Artists have a love/hate relationship with starting over. That phrase “from the top” often comes after a mistake; someone missing a note or a line, or even losing a Photoshop file. Yet it’s through the repetitive process of going back to the drawing board that artists find a path through the material, making new discoveries along the way.

In that spirit of new beginnings, this issue brings you stories of artists bringing fresh perspectives to the STEM fields, new courses that foster an atmosphere of collaboration, and a sculptor whose work in other countries teaches him about the commonalities of humanity. As we look forward to a 2016 filled with repeated beginnings and satisfying endings, we invite you to join us in the conversation. From the top! — Emily Wade

*If the resolution was to give up sweets and you didn’t make it, we understand. Neither did we.

The View from the Top

Welcome to 2016. We hope that you’ve had a chance to relax, recharge, and maybe even make some resolutions!*
Expanding Space

by Anna Whitelaw (COM’19)

The inaugural record’s title and central theme focus on the idea of “Expanding Space,” and the theme has been presented to the composers and students separately so each group can conceptualize their own meaning of the phrase. Since the theme will be interpreted by how space can be thought of musically, engaging breadth and scale, or in a closer sense, spatializing the theme, they say. “We’re hoping to open the conversation between the students and the faculty so there will be more artistic handling throughout the process between composers and the students.” The record will also use the world of an additional and somewhat unique environment to the School of Arts soundscape and from players in the ensemble. Grammy Award-winning producer, Lewis Lewis, who has been involved with productions in Boston and California, will take their video and sound blend, variously results through the instrumentation.

This isn’t Lewis’s first time working with Boston University. He spoke at the “How to Listen” symposium on music, change, and challenges, and featured by the College of Fine Arts in 2011, on the emergence of synth in the recording scene made possible by 10-printing. Lewis was chosen because he was another collaborator he knew and brings fresh (and local) touch to the project. Inspired by his participation, the School of Music in considering release of previously pressed after the initial 10 prints. Lewis is also excited about how this record has the possibility of bringing together experimental, visual art, and music students in a cohesive, multidisciplinary project. The process will also enable classical music students to work in other environments on campus with new peers, resulting on an educational experience that is innovative and unique.

In addition to the collaborative possibilities invoked within this project, the Boston University record label will also allow students and faculty to have full control and artistic license over their work. This idea also links back to the 1960s, when the Boston University Symphony Orchestra released and recorded multiple records. In 1978, the orchestra ensemble even won silver at the Karajan Awards in Berlin, Germany. Lewis is also excited about how this record has the possibility of bringing together experimental, visual art, and music students in a cohesive, multidisciplinary project. The process will also enable classical music students to work in other environments on campus with new peers, resulting on an educational experience that is innovative and unique.

Most importantly, this project is a learning experience for the students. Instead of recording for the Tercentenary Goethe, as they do in the past, the students will be recording in a professional studio or workshop with the help of Boston University staff. Students will be able to see the process behind the making of a record and become familiar with a professional studio environment. Students will come away with recording that is musically different from live concerts, which are spontaneous and singular. They will learn to record with sessions that are found until their material is perfect. Lewis is excited because relatively few schools in the northeast are currently making wind ensemble records, and she is confident that people will be eager for the album’s release. The record will also be used as a recruitment tool to grow the number of woodwinds and brass players in the ensemble. The School of Music thinks that this record will “renew our hope for a long tradition of producing records.”

This spring, BU Wind Ensemble will perform works by Richard Cornell (February 23) and works by Rodney Lister (April 21) at the Tercentenary Theatre. Recording will take place in the spring of 2016 and 2017, with the intended release of the full album in the fall of 2017. In the meantime, videos and snippets of songs will be released as new information can follow the recording process of the ensemble.

I see this as a learning opportunity for students as well as bring in students outside the classical music canon or individuals who wish to explore classical music in a cohesive, multidisciplinary project. The process will also enable classical music students to work in other environments on campus with new peers, resulting in an educational experience that is innovative and unique.

Live and In Color

by Anna Whitelaw (COM’19)

Anna Whitelaw is a freshman Public Relations major in the College of Fine Arts. She is currently working with the College of Fine Arts Department of Communications and Public Relations. Anna is a member of the MOMents (Public Relations Student Society of America), and Judging for The Gotham Youth Film Festival in March at Boston University through both CFA and CFA.

The name of the show was inspired by incident, a year of motion, and that made Greenidge want to become a playwright in earnest. “It was the first time I saw black people on stage who weren’t a taboo,” says. “I had never seen a straight play where black people were central. Black people on stage talking about the brutality cases in Ferguson, MO, Baltimore, and New York City ramped as a result, a unique aspect of Greenidge’s play to the production’s continued to change depending on the current cultural climate. Currently, Greenidge is trying to answer the question, “What will subsequently race relations shape the audience’s perception of this play?”

“It’s always nice to show a little & dance,” Greenidge explains, “but it’s also about saying that her words will provoke, that her words will make Greenidge feel like something is coming out of her mouth, that her words will make Greenidge feel like something is coming out of her mouth.”

Greenidge is a playwright who has worked with the Boston University New Play Initiative. Commissioned for the spring of 2016 and 2017, with the intended release of the full album in the fall of 2017. In the meantime, videos and snippets of songs will be released as new information can follow the recording process of the ensemble.

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question one
How do you relate ___ & ___?

question two
Why are the arts an important component to the traditional STEM educational model?

question three
How has BU helped you reach your educational goals?
**February**

### 2/1

**Contemporary Perspectives Lecture Series: Walton Ford**

Working in the style of uncategorizable, a cone, a Havana, a cutting edge, a high-fidelity, a form, an up-and-coming, a frighteningly realistic, a living audience of images, these images are reimagined with a historical novel and politics, while uncovering the modes of the novel about human nature as it does the animal kingdom.

10:00 — 2/28

### 2/2 — 2/28

**Cosy Fan Tutte**

Wolfgang Schneider, soprano • Jonathan Fan • Frances Lumen, pianist • William Langlois, conductor • John Mottola, stage director

This opera, composed of a set of traditional folk ballads, and features in English, an exuberant, grandiose music and love for the proceedings of folk festivals.

10:00 — 2/28

### 2/2 — 2/28

**After the Fall**

Arthur Miller’s play is a political and powerful story of contemporary political intrigue coming to a conclusion and leveling with the audience.

10:00 — 2/28

### 2/13 — 3/2

**Boston University Symphony Orchestra**

February 11, 8pm — Performing works by Claude Debussy and a well-known Bostonian: Kevin Jopling (’00), Li Teng-Chung, conductor • Tsai Performance Center

March 3, 2013 — Performing the UC’s Guaranteed Competition Winner. Matthew Lanier and Leonidas, conductor • Tsai Performance Center

10:00 — 2/28

### 2/19 — 2/21

**The Hothouse**

Harold Norse, playwright • Tim Spencer, director

A black comedy set in the steamy milieu of the 1920s.

10:00 — 2/28

### 2/25 — 4/24

**MFA Thesis Exhibition**

Featuring works by graduating students in painting, sculpture, graphic design, printmaking, and animation.

Opening Reception: April 29, 6–8pm • BU Theatre

10:00 — 2/28

### 3/24

**Contemporary Perspectives Lecture Series: Aaron James Draplin**

Join the renowned illustrator, graphic designer, and speaker as he discusses his work and life.

10:00 — 2/28

### 3/25 — 5/7

**The Space After: Nina Bellucci, Erika Hess, & Stacey Mohammed**

The exhibition features works of three BU Alumni—Nina Bellucci (CFA’09), Erika Hess (CFA’09), and Stacy Mohammed (CFA’10).

10:00 — 2/28

### 4/1 — 4/17

**A Midsummer Night’s Dream**

Benjamin Britten, composer • John Gielgud, director

A moving examination of the darkest corners of the human heart.

10:00 — 2/28

### 4/4 — 4/4

**BFA Thesis Exhibition**

Featuring works by graduating seniors in painting, sculpture, graphic design, printmaking, and animation.

Opening Reception: April 29, 6–8pm • BU Theatre

10:00 — 2/28

### 5/13 — 5/15

**George Orwell’s 1984**

Guy Debord, director — A conceptual performance in celebration of the 70th anniversary of the publication of George Orwell’s novel, 1984.

10:00 — 2/28

### 2/10 — 2/28

**Baltimore**

Karen Greenway, playwright • Claire Van Iseghke, director

A rolling world premiere commissioned by the Big Ten Theatre Consortium. Part of the BU New Play Initiative, Greenway explores the surveillance of fear from the perspectives of rich and poor.

10:00 — 2/28

### 1/22 — 3/4

**Stacey Piwnirowski: it’s not you, it’s me**

Marina Ponce de León’s new studio and found materials to create an intimate telling of the consumer, the factory of material, and interpersonal relationships.

Opening Reception: January 22, 6–7:30pm • Sherman Gallery

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**January**

### 1/22 — 3/20

**Qualities of Stillness: Paintings by Joseph Ablow**

The exhibition surveys three decades of activity by Boston artist Joseph Ablow. His variations on the theme of still life painting continue and continue the relationship between painting and poetry.

Opening Reception: January 22, 6–7:30pm • Sherman Gallery

### 1/25 — 3/21

**Muir String Quartet**

January 26, 7pm — March 1, 8pm — Award-winning string quartet composed of Peter Fanzini, Yudin, Lisa Urist, and Inman.

Ticketing Code: New Rep/CRC

### 1/26 — 2/4 / 2/5 — 2/12

**Music Faculty Recital Series**

January 26, 7pm — Trumpet and piano: Tadd Kline perform works by Paul Desmond, Frantz, de Laet, and Elgar

February 1, 8pm — French horn: Gabrielle Langlais perform with clarinet and flute: Lorne Dufour

February 1 — 5, 7pm — Featuring soloists: Jonathan Harvey

March 3, 2013 — Featuring works by John Adams, Philip Glass, and Philip Glass

March 5 — 7, 7pm — Featuring works by Steven Stucky and Jonathan Harvey

March 11 — 13, 7pm — Featuring works by Jonathan Harvey, Jonathan Harvey, and Jonathan Harvey

March 29 — 31, 7pm — Featuring works by Jonathan Harvey, Jonathan Harvey, and Jonathan Harvey

Ticketing Code: New Rep/CRC

### 8/26 — 8/28

**PARADE**

Book by Arthur Laurents • Music by Marc Shaiman and Scott Wittman

A musical that pays homage to the spirit of the parade.

Ticketing Code: New Rep/CRC

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**Ticket Information**

All events are free and open to the public unless otherwise noted. Visit bu.edu for more details.

NPI 130 (general admission: 8/25 BU alumni, WGBH, and WGBH members, and students) • 130 BU Community Membership, 8/25 Ticket Stub Free with BU ID at the door, day of performance, subject to availability.

Théâtre 131 (general admission: 8/25 WGBH, WGBH members, and BU Alumni, BU Community membership.

Oper 130 (general admission: 8/25 WGBH, WGBH members, and BU Alumni, BU Community membership.

New Rep/CRC 130 (general admission: 8/25 WGBH, WGBH members, and BU Alumni, BU Community membership.

Boston University Performance • Lecture Venues

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**Venues**

**Boston University Art Galleries**

808 Gallery • 808 Commonwealth Avenue

Sherman Gallery • 775 Commonwealth Avenue

Stone Gallery • 855 Commonwealth Avenue

**Boston University Performance + Lecture Venues**

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**Lecture Series:**

**Contemporary Perspectives**

**Concerning the World of Art and Science**

Lecture Series: Walton Ford

**The 2016 International Conference on Opportunities in the Arts**

February 25 — 27

**The Hothouse**

Harold Norse, playwright • Tim Spencer, director

A black comedy set in the steamy milieu of the 1920s.

February 25 — 27

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Benjamin Britten, composer • John Gielgud, director

A moving examination of the darkest corners of the human heart.

February 25 — 27

**After the Fall**

Arthur Miller’s play is a political and powerful story of contemporary political intrigue coming to a conclusion and leveling with the audience.

February 25 — 27

**Boston University Symphony Orchestra & Chorus**

Performing Arnold Schoenberg’s Finale and Ode to the State, Stephen Zegree, director • Tsai Performance Center

Ticketing Code: Symphony Hall • 4pm • Ticketing Code: Symphony Hall

February 25 — 27

**Prometheus Bound**

Achilles, playwright • Bates Ford, director

A political and powerful story of contemporary political intrigue coming to a conclusion and leveling with the audience.

February 25 — 27
Carving a Kinship
Sculpture professor explores human nature through public art
by Logen Zimmerman

“I am reminded of how little I know about these places, and how much I have to discover in myself when I visit them.”

Batu Siharulidze, Associate Professor of Sculpture at the College of Fine Arts, refers to his studio in Brattle Commons on Commonwealth Ave as a “kitchen,” or a “computer desk.” That is, a place where his ideas are developed, expanded, and carried into fruition. This is represented in microthin and bird-eye drawings that hang on one wall of the studio to a set of small, hand-drawn maps of rock formations and land dating back to ancient civilizations, a dinosaur fossil, even a dilapidated-sized thighbone. These objects are as much on the images and icons one might find on the home screen of a computer, and the metaphor is appropriate: Batu’s mind is consumed by a massive collected span of history and knowledge. And certainly in this studio as well as their own, new students benefit from all that he has to offer.

Batu is a native of the world. He was born and educated in Georgia, former USSR, and then taught at Virginia Commonwealth University until he and his family immigrated to the United States in the early 1990s. He arrived at Boston University in 2014, and since then his global profile has expanded through an increasing amount of public and private sculpture park commissions. Recently, this has included works in India, India, and China. Despite his extensive travels (and ever humble attitude) that he is “reminded of how little I know about these places, and how much I have to discover in myself when I visit them,” like unlimited lessons learned—and it seems to follow when public art is at place—to Batu “people are the same everywhere.”

Batu’s most recent commission, this past summer, was in his native Chinese city of Fuzhou. It began in 2014 with the China-Fuzhou International Sculpture Exhibition, held in conjunction with the China-Fuzhou International Conference on New Music, which brings leading-edge music to the city’s maritime tradition, considering Fuzhou as the capital of the city’s maritime tradition, considering Fuzhou as a “kitchen,” or a “computer desk.”

While the scope of his large-scale public commissions may span the planet, his students at Boston University inherit his knowledge on a more local scale. As chair of Sculpture, Batu works with both undergraduate and graduate majors and is universally appreciated. His students have their own trajectories yet are united by their interest in embracing the new technologies that have intrigued him more locally. Yet the common theme among all materials that he works with is the challenge of transforming their raw potential and translating them into works of art, and envisioning the future of their medium, how to envision his attention toward digital techniques and 3D printing—“from miniature tables to big table systems.”

In conceptualizing the pieces, he draws upon tropes already well-developed in his work, as well as the city’s maritime traditions, considering Fuzhou as “a civilization that from the beginning has been tied with the sea.” He spent two months during summer 2015 on site, working with assistants to realize the pieces in honor of a permanent outdoor sculpture park.

Batu has been a medium of choice for many of his public sculptures, yet it is not his exact preference. He also champions granite, marble, wood, and other materials that he can carve, offering a more tactile approach. Granite is a medium that has intrigued him more locally. We the common theme among all materials with which he works is: the need to discover the “very interesting nature” that is the challenge of transforming their raw potential and translating them into works of art, and envisioning the future of their medium, how to envision his attention toward digital techniques and 3D printing—“from miniature tables to big table systems.”

New Frontiers, New Visions, New Music
Center for New Music looks towards the future with residencies and collaborations by Brooke Yarborough

Joining Furrer during his first week is the Argento Chamber Ensemble, a New York based chamber ensemble dedicated to inspiring musical inquiry through education, mentorship, technology, and dialogue. Furrer is a long-time collaborator in America, Argento was one of the first groups to perform and advocate for Furrer’s work in the United States. In a special permit concert (April 14), Argento will perform a selection of Furrer’s new collaborations with the CCA Conservatory.

“Furrer is one of the best composers of our time,” says Argento on the Center’s aim to give new music a place in contemporary around the city. “We’re pushing it up to another level, teaching as much of the community as possible, through high level collaborations that wouldn’t otherwise be accessible.”

Lectures and demonstrations that enhance the school’s pedagogical goals, along with institutional collaborations that provide a forum for broader interdisciplinary involvement.

“We’re not just a producing organism,” says Furrer on the Center’s aim to give new music a place in contemporary around the city. “We’re pushing it up to another level, teaching as much of the community as possible, through high level collaborations that wouldn’t otherwise be accessible.”

Furrer will be rehearsing with the students and teaching them in the studio, which is an open house. The last week of Furrer’s residency coincides with a week-long intensive collaboration with the French Institute for musical and scientific research, IRCAM, which is sending a team of scientists, pedagogical experts, and production personnel to Boston to work on a series of public lectures and demonstrations on this style of music. “For me personally, being able to bring elements of IRCAM to Boston, is extremely important,” says Furrer. This is a forecast to the School of Music’s longstanding commitment to new music, and to the School of Music’s longstanding commitment to new music.

IRCMA’s residency, their third in ten years, includes a scientific conference on cutting-edge music and audio research (April 23, the Zord of Sound: premier, and a mini festival presented at the K אשון למדים אטלס רביעי), featuring the music of Furrer alongside works developed by leading composers at IRCAM performed by sound Beta and the Jack Quartet. “The concert at Symphony Hall is a portrait to this collaboration,” adds Furrer.

IRCMA will be joined at K אשון למדים אטלס רביעי with the renowned composers, whose performances are dedicated to inspiring musical inquiry through education, mentorship, technology, and dialogue. Furrer is a long-time collaborator in America, Argento was one of the first groups to perform and advocate for Furrer’s work in the United States. In a special permit concert (April 14), Argento will perform a selection of Furrer’s new collaborations with the CCA Conservatory.

Also during his stay, the BSO Symphony Orchestra will perform the U.S. premiere of Furrer’s 2015 piece Zwei Studien with the Boston Symphony Orchestra under the baton of guest conductor Ben-David Masur at Symphony Hall as part of an all-Austrian program. A former theory student of Furrer’s summer years ago at Columbia University, Masur was recently named the Assistant Conductor of the Boston Symphony Orchestra.

“Zwei Studien is written for a small chamber orchestra of 14-16 musicians,” says Furrer. “The audience has performing the best of BSO’s contemporary music. Furrer will be rehearsing with the students and teaching them at the studio, which is an open house. The last week of Furrer’s residency coincides with a week-long intensive collaboration with the French Institute for musical and scientific research, IRCAM, which is sending a team of scientists, pedagogical experts, and production personnel to Boston to work on a series of public lectures and demonstrations on this style of music. “For me personally, being able to bring elements of IRCAM to Boston, is extremely important,” says Furrer. This is a forecast to the School of Music’s longstanding commitment to new music, and to the School of Music’s longstanding commitment to new music.

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Sowing Seeds of Collaboration

CFA creates new course focused on interdisciplinary collaboration and creative teambuilding

by Brooke Yarborough

For Judy Braha, head of the MFA Directing program, the idea of a collaborative arts incubator course arose from experiences interacting with the professional world. “(The course) is something I dreamed up while consolidating,” says Braha. “I saw a need to expose students to the opportunities to witness firsthand the collaboration at work in these programs. I thought, where else might this be possible but at CFA?”

The Collaborative Arts Incubator course marks an exciting out-of-the-box exercise, and faculty mentoring, students will grow together over the course of the semester in small groups, drawing from their artistic disciplines and creating new, unexpected creative territory through the process.

According to Braha, “The course is about crossing boundaries and experimenting, authorizing ways across the students might be uncomfortable with.” She adds, “We’ll give students prompts, such as an image, a poem, a newspaper article, or a line of Shakespeare, and they will be challenged to forge common ground in ways they never thought possible, to think outside of their disciplinary norms, and to create something entirely new collaboratively.”

The course will begin with a class trip calibrated for maximum inspiration. Students will visit Leap Arts Education Program, since 2010, de Quadros, a conductor and human rights activist, has taught at the Boston Conservatory at Berklee. He has also been a visiting professor at the University of Utah, the University of Wisconsin-Madison, and other institutions. The semester will include a project at the Massachusetts Correctional Institution in Norfolk through the IC’s Women’s Arts Education Program. Since 2010, de Quadros, a conductor and human rights activist, has taught at the Boston Conservatory at Berklee.

The semester will conclude with the Boston University Prisoner Voices Project, where students will collaborate with one another.

The course will continue with a collaboration with the Massachusetts Correctional Institution in Norfolk through the IC’s Women’s Arts Education Program. Since 2010, de Quadros, a conductor and human rights activist, has taught at the Boston Conservatory at Berklee.

For Judy Braha, head of the MFA Directing program, the idea of a collaborative arts incubator course arose from experiences interacting with the professional world. “(The course) is something I dreamed up while consolidating,” says Braha. “I saw a need to expose students to the opportunities to witness firsthand the collaboration at work in these programs. I thought, where else might this be possible but at CFA?”

Special guests will bring inspiration to the locators throughout the semester including visual artist and CFA faculty member John O’Malley and Fred Pope, as well as BU’s Foundation Head of Visual Arts, Professor Melanie Block. Special guests will bring inspiration to the locators throughout the semester including visual artist and CFA faculty member John O’Malley and Fred Pope, as well as BU’s Foundation Head of Visual Arts, Professor Melanie Block.

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Spurred on by reading assignments, well-chosen prompts, out-of-the-box exercises, and faculty mentoring, students and the president can view original interdisciplinary projects with students from other schools. Arts Incubator also represents a unique occasion for students to witness firsthand the collaboration at work in these programs.

As with all great works of art, there are thousands of layers to uncover. Collaborating with the outstanding set, costume, and lighting design students at IIC has allowed me to consider the piece from a multitude of new angles. We discover the piece, experience it deeply, and bring our ideas to the table. We ask ourselves how this piece wants to be performed by this group of artists, in this particular city, in this point in time. Making art that is relevant to its audience is a vital and sacred obligation.

You’re recently staged Così fan Tutte with the University of Tennessee and Teatro Comunale di Sulmona, Italy. How will this staging differ from the way you are working on with the Opera Institute?

I staged Così for the University of Tennessee last year, and in Italy last summer. Both of those productions were completely different, and the production at Boston University will also be completely different from either of those earlier productions. The Tennessee production was set in a mad-scientist laboratory in which Don Alfonso was doing experiments on the young lovers. The Italian production was a very traditional rendering with period costumes. The Boston production will focus more on the artificial, synthetic, superficial aspects of the characters being gradually pulled away through the open. The production will be slick, sleek, and sexy.

Is there anything else you’d like to tell us?

Opera is an art form by and for the people. If you’ve never been to an opera, this production would be an outstanding introduction to the art form. There is nothing to be scared of. You’ll have an amazing time. Besides, it’s cold out.

This production will warm you up.

Director James Marvel in Così fan Tutte

Five Questions with Così fan Tutte guest director James Marvel

Brooke Yarborough

Così fan Tutte is one of the great classics of opera. How do you choose what to do? What has been your performance approach?

As with all great works of art, there are thousands of layers to uncover. Collaborating with the outstanding set, costume, and lighting design students at IIC has allowed me to consider the piece from a multitude of new angles. We discover the piece, experience it deeply, and bring our ideas to the table. We ask ourselves how this piece wants to be performed by this group of artists, in this particular city, in this point in time. Making art that is relevant to its audience is a vital and sacred obligation.

Can you talk a little bit about Mozart as an opera composer?

Are there elements of a Mozart opera that differ from other composers?

In a sense, one could say that Mozart in his own piece. While there are obviously some differences and similarities among all of his operas, both musically and dramatically his works are unmistakably his own. Così fan Tutte is well known for its spirited and ornate comedy, but there is also an underlying pathos working just underneath the surface that makes it an intensely human story that people can relate to immediately.

Your previous productions have been traditional and avant-garde stagings of operatic performances. Così fan Tutte will be set at Boston University Theatre. How does this fit into the stagings of Così you’ve seen?

This production will warm you up.
TransCultural Exchange: Expanding Worlds

2016 International Conference on Opportunities in the Arts offers exciting possibilities for artists to embrace different cultures, mindsets, and technologies.

During the three-day conference, panels will speak about their international residency programs, provide practical advice for artists, discuss how art can play the vital role in social or political interventions, and promote possibilities for artists to collaborate with those in other disciplines, including medicine, architecture, conservation, and engineering.

Round Table discussions will give artists with similar interests the chance to meet, network, and talk about their work; and portfolio reviews with speakers, gallery owners, and critics will supply additional platforms for artists to showcase their work.

Hosted at Boston University, with panels and presentations also at the Massachusetts Institute of Technology (MIT), Harvard University, Emerson College, Massachusetts College of Art and Design, and other locations.

February 25–27 • transculturalexchange.org

Parade

The tragic, true story of the trial and lynching of Leo Frank, a man wrongly accused of murder. Amid religious intolerance, political injustice, and racial tension, the stirring Tony Award-winning Parade explores the endurance of love and hope against all the odds. With a book by acclaimed playwright Alfred Uhry (Driving Miss Daisy) and a rousing, colorful, and haunting score by Jason Robert Brown (The Last Five Years), Parade is a moving examination of the darkest corners of America’s history. In 1913, Frank, a Brooklyn-raised Jew living in Georgia, is put on trial for the murder of 13-year-old Mary Phagan, a factory worker under his employ. Already guilty in the eyes of everyone around him, a sensationalist publisher and, eventually, his assimilated Southern wife who finds the strength and love to become his greatest champion. Daring, innovative, and bold, Parade is filled with soaring music and a heart-wrenching story, offering a moral lesson about the dangers of prejudice and ignorance that should not be forgotten.

Sponsored in part by the Stewart F. Lane (CFA’73) and Bonnie Comley Musical Theatre Fund.

Book by Alfred Uhry | Music and Lyrics by Jason Robert Brown
Co-conceived and directed on Broadway by Harold Prince
Based on the true story of the trial and lynching of Leo Frank
Directed by Clay Hopper

April 29–May 6 • Boston University Theatre

Contemporary Perspectives Lecture Series:

Aaron James Draplin

Aaron James Draplin is a prolific multidisciplinary designer based in Portland, Oregon, well known for his logos and graphics. Born and raised in the American Midwest, Draplin’s work is inspired by the aesthetics of rustic Americana, bringing blue-collar American imagery, vernacular, and work ethic into twenty-first century design.

Draplin began his career as a designer creating logos for snowboarding companies, and in 2002 joined Cinco Design Office in Portland, Oregon, as a Senior Designer. In 2004, he founded Draplin Design Co., and has since worked with clients including Nike, Patagonia, the New York Times, Burton Snowboards, Wired, and the Obama Administration, to name a few. One of his best-known and most widely used creations is the Field Notes notebook, which has become ubiquitous in recent years and serves as a touchstone of timeless in contemporary design.

March 24, 6:30pm • Jacob Sleeper Auditorium

Boston University Tanglewood Institute Celebrates 50 Years

Boston University Tanglewood Institute (BUTI) is thrilled to celebrate 50 years of magic in the Berkshires. Drawing from high-school-age musicians from all corners of the nation and world, BUTI is recognized as a premier summer training program for aspiring young musicians and is the only program of its kind associated with one of the world’s great orchestras. Under the guidance of distinguished professionals, and in the presence of the Boston Symphony Orchestra, students are immersed in an atmosphere of extraordinary music making fueled by high artistic standards, rigorous programming, and a rich legacy of learning and performance.

BUTI will commemorate the 50th anniversary season with more than 60 student and faculty performances, including concerts at Ozawa Hall and the Koussevitzky Music Shed on the Tanglewood grounds, plus a special 50th anniversary concert on August 6.

June 18–August 13, 2016 • bu.edu/tanglewood

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