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2012-11-16

Very Loud, Very Soft: Boston University Percussion Ensemble, November 16, 2012

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**Boston University College of Fine Arts
School of Music**

**Very Loud, Very Soft:
Boston University Percussion Ensemble**

**Friday, November 16, 2012, 8pm
CFA Concert Hall**

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with 32,557 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary centers and institutes which are central to the school's research and teaching mission. The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic, and intellectual activity.

Boston University College of Fine Arts
School of Music

November 16, 2012
CFA Concert Hall

The 34th concert in the 2012–13 season

Samuel Solomon
(b. 1979)

A View From Nowhen (2010)

Boston University Percussion Ensemble

Joseph Celli
(b. 1944)

Snare Drum For Camus (1982)

Matthew Mitchener, Carley Yanuk,
Hsien-Fang Hsieh, Joshua McCiellen

Jo Kondo
(b. 1947)

A Volcano Mouth (1986)

Caitlin Cawley, Carley Yanuk, Hsien-Fang Hsieh

John Luther Adams
(b. 1953)

...dust into dust... (1991)
from *Strange and Sacred Noise*

Danny Vozzolo, Joshua McCiellen,
Matthew Mitchener, Caitlin Cawley

Lei Liang
(b. 1972)

Garden Eight (1996)

I. Tian (Heaven)

II. Di (Earth)

Caitlin Cawley, Carley Yanuk,
Hsien-Fang Hsieh, Joshua McCiellen,
David Tarantino

Dennis Xenakis
(1922-2001)

Persephassa (1969)

David Tarantino, Danny Vozzolo,
Matthew Mitchener, Max Herzlich, Ethan Pani,
Dennis Youngblood

Samuel Solomon, A View From Nowhen (2010)

A View From Nowhen is the fourth of five ensemble etudes. Each etude presents a different mood, character, and theme, as well as a different set of challenges to the performers. In this brief etude, a flock of triangle players hover like a cloud of stars moving slowly through a night sky.

Joseph Celli, Snare Drum For Camus (1982)

Snare Drum for Camus is a simple and slowly developing work, exploring in fine detail the progression of drum sounds from rim to head. Four drummers huddle around one drum and repeat a seven note pattern. Over eight minutes, all players move their sticks gradually from the rim of drum onto the center of the head and then back out again, the addition and subtraction of head and rim sounds inadvertently creating rhythmic melodies. The transition moments accumulate timbral dissonances after which we feel resolution in the purity of the all-head and all-rim sounds. This work was written for Celli's son, Camus, and can also be performed with a video element.

-Samuel Solomon

Joseph Celli is a composer and performer of instrumental and electronic music and multimedia works. His range of musical creativity has included solo acoustic music, works with live electronics, interactive computer performances, live satellite performances, mixed and multimedia events and site-specific, environmentally responsive works. He has developed a completely new instrumental syntax and new performance repertoire for his instruments, the oboe and English horn, and introduced non-Western double reed instruments to contemporary Western performance. He has premiered more than 35 intermedia works created for him, and he has worked with John Cage, Ornette Coleman, Pauline Oliveros, David Behrman, Alvin Lucier, Jerry Hunt, Phill Niblock, Malcolm Goldstein and the Kronos Quartet.

Celli has toured extensively through performances, workshops, radio and television broadcasts and residencies in Asia, Europe, North and South America, and Australia. He was Music Director of the Ornette Coleman Chamber Music Festival at Weill (Carnegie Recital) Hall and the Smithsonian ComputerWorld Awards, and founder of O.O. Discs ...

Celli lives in Connecticut, travels widely as a performer, and produces arts events.

Jo Kondo, A Volcano Mouth (1986)

A Volcano Mouth, for three marimbas, was written for and dedicated to Sumire Yoshihara. This contemplative work begins with one pitch, a D-fl that remains for the first half of the piece as a guidewire for a shifting harmonic landscape. The dense harmony gives way to single notes and back again, the texture slowly inhaling and exhaling as if a tool for meditation. The volcano image here is a cool one, holding only a memory of the violent activity it once contained.

-Samuel Solomon

Born in Tokyo in 1947, **Jo Kondo** graduated from the composition department of Tokyo University of Arts in 1972. He spent a year in New York on a scholarship from the John D. Rockefeller III Fund in 1977-78. In 1979 he taught as guest lecturer at University of Victoria, British Columbia, invited by the Canada Council, and in 1986 resided in London as a British Council Senior Fellow. In 1987 he was composer in residence at Hartt School of Music, Hartford, Connecticut, USA, and taught at Dartington International Summer School in England. At present he is Professor of Music at Ochanomizu University in Tokyo, and also teaches at Tokyo University of Arts. In 1980 Kondo founded the Musica Practica Ensemble, a chamber orchestra devoted to contemporary music, and was artistic director of the group until its disbandment in 1991.

He has written more than 130 compositions, ranging from solo pieces to orchestral and electronic works, which have been widely performed in Japan, North America and Europe and recorded on Hat Art, ALM, Fontec, Deutsche Grammophon and other labels. He has received commissions from numerous organisations, and his music has been featured at many international music festivals.

Kondo has written extensively on musical matters, and since 1979 he has published five books spelling out in detail his own aesthetic and compositional ideas. He is also an associate editor of *Contemporary Music Review*. During 2000 he directed the composition classes at the Dartington International School of Music and was on the jury of the Gaudeamus International Composers' competition, and was a featured composer at the 2005 Huddersfield Contemporary Music Festival. The 2011 Tanglewood Contemporary Music Festival featured his work.

In January 2012 Jo Kondo was made an honorary member of the American Academy of Arts and Letters. At the ceremony he was hailed as one of Japan's most distinguished composers and his distinct style of composition was described thus: "His music is characterised by a unique personality which synthesizes Japanese aesthetic sensibility and western harmonic structure. Perhaps there are echoes of Morton Feldman, the great American composer, but Kondo's music inhabits a far larger universe, at once serene and dynamic, at once contemplative and energetic."

"Each sound must have its own entity and life. What I am doing in my compositions is to create a web of intertonal relationships, while trying to safeguard the possibility of aurally perceiving the individual entity and life of every single tone in that relationship." Jo Kondo

John Luther Adams, ...dust into dust... (1991)

...dust into dust... is a free translation of the Cantor set and Cantor dust into musical form. The Cantor set begins with a line segment. From this segment, the middle third is removed, leaving two segments. From each of these, the middle third is removed... and so on to infinity, dissolving into "a strange dust of points, arranged in clusters, infinitely many yet infinitely sparse".

Originally regarded as nothing more than a mathematical curiosity, the Cantor set was later discovered to be a remarkable model of the self-similar nature of intermittent noise in electrical transmissions. Electrical transmissions contain within them periods of steady signal, alternating with bursts of noise. Within this noise are minute periods of silence. The patterns of these signal/noise/silence cycles appear to remain constant, no matter how long or brief a period of time is sampled.

In ...dust into dust... I have attempted to simulate this dynamic natural form in musical time. The sounds of the piece also resemble the phenomenon they simulate. After all, snare drums are the quintessential noise instrument... Insistent, accented figures are interrupted by periods of steady, pianissimo drum rolls. But the apparently continuous sound of a drum roll is actually intermittent in nature, containing within it countless minute gaps of silence. Over the course of the piece, the accented figures gradually dissolve into quiet dust (rolls), and then silence, which gradually expands again into dust and explosive noise.

The title ...dust into dust... evokes not only the dynamics of noise, but the way of all flesh and the transitory nature of everything.

-John Luther Adams

From his home in Alaska, **John Luther Adams** has created a unique musical world grounded in wilderness landscapes and indigenous cultures, and in natural phenomena from the songs of birds to elemental noise. His music includes works for orchestra, small ensembles, percussion and electronic media, and is recorded on Cold Blue, New World, New Albion and other labels.

He is the author of *Winter Music* (Wesleyan, 2004), and his writings have appeared in numerous periodicals and anthologies, including *The Best Spiritual Writing* (Harper Collins, 2002) and *The Book of Music and Nature* (Wesleyan, 2000).

Adams has worked with many prominent performers and venues, including Bang On A Can, Other Minds, Almeida Opera, Steven Schick, the California E.A.R. Unit, FLUX Quartet, the Paul Drescher Ensemble, Percussion Group Cincinnati, the Sundance Institute and Arena Stage. He has received awards and fellowships from Meet the Composer, the National Endowment for the Arts, Lila Wallace Arts Partners, the Rockefeller Foundation, Opera America, and the Foundation for Contemporary Performance Arts.

JLA has served as composer in residence with the Anchorage Symphony, Fairbanks Symphony, Arctic Chamber Orchestra, Anchorage Opera, and the Alaska Public Radio Network. He has taught at the University of Alaska, Bennington College and the Oberlin Conservatory of Music, and has served as president of the American Music Center.

Articles about John Luther Adams and his music appear in *The New*

Grove Dictionary of Music, Baker's Biographical Dictionary of Music and Musicians, American Music in the 20th Century (G. Schirmer), Music in the United States (Prentice Hall) and The Avant Music Guide (Japan).

Lei Liang, Garden Eight (1996)

I have composed a series of pieces entitled Gardens, as a tribute to the Ming Dynasty Yuen Yeh, the earliest and the most exquisite Chinese horticultural treatise. Gardens, in this discourse, are not treated as a confined enclosure, but as an extended environment. A Chinese garden is a visual world as well as a world of other senses. Passing clouds, remote mountains, sound of ancient temple bells, transience of seasons, . . . all are part of the extended space. When we recite a poem or play the seven-stringed zither, our spirits immerse into the garden as we remain reflective observers.

These pieces are musical gardens. To perform one of them is to walk through a garden of sounds.

Garden Eight is derived from Garden Six (for saxophones). Both have six pages of music named "Tian" (heaven), "Di" (earth), "Dong" (east), "Nan" (south), "Hsi" (west), "Bei" (north). There are six pitches and, in the original 1996 notation, six durations. It was inspired by a friend whom the composer had seen only six times before composing this work in March 1996.

Garden Eight was composed for any solo instrument. Based on a three-year collaboration with pianist Jon Sakata which resulted in the recording of the composition released on the CD "March Cathedral" (Encounter Records) in 2000, I revised and re-notated the piano solo version in a more conventional notation in 2004. Given the flexibility of the original proportional notation, it can still yield many other interpretations among which this serves as an example. Other realizations have been made with electric guitar in March Cathedral (1998), pipa in Garden Eleven (1998) and harpsichord (2001). One can perform these pieces as a continuous work, or as six separate interludes, in pairs or in any combination.

-Lei Liang

Lei Liang (b.1972) is a Chinese-born American composer whose works have been described as "hauntingly beautiful and sonically colorful" by The New York Times, and as "far, far out of the ordinary, brilliantly original and inarguably gorgeous" by The Washington Post. Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from the Taipei Chinese Orchestra, Berkeley Symphony Orchestra, the Heidelberg Philharmonisches Orchester, the Thailand Philharmonic, pipa virtuoso Wu Man, the Fromm Music Foundation, Meet the Composer, Chamber Music America, the National Endowment for the Arts, MAP Fund,

Mary Flagler Cary Charitable Trust, the Manhattan Sinfonietta, Arditti Quartet, Shanghai Quartet, the Scharoun Ensemble of the Berlin Philharmonic, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang's music is recorded on Mode, New World, Innova, Telarc, GM, Einstein, Spektral, and Naxos (forthcoming) Records. As a scholar, he is active in the research and preservation of traditional Asian music. Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang taught in China as a Distinguished Visiting Professor at Shaanxi Normal University College of Arts in Xi'an; served as Honorary Professor of Composition and Sound Design at Wuhan Conservatory of Music and as Visiting Assistant Professor of Music at Middlebury College. He currently serves as Associate Professor of Music and Chair of the Composition Area at the University of California, San Diego. Lei Liang's music is published exclusively by Schott Music Corporation (New York).

Iannis Xenakis, *Persephassa* (1969)

Persephassa is a piece for six percussionists composed by Iannis Xenakis in 1969. The piece was commissioned for the first-ever Shiraz Festival (organized by the Empress of Iran), held at the historic desert site of Persepolis. The title refers to the goddess Persephone, "the personification of telluric forces and of transmutations of life."

Steve Schick writes:

In many ways percussion music is suspended between the forces of chance and ritual. It comes by both qualities honestly: percussion is a problem child born in the early 20th century from the unpredictable chaos of noise and the infatuation of many composers with the ancient and ritualized percussive traditions of Africa and Asia. With this polarity in mind, we are easily reminded that the German word for percussion is *Schlagzeug*: *schlag* means to strike and gives us the strongly visual quality of percussion performance with its implications of ritual and theater. *Zeug* means "stuff," a suitable description for the uneasy confederation of noises that can be produced by whacking, brushing, bowing, or choking almost any available object. We percussionists are musicians who hit stuff. Composers have long had to deal with this peculiar dichotomy of the percussion family, with its focussed sense of ritual and marshy notion of sound. As a result percussion music frequently features a remarkably secure formal and dramatic sense, but a sonic language that is full of surprising twists and turns.

Persephassa (1969), for six percussionists stationed antiphonally around the audience, is Xenakis' first work for percussion instruments alone. Like his other early percussion work, Psappa (1975) for percussion solo, Persephassa is a calamitous barrage of strident noises and powerful unpredictable silences. Perhaps nowhere else in the percussion repertoire is the static force of ritual more finely balanced by the chance chaos of noise. In Persephassa Xenakis constructs a series of slowly moving processes, each as formalized and inevitable as Noh: a unison rhythm degrades into six unrelated strands; a cloud of metal sounds slowly become wood then skin; slowly pulsating tremolos push forward in gradual acceleration until they reach breakneck speed. But within these coolly rational processes the percussion sounds themselves are hot, plasmic, and unpredictable. As he was so often able to do, Xenakis points his finger directly at the heart of percussion: as the clarity and ritual of schlag locked in a terrible struggle with the unpredictable and mystifying world of zeug.

Iannis Xenakis was born in 1922 into a Greek family residing in Braila, Romania. The sense of being an 'outsider' remained integral to his identity, as the title of a recently published book of interviews signals: "il faut être constamment un immigré." Xenakis lost his mother when he was five years old, then was sent off to boarding school on the Greek island of Spetsai at age ten. He studied civil engineering at the Athens Polytechnic, but the German invasion followed by the British occupation drew him into the Resistance, activities from which he would end up near fatally wounded, losing one eye, then later condemned to death. Forced to escape his country, Xenakis ended up in Paris, wanting to study music, but earning a living working as an engineering assistant for Le Corbusier.

His creative and intellectual intensity attracted the attention of both the renowned architect, who delegated architectural projects to him in spite of his lack of professional training, and the composer and pedagogue Olivier Messiaen, who saw in the music he was struggling to produce in isolation an originality deserving of encouragement. Xenakis had his first major succès du scandale with the premiere of *Metastasis* at the Donaueschingen Festival in 1955, and by 1960, he was able to devote himself entirely to composition.

Critical of other developments in contemporary music at the time, dominated by the serialists ('Darmstadt school') such as Pierre Boulez, Luigi Nono, and Karlheinz Stockhausen, Xenakis followed his own path, aided by his background in mathematics, engineering and design, and by his interest in complex sonic phenomena (rainstorms, street demonstrations, etc.). He incorporated probability theory into his compositional approach, as a means of generating and controlling large-scale events composed of massive numbers of individual elements. He also adopted the sonic entity (texture) as the primary material for the construction of musical form (rather than themes, or pitch structures).

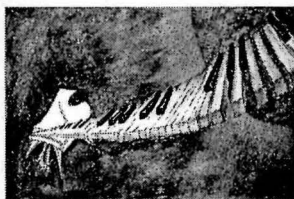
Along with his acoustic works, he has produced a number of important electroacoustic pieces, and a series of multimedia creations involving sound, light, movement, and architecture (polytopes). In the domain of computer music, Xenakis was a pioneer in the area of algorithmic composition, and has also developed an approach to digital synthesis based on random generation and variation of the waveform itself. In addition, he designed a computer system utilizing a graphic interface (the UPIC), which has proven to be a liberating, provocative pedagogical tool as well as a powerful environment for computer composition.

Iannis Xenakis died on February 4, 2001, at age 78. He had been suffering from a number of serious ailments for several years. His last completed composition, *O-Mega*, for solo percussion and ensemble, written for Evelyn Glennie and the London Sinfonietta, was premiered at the Huddersfield Festival of Contemporary Music in November 1997. The American premiere was given in Alice Tully Hall with Samuel Solomon as soloist with the New Juilliard Ensemble. His "retirement" was enforced by a loss of memory that made it impossible to compose, and by increasingly frequent periods in the hospital, lapses into coma, and so forth. At the same time, however, Xenakis continued to be feted around the world. He was awarded the Kyoto Prize (Japan) in 1997, the UNESCO International Music Prize in 1998, and the Polar Prize (Sweden) in 1999. In December 2000, the world premiere of a couple of his very early works, from the *Anasteria* triptych based on an ancient Greek rite, took place in Germany, almost 50 years after they were composed (1952-53).

Xenakis's legacy will be discussed for some time to come, no doubt. His music and thought will continue to exert an important influence on contemporary music. Hopefully, performers and producers will be spurred to program more of Xenakis's music, and to record more of it for commercial release. There are still a good number of powerful, fascinating pieces that need to be better known.

Director **Samuel Z. Solomon** teaches percussion at The Boston Conservatory, Boston University, and The BU Tanglewood Institute. From 2007-2011 he was president of the Massachusetts Chapter of the Percussive Arts Society. His book, "How to Write for Percussion," has received critical acclaim from composers, performers, and conductors worldwide and will soon be available in three languages. He has also authored three books on percussion playing and curated two collections of percussion etudes and solos. Solomon is founding member of the Yesaroun' Duo and the Line C3 percussion group, from 2005-2010 he was percussionist-in-residence at Harvard University, and since 2003 he has been principal timpanist of the Amici New York chamber orchestra. He can be heard as soloist and chamber musician on GM, Albany, Bedroom Community, and Tzadik labels, as well as performing the music of Björk on her soundtrack to Matthew Barney's film "Drawing Restraint 9". He lives in Hull, Massachusetts with his wife Kristy and sons Nicolas and Leo. Please visit www.szsolomon.com for more.

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Scott Allen Jarrett, conductor

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Pavel Nersessian *
Sergey Shepkin
Boaz Sharon *

COLLABORATIVE PIANO

Shiela Kibbe *
Robert Merfeld

ORGAN

Peter Sykes *

VOICE

Michelle Alexander *
Naomi Bailis
Michael Beattie
Penelope Bitzas *
Eve Budnick
Sharon Daniels * SAB
James Demler *
Gary Durham
Lynn Eustis *
Phyllis Hoffman *
Matthew Larson
Betsy Polatin (theater)
Bonnie Pomfret
Jerrold Pope *
Maria Spacagna

HISTORICAL PERFORMANCE

Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Greg Ingles *sackbut*
Laura Jeppesen *viola da gamba*
Christopher Krueger *baroque flute*
Catherine Liddell *lute*
Scott Metcalfe
Martin Pearlman *baroque ensembles* *
Robinson Pyle *natural trumpet*
Marc Schachman *baroque oboe*
Aaron Sheehan *HPvoice*
Jane Starkman *baroque violin, viola*
Peter Sykes *harpsichord* *

MUSICOLOGY

Marie Abe *
Richard Bonbury *
Victor Coelho *
Sean Gallagher
Brita Heimark *
Thomas Peattie *
Joshua Rifkin *
Andrew Shenton *
Jacquelyn Sholes
Patrick Wood Uribe *
Jeremy Yudkin *

COMPOSITION AND THEORY

Brett Abigaña
Vartan Aghababian
Martin Amlin *
Deborah Burton *
Justin Casinghino
Richard Cornell *
Davide Fanni
Joshua Fineberg *
Samuel Headrick *
David Kopp *
Mary Montgomery Koppel
Rodney Lister *
Ketty Nez *
Matthew Reeves
Andrew Smith
John Wallace *
Steven Weigt *
Jason Yust *

MUSIC EDUCATION

Susan Conkling *
Diana Dansereau *
André de Quadros *
Jay Dorfman *
Andrew Goodrich *
Lee Higgins *
Ron Kos *
Warren Levenson
Roger Mantie *
Brian Michaud
Sandra Nicolucci *

CONDUCTING

David Hoose *
Ann Howard Jones * LOA
Scott Allen Jarrett
David Martins
Jameson Marvin

OPERA INSTITUTE

Phyllis Curtin ++
Sharon Daniels * SAB
Melinda Sullivan-Friedman
Frank Kelley
Angie Jepsen
William Lumpkin *
Laura Raffo
Jim Petosa (theater)
Betsy Polatin (theater)
Jeffrey Stevens *
Nathan Troup
Allison Voth *

STAFF PIANISTS

Michelle Beaton
Eve Budnick
Matthew Larson
Phillip Oliver
Lorena Tecu
Noriko Yasuda
Molly Wood

VISITING SCHOLARS

Lucy Shen Fang
Anthony Palmer

Department Chairs
represented in bold

* Full-time faculty

++ Emeritus

LOA - Leave of Absence

SAB - Sabbatical

SCHOOL OF MUSIC DEPARTMENT OF PRODUCTION AND ENSEMBLES

J. Casey Soward, *Assistant Director for Production and Performance*
Michael Barsano, *Manager of University-Wide Ensembles*
Michael Culler, *Head Recording Engineer*
Aaron Goldberg, *Director of Athletic Bands*
Gregorian, *Manager of Opera Institute*
McLean, *Stage Manager*
Suzanne McMahon, *Recording Engineer*
David Dawson II, *Scheduling and Recitals Coordinator*
Kris Sessa, *Librarian*
Martin Snow, *Keyboard Technician and Restoration*
Molly Walker, *Manager of School of Music Ensembles*

COLLEGE OF FINE ARTS ADMINISTRATION

Benjamin Juárez, *Dean, College of Fine Arts*
Robert K. Dodson, *Director, School of Music*
Jim Petosa, *Director, School of Theatre*
Lynne Allen, *Director, School of Visual Arts*

SCHOOL OF MUSIC

Richard Cornell, *Associate Director*
Phyllis Hoffman, *Executive and Artistic Director of The Boston University Tanglewood Institute*

SCHOOL OF MUSIC EXECUTIVE COMMITTEE

Susan Conkling, *Music Education*
Richard Cornell, *Music Studies*
Robert K. Dodson, *Director*
Phyllis Hoffman, *Executive and Artistic Director of Boston University Tanglewood Institute*
Ann Howard Jones, *Ensembles*
David Kopp, *Director, Graduate Studies*
Michelle LaCourse, *Chair, Applied Studies*
Shaun Ramsay, *Assistant Director for Admissions and Student Affairs*
John Wallace, *Director, Undergraduate Studies*

Boston University College of Fine Arts School of Music

Upcoming Events and Performances

Monday, November 19, 8pm

**Boston University
Symphony Orchestra Concert**
David Hoose, conductor
Symphony Hall

Saturday, December 1, 8pm

Boston University Choral Ensembles Concert
Scott Allen Jarrett, conductor
CFA Concert Hall

Tuesday, December 4, 8pm

Boston University Student Composers Concert
Featuring works by
Boston University students
CFA Concert Hall

Thursday, December 6, 8pm

Boston University Wind Ensemble Concert
David Martins, conductor
Tsai Performance Center

Wednesday, December 12, 8pm

Piano Department Recital Series
Featuring the work of Franz Liszt
Tsai Performance Center

Boston University Theatre, 264 Huntington Avenue
Marsh Chapel, 735 Commonwealth Avenue
Tsai Performance Center, 685 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue



Boston University College of Fine Arts

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