

Music and Theater Arts

The Music and Theater Arts Section continues to afford students at MIT the opportunity to experience the unique language and process of the arts. Faculty and teaching staff help students understand art's demand for rigor and discipline and its nonquantitative standards of excellence and beauty. A strong, comprehensive program in both music and theater arts—encompassing history, theory, and performance and taught by faculty and staff of the highest caliber whose ongoing professional activities inform their teaching—has been and will continue to be our hallmark. The comprehensive nature of the academic program continues to produce graduates with the talent and desire to extend their education in music or theater beyond the undergraduate level.

Highlights of the Year

The MIT Symphony Orchestra, under the direction of lecturer Adam Boyles, joined forces with an array of Music and Theater Arts artists to present a semi-staged production of Shakespeare's *A Midsummer Night's Dream* accompanied by the complete orchestral music Felix Mendelssohn wrote for the play. Senior lecturer Michael Ouellette directed the play, lecturer William Cutter conducted the chorus, and lecturer Sara Brown was the scenic designer.

The Boston Chamber Music Society was in residence at MIT for the Independent Activities Period in January, presenting a festival on Musical Time that included panel discussions with MIT faculty and guest artists and performances by the Boston Chamber Music Society.

The MIT Guest Artist Concert series presented performances by the Amelia Piano Trio and the Daedalus Quartet.

The MIT Faculty Concert series presented a two-piano concert featuring the premiere of *Diamond Watch: Double Play for Two Pianos* by institute professor John Harbison, commissioned by Priscilla Myrick Diamond as a birthday present for institute professor Peter Diamond in honor of his retirement. Professor Peter Child presented a faculty concert with Ketty Nez and Mark Berger performing professor Child's *Sonata for Viola and Piano*. Martin Luther King Jr. Visiting Scholar Donal Fox performed with his jazz trio in Killian Hall in a performance entitled *Bach as Teacher: Classical and Jazz*. The International Contemporary Ensemble performed music by associate professor Keeril Makan in a faculty concert in Killian Hall. Lecturer Mark Harvey performed in Kresge Auditorium with his Aardvark Jazz Orchestra presenting new music for jazz orchestra.

The Radius Ensemble with Jennifer Montbach, artistic director, was in residence and performed a series of concerts in Killian Hall. The ensemble is primarily made up of MIT alumni and has earned rave reviews and a dedicated following by reinvigorating classical music for a new generation. They have performed in concert series throughout New England and in New York City.

In celebration of the 100th anniversary of the birth of composer Samuel Barber, the MIT Chamber Chorus, under the direction of lecturer William Cutter, presented a concert featuring representative choral, operatic, and solo music of this prominent American composer.

Honors and Awards

Professor Makan received the Aaron Copland Award. He was in residence at the Copland House in the summer of 2010.

Assistant professor Michael Cuthbert's grant from the Seaver Institute for his research project "music21: a Computer-aided Framework for Musical Analysis" was renewed for another year.

Lecturer Fred Harris received the 2010 Massachusetts Instrumental & Choral Conductors Association's Paul Smith Hall of Fame Award.

Program Highlights

Enrollments in Music and Theater Arts were 1,233 and 339, respectively, for a total of 1,572.

The MIT Symphony Orchestra joined forces with the Aardvark Jazz Orchestra for a concert of music by Duke Ellington and Cole Porter. The MIT Symphony Orchestra Concerto Competition winner, Benjamin Steinhorn, performed Carl Maria von Weber's *Andante and Hungarian Rondo* for bassoon and orchestra. Lecturer David Deveau appeared with the orchestra in a performance of the *Burleske* by Richard Strauss. The MIT Concert Choir presented the world premiere of Professor Child's *Song of Liberty: A Blake Cantata*. Directed by Harris, the Festival Jazz Ensemble presented the third annual Herb Pomeroy Memorial Concert. Visiting artist Donal Fox and woodwind virtuosos Peter Bloom and Dan Zupan performed *Jazz Exotica*, music in a wide variety of sounds and styles from Cannonball Adderley, Duke Ellington, and Oliver Nelson with the Festival Jazz Ensemble. Senior lecturer George Ruckert's organization MIT Heritage of the Arts of South Asia (MITHAS) presented a special program in memory of Ali Akbar Khan.

Lecturers Teresa Neff and Jean Rife presented a lecture-performance titled "Music in the Enlightenment," with music related to the MIT Libraries' latest exhibition "Technology and Enlightenment."

Affiliated artist Seda Röder presented a lecture-recital titled "German Contemporary Piano Music," which included works of Berg, Henze, and Stockhausen.

Dramashop presented George Bernard Shaw's *Arms and the Man*, directed by Ouellette, and *Too Much Light Makes the Baby Go Blind*, 30 short plays presented in 60 minutes and originally written, directed, and performed by the Neo-Futurists. Dramashop and Music and Theater Arts presented *R.U.R. (Rossum's Universal Robots)* adapted and directed by Wesley Savick. In collaboration with the Literature Section, Dramashop presented *Night Voices*, a music and poetry play written and directed by Martin Luther King Jr. Visiting Artist Ricardo Pitts-Wiley.

Dance Theater Ensemble presented Makeda Thomas in *Fresh Water* and Tymberly Canale and Neil Harris in *Snow: (a study)*.

Playwrights in Performance, which allows young playwrights the opportunity to follow their scripts through the production process, presented four new plays by MIT students.

Achievements

Professor Alan Brody saw a full production of his play *Time and Ina Meyerhoff* by Theater Conspiracy in Fort Myers, Florida. *Jacob and the Stranger* was given a staged reading at the Boston Marathon Warmup. *Operation Epsilon* received a staged reading at the Westside Arts Theater in New York City. Professor Brody presented the talk “Operation Epsilon: History, Science and Dramatic Narrative” at the Narrative, Science, Performance Symposium at Ohio State University. His play *Housewives of Mannheim* was produced for 59E59 Theater as part of their Off-Broadway series.

Professor Child saw the premiere and a recording of his new orchestral work *Shanti* with the Boston Modern Orchestra Project. His compositions *Song of Liberty*, *Viola Sonata*, and *Rilke Songs* were performed at the 3rd Biannual Festival of American Music in London. He saw the release of his latest recording *Doubles* on Albany Records. Colloquium presentations included “Musical Patois: How Instrumental Music Reflects a Composer’s Native Language” with neuroscientist Aniruddh Patel and pianist Elaine Chew at the University of Southern California. A new work for voice and chamber ensemble has been commissioned by soprano Kendra Colton.

Professor Thomas DeFrantz performed *Monk’s Mood: A Performance Meditation on the Life and Music of Thelonious Monk* in New York City and at the University of Nebraska, Lincoln. Two book reviews, “Black Dance in London, 1730–1850: Innovation, Tradition and Resistance, by Rodriguez King-Dorset” and “Jump for Joy: Jazz, Basketball, and Black Culture in 1930’s America by Gena Caponi-Tabery” were published in *Choice*. He presented the paper “SLIPPAGE: Performance/Culture/Technology Projects” at the Association for Theater in Higher Education conference in New York City. He gave a keynote presentation “Global Perspectives on Dance Pedagogy Research and Practice” at the Congress On Research in Dance conference at De Montfort University, Leicester, UK.

Professor Ellen Harris published the articles “Viardot sings Handel (with thanks to George Sand, Chopin, Meyerbeer, Gounod, and Julius Rietz)” in *Fashions and Legacies of Nineteenth-Century Italian Opera*, edited by Roberta Montemorra Marvin and Hilary Poriss, Cambridge University Press; “Oltre la Partitura. Questioni preliminari sull’esecuzione delle cantate di Handel” with Fabio Bonizzoni; and “La cantata da camera italiana: committenza e centri di diffusione,” both in *Accademia Nazionale di Santa Cecilia*. Presentations at seminars and colloquia included “Music in Society: How Handel’s Audience Heard His Operas” for the Eighteenth-Century Studies research cluster at the University of California, Davis; “The Cantata as Diary” at the Purcell, Handel and Literature Anniversary Conference at the University of London; and “Music as Philanthropy” at the Foundling Hospital Museum in London. She continues as board member for *Journal of Musicological Research*, *Journal of the American Musicological Society*, and *Eighteenth-Century Music*.

Professor Lowell Lindgren published the article “Handel’s Significance within The King’s Theatre Collection of John Milton and Ruth Neils Ward” in *John Ward and His*

Magnificent Collection. He was a member of the advisory board for *Recercare*, the journal for the study and practice of early music. He was a member of the board of directors of the American Handel Society.

Professor Marcus Thompson performed at the Sitka Summer Music Festival in Anchorage and in Music by the Sea on Vancouver Island. He performed with the Boston Chamber Music Society and the Edmonton Chamber Music Society. He continues as artistic director for the Boston Chamber Music Society.

Professor Evan Ziporyn performed at a Bang on a Can All-Stars music festival at the Winter Garden in New York City. The New York Times called his contribution “a fusion of Balinese gamelan and rock guitars into something new, personal and exhilarating.” Also with Bang on a Can, he premiered Steve Reich’s *2x5* at the opening of the Manchester Festival in the UK and Julia Wolfe’s *Steel Hammer* at Carnegie Hall in New York City. He conducted the premiere of his opera *A House in Bali* at Cal Performances in Zellerbach Hall at the University of California, Berkeley. His arrangement of *Kashmir* for cellist Maya Beiser went number 1 on the Billboard and iTunes World Music charts.

Professor Patricia Tang published the article “A Tam-tam for Africa” in *The Culture of AIDS in Africa: Music, Dance, and Drama in the Fight Against HIV/AIDS*, edited by Gregory Barz and Judah Cohen. She presented “To Be Toubab or Not To Be Toubab: Reflections on Identity and Difference” as part of the orientation program for the Fulbright-Hays Seminars Abroad program at Boston University. She is the associate editor for the Journal of Popular Music Studies and is co-chair for the African Music Section of the Society for Ethnomusicology.

Professor Jay Scheib was a guest professor at the Universität Mozarteum Salzburg in Austria during the summer of 2009. He directed *Herr Puntilla und sein Knecht Matti* by Bertolt Brecht at the Theater Augsburg in Augsburg, Germany, and *A House in Bali* by Evan Ziporyn at Cal Performances and at the Next Wave Festival at the Brooklyn Academy of Music. He adapted, directed, and designed *Bellona: Destroyer of Cities* based on Samuel Delany’s novel *Dahlgren* for its premiere at The Kitchen performance space in New York City.

Professor Cuthbert published his book *Ars nova: French and Italian Music in the 14th Century*, edited with John Nadas. He published the article “Palimpsests, Sketches, and Extracts: The Organization and Compositions of Seville 5-2-25” in *L’Ars Nova Italiana del Trecento* 7. He received a grant from the Seaver Institute for his project “music21: A Toolkit for Computer-Aided Music.” Seminars and colloquia included presentations in Florence and Venice, Italy; the American Academy in Rome; and the Lewis Music Library at MIT. He received the Villa I Tatti Fellowship at the Harvard Center for Italian Renaissance Studies in Florence, Italy.

Professor Makan published the article “Solo Works” in *Arcana IV*. New compositions include *Becoming Known*, commissioned by The Fromm Music Foundation; *Buttons*, in arrangements for cimbalom and xylophone; *Nothing Is More Important*, commissioned by the Harvard Musical Association; and *Fledgling*, co-composed with Lisa Bielawa. He saw numerous performances of his works including the premiere of *Becoming Known* at Harvard University; *Mu*, performed by the New York Miniaturist Ensemble at the

New York Performing Arts Library; *The Noise Between Thoughts*, performed by the Finnish Radio Symphony Orchestra in Helsinki and the Sonar Quartett in Berlin; and the premiere of *Washed by Fire*, performed by the Scharoun Ensemble in Rome. He was composer-in-residence at the Carlsbad Music Festival in Carlsbad, California.

Senior lecturer Ruckert presented a series of performances with MITHAS, featuring Indian music and dance.

Senior lecturer Pamela Wood continued as a faculty member at the Kodály Music Institute at New England Conservatory in its summer program, and she is a member of the board of trustees of the Kodály Center of America. She was a clinician at the Afro-American Folk and Art Music Teachers Conference at New England Conservatory and for the Boston Area Music Educators convention.

Lecturer Harris toured with Maestro Stanislaw Skrowaczewski and assisted in the premiere of the maestro's new work *Music for Winds* commissioned by a consortium of wind ensembles and orchestras organized by Harris. He presented three lectures on *Music for Winds* at pre-concert talks for the Minnesota Symphony Orchestra. He conducted a 40-piece wind ensemble for a recording of Kenny Werner's *No Beginning, No End* for Half Note Records. *No Beginning, No End* was originally commissioned by Dorothea Endicott for Bradford Endicott's 80th birthday and was premiered by the MIT Wind Ensemble.

Lecturer Harvey was conductor, soloist, and arranger for the 32nd John Coltrane Memorial Concert at Northeastern University. He performed as music director and conductor of the Aardvark Jazz Orchestra at Boston College, Kresge Auditorium, and numerous other venues throughout New England.

Lecturer Elena Ruehr saw the premiere of *Adrienne and Amy* for violin and piano at CUNY in New York City. The Cypress Quartet performed her *5th String Quartet* at the Herbst Theater in San Francisco. *How She Danced: String Quartets of Elena Ruehr* was released on CD by Cypress String Quartet.

Personnel

Jay Scheib was appointed associate professor with tenure effective July 1, 2010. Anna Kohler was appointed senior lecturer effective July 1, 2010. Senior lecturer Michael Ouellette retired from MIT effective July 1, 2010. The section's 13 faculty members include three women and two African Americans. The nine-member, full-time teaching staff includes one African American woman and one Native American.

Janet Sonenberg

Section Head

Professor of Theater Arts

More information about Music and Theater Arts can be found at <http://mit.edu/mta/www/>.