Black is Holy*; and *Get on your Good Foot* at The Clarice Smith Performing Arts Center. You can view more of her work at dcllns.myportfolio.com.

LEAH DANIELS (Performer, *In Search of Our Grandmothers' Gardens*) a sophomore Public Health Practice major on the Pre-Nursing track. Also, an Arts Scholar in the Scholars program. Training: Morton Street Dance Center, Towson University Dance Intensive

Classical Screamer, **FAIROUZ FOTY** (Performer, *What Remains*) a Palestinian-Egyptian American opera singer, is a force of resistance whose powerful voice breaks barriers. A DC native, she began classical training at 13 and went on to star in operatic roles and perform at prestigious venues such as The Kennedy Center and Strathmore Hall. She has performed internationally in a variety of countries including Egypt and Cuba. She co-founded Quartertonez Music School to challenge traditional music education and in 2023, she embraced experimental opera. A multifaceted artist, she is a cellist and also founded Malikat al Dabke, the first all-female dabke troupe in the DMV area. Follow her at [@classicalscreamer](https://www.instagram.com/classicalscreamer) | fairouzfoty.com

ISABELLA GRADY (Performer, *In Search of Our Grandmothers' Gardens*) a senior double majoring in Electrical Engineering and Dance. She been dancing since the age of three, and has performed in a number of UMD dance productions, with this being her 4th thesis performance.

ADAM HAWLEY (Stage Manager, *Hologram*) is a senior theatre major and a Creative And Performing Arts Scholar. Recent credits include: *Metamorphoses* (UMD, Stage Manager), *Emma* (UMD, Assistant Scenic Designer), *Are We At War Yet?* (UMD, Stage Manager), Fall 2023 MFA Dance Thesis (UMD, Stage Manager), Props Carpentry Apprentice (Santa Fe Opera 2023 Season).

SHAYLA JOHNSON (Performer, *In Search of Our Grandmothers' Gardens*) was born and raised in Baltimore, Maryland, and is currently a second-year dance major at UMD. In 2020, she was accepted into the Debbie Allen Dance Academy's Summer Intensive and has enjoyed working with many other dance teachers who have gotten her to where she stands now.

MHER KANDOYAN (Choreographer, *What Remains*) is a dancer, choreographer, and educator currently completing his MFA in Dance at UMD. His research challenges Eurocentric dance forms and develops pedagogical approaches that modernize social dances, including the degendering of lead-follow roles. His work challenges systems of oppression and the violence they produce, using movement as a tool for creative collaboration, resistance, and catharsis.

A seven-time Lebanese Latin Dance champion, Mher founded The Backstage, an organization dedicated to keeping dance alive in Lebanon's unpredictable environment.

His project *What Remains*, peer-selected for the 40th Annual Choreographer's Showcase, aims to engage 1.5 million participants in embodied performances addressing generational trauma.

ELI KAUFMAN, *they/them* (Performer, *What Remains*) is in their third semester at UMD as a dance major. They started dancing through their high school color guard, taking classes regularly in their senior year. Hailing from northern Virginia, they transferred to UMD in spring of 2024.

ELIANA KINDRED (Stage Manager, *What Remains* and *In Search of Our Grandmothers' Gardens*) fourth-year dance major. UMD credits: *By The Way*, *Meet Vera Stark* (ASM), Faculty Dance Concert 2023 (ASM), *We Are Human* (Choreographer, Performer), *The Energy Within* (SM), *Delta Blue* (SM), *Cradle to Grave* (SM).

KAE LAWRENCE (Choreographer, Performer, *In Search of Our Grandmothers' Gardens*), hailing from Milwaukee, WI, is a storyteller, dancer, and educator with a rich background in liturgical, modern, ballet, and Diasporic dance forms. Trained under the esteemed Jessica Woolridge and Desiree Cocroft, Kae honed her craft early on, earning a BA in Dance Performance & Choreography from Spelman College. It was there where she studied under the guidance of Kathleen Wessel, CiCi Kelley, Dr. Julie B. Johnson, and T. Lang, developing a deep appreciation for dance as a tool for cultural expression. She also was a company member of Afro Contemporary dance company, The Adinkra Project, founded by N.K. Condua. Notably, Kae co-created and performed in collaboration with Zanele Mholi's powerful museum exhibition "Somnyama Ngonyama, Hail the Dark Lioness" in both Atlanta, GA, and Waterville, Maine. Her work was also selected and performed in Atlanta Contemporary & Dance Canvas' Summer Choreographic Residency, FlyontheWall's Work-In-Progress Residency, the Baltimore Black Choreographer's Festival, and the NextNOW Festival. Currently, she is pursuing an MFA at the University of Maryland, where her work utilizes embodied history to depict the intersectionality and preservation of Black bodies and culture.

LIN LUO (THEA), *she/her* (Scenic Designer) is a third-year MFA candidate in scenic design at TDPS, originally from China, with a B.A. in Visual Communication Design from the China Academy of Art. Her credits include *The Dialect*, *Die lustigen Weiber von Windsor*, and *Sometimes the Rain, Sometimes the Sea*. Lin's work connects storytelling with architectural styles, inspired by her research across Asia, Europe, and the Americas. Her academic and creative interests include global theater design and connecting traditional aesthetics with contemporary stage practices. More at: www.linluo3104.com.

CHARLOTTE “C” MACKO (Performer, *Hologram*) is an interdisciplinary artist, maker, and researcher in her final semester of studying dance and environmental geosciences. She is a Creative and Performing Arts Scholar and the current Student Dance Association Treasurer (President 2022-2024). She has danced in 19 works at UMD and is excited to close out her time as an undergraduate by performing Kevin Clark’s MFA thesis.

JALEN E. ROSE (Performer, *In Search of Our Grandmothers’ Gardens*) is an artist, educator, and investigator of historic context on modern movement practices. As a Baltimore native and child of music enthusiast parents, she grew up exposed to a wide variety of expressive arts. While receiving a Bachelor of Science in Dance at Drexel University she was introduced to dance/movement therapy and the ways it could be used in tandem with arts education. Jalen currently serves as the Director of African Diaspora Initiatives for B4 Youth Theatre, a non-profit organization whose mission is to empower the youth through the arts. Working locally and internationally, she seeks out opportunities to bring arts programming to underserved communities. As an MFA candidate at the University of Maryland, College Park she is researching the sociopolitical context that frames modern African American culture and expression. She continues to explore her connection to the African Diaspora through movement. Her work invites you to see beyond surface differences and recognize our shared human story.

KAISHA SNOWDEN (Performer, *In Search of Our Grandmothers’ Gardens*), junior Dance and Public Health Practice major. Banneker/Key Scholar. UMD credits: *Muvashiip: The Voyage* (2024), *Dreams and Mournings* (2023), *The Spectrum* (2023), *Untitled* (2023). Training: Bates Dance Festival, Paul Taylor Dance Intensive, Baltimore City College Knight Illusions.

AMELIA (LEE) TALBOT, *they/them* (Assistant Lighting Designer), senior computer science/theatre major. Banneker/Key. TDPS: *Metamorphoses* (Actor 4, Intimacy Captain), *The Prom* (Mrs. Greene, Fight Captain); *UMoves* (Internal Warfare u/s, Media Designer). Local: *Wizard of Oz*, the Puppet Co (Technical Director); *Partings*, Capital Fringe (Technical Director).

EMMA VANDERLINDE (Performer, *Hologram*) is a modern dancer and choreographer based in Maryland. She is a senior in the University of Maryland’s dance program. She has studied with Ground Grooves, Doug Varone and Dancers bicoastally. She has performed in Carlo Villanueva’s M.F.A. Thesis in Fall 2022. She has performed in many EPS performances and UMoves performances including choreography made by Brian Wilson, Casie Curry (2023), and Emily Adams (2024).

EMMA YOUNG, she/her (Performer, *Hologram*) is pursuing a double degree in dance and neuroscience as a Banneker Key Scholar at UMD. She was in the pre-professional program for the Greater Annapolis Ballet, has studied at the Alonzo King Lines program, and Joffrey Ballet in Italy.

JULIE YOUNG, she/her (Performer, *Hologram*) is pursuing a double degree in dance and mechanical engineering. She is part of the Gemstone Honors College, a CAPA scholar, and an SDA board member. UMD Credits: *Seen/Unseen*, *The Energy Within*, *Cradle to Grave*.

AUDIO

Assistant Manager of Audio James O’Connell
 Audio Supervisor Phoenix Sweeney
 Audio Technicians..... Evan Thanicatt, Jake Goldstein, Mark Lyons, Kiefer Cure
 Student Audio Crew..... Jack Campbell

COSTUMES

Costume Shop Manager Jen Daszczyszak
 Assistant Costume Shop Manager and Crafts Lisa Burgess
 Costume Tailor and Draper Tessa Lew
 Costume DrapersMJ Hromek, Steven Simon
 First Hand..... Dennis Kitmore
 Costume Graduate Assistant Bailey Bower, Addison Littlefield
 Costume TechniciansBrooke Baney, Ilana Mongilio, Layla Nordrum
 Costume Student Crew Caroline Bailey, Emma Meisel, Wendy Saltsberg,
 Medhanit Desta, Silmarian Grinath, Carly Ruderman

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Jill Bradbury

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 Atiya Dorsey
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 Mariah Faulkner
 Colin Franz
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 Bailey Hammett
 August Henney
 Zainab Jeffery
 Mher Kandoyan

Mina Kawahara
 Timothy Kelly
 Hannah Kelly
 Marissa Kennedy
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 Gianina Lockley
 MJ Loyet
 Thea Luo
 AmirMahdi Mahdavi
 Emil Mendoza
 Daniel Miramontes
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 Sofia Olivar
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 Doni Rotunno
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 Margarita Syrocheva
 Sophia Tepermeister
 Connor Voss
 Zoe Walders
 Caitlin Woods

24/25 SEASON

CLARICE PRESENTS

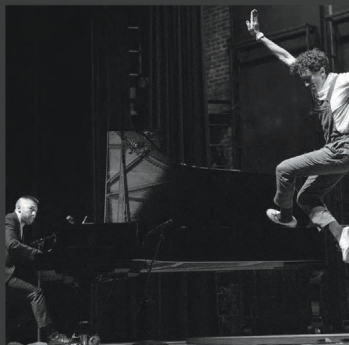
at The Clarice Smith
Performing Arts Center

DON'T MISS!



Sun, Mar 9 • 3PM

Margaret Leng Tan
Perilous Night



Sun, Mar 30 • 3PM

Conrad Tao & Caleb Teicher
Counterpoint ft. Gershwin's
Rhapsody in Blue



Sun, Apr 13 • 3PM

American Brass Quintet
& Tyshawn Sorey



Sat, May 3 • 7:30PM

**National Orchestral
Institute +Festival:**

UNIVERSITY OF
MARYLAND



24
25
SEASON

*at The Clarice Smith
Performing Arts Center*

