

Music and Theater Arts

Music and Theater Arts 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 taught by a faculty and staff of the highest caliber whose ongoing professional activities inform their teaching has been and will continue to be our hallmark. Because it is comprehensive, the academic program continues to produce graduates who have the talent and desire to extend their education in music or theater beyond the undergraduate level.

Highlights of the Year

"John Harbison and His World" an eight-concert, season-long tribute to Institute Professor John Harbison took place at Emmanuel Music. The series came to Killian Hall at MIT in April with two concerts featuring composers connected to Professor Harbison at various stages of his career. The last concert concluded with *Variations*, one of only three Harbison pieces that received its first Boston performance at MIT. The MIT Wind Ensemble, directed by lecturer Frederick Harris with guest performer and lecturer Mark Harvey, commemorated the 30th anniversary of the death of Duke Ellington with the premiere performance of *Beyond*, composed by lecturer Harvey. The work referenced themes by Duke Ellington and featured guest artist Herb Pomeroy, Ran Blake, Arni Cheatham, John Funkhouser, and Professor Harbison. The MIT Chamber Chorus, directed by lecturer William Cutter, premiered Libby Larson's *The Nothing That Is*, a work for baritone, chamber chorus, and ensemble that was commissioned by Brad and Dorothea Endicott for Music and Theater Arts. Professor and section head Evan Ziporyn was soloist in Artie Shaw's *Concerto for Clarinet* with the Boston Pops at Tech Night at Pops. Gamelan Galak Tika, MIT's Balinese gamelan group performed the world premiere of a new work by Galak Tika's cofounder Desak Made Suarti Laksmi. The work also included MIT's African drumming group Rambax, directed by assistant professor Patricia Tang, and included a performance by artist-in-residence Lamine Toure.

Cambridge University American Stage Tour presented Shakespeare's *A Midsummer Night's Dream* sponsored by MIT's Dramashop, Theater Arts, and the Office of the Associate Provost for the Arts. Associate professor Thomas DeFrantz directed *Ennobling Nonna*, an experimental performance work devised and performed by Professor Maria Porter from Long Island University.

Honors and Awards

Professor DeFrantz won the American Society for Theatre Research's Errol Hill Award for his edited anthology *Dancing Many Drums: Excavations in African American Dance (Studies in Dance History)*. The award, established by Professor Errol Hill of Dartmouth College to encourage development of black theater and drama, recognizes the best book published in the previous year in the area of black theater studies. Professor Ellen Harris

was a member of the Institute for Advanced Study at Princeton University in the spring of 2004.

Professor Ziporyn was awarded one of two Goddard Lieberman fellowships by the American Academy of Arts and Letters.

Program Highlights

Enrollments in Music and Theater were 1,004 and 383, respectively, for a total of 1,387. Music and Theater Arts continued to host the MIT Chapel Series, a successful concert series featuring local solo and group performers. The MIT Guest Artist Series hosted the Zehetmair Quartet, the Orpheus Quartet, and the Corigliano Quartet in a series of three concerts in Kresge Auditorium. The Guest Artist Series also included the Jacques Thibaud String Trio with pianist and senior lecturer David Deveau as guest soloist. The Aardvark Jazz Orchestra, directed by lecturer Harvey, performed on the MIT Music Faculty Series. Lecturer Harvey was trumpet soloist in a performance of a concerto for trumpet and jazz orchestra by Taylor Ho Bynum. Lecturer Harvey also took part in a special lecture/demonstration with Ran Blake and Herb Pomeroy discussing the creation of his piece *Beyond*, which honors the memory of Duke Ellington. University of Wisconsin emeritus professor of physics and violin maker W. F. Jack Fry presented the lecture/demonstration “Structural Acoustics of the World’s Great Violins” in Killian Hall.

Alexandra Beller, former Bill T. Jones Dance Troupe company member and choreographer worked with Dance Theater Ensemble to create a new dance piece titled *Cliché Soup*. The Theater Arts and Dramashop Independent Activities Period production was associate provost and professor Alan Brody’s play *Company of Angels*, directed by senior lecturer Michael Ouellette. This was the first performance of one of Professor Brody’s plays at MIT. Dramashop’s spring production was Leo Tolstoy’s *Power of Darkness*, adapted and directed by assistant professor Jay Scheib. The Theater Arts Residency Committee held a design symposium with guests Karl Eigsti from Brandeis University and Rafael Jean from Emerson College. Playwrights in Performance presented student-written plays directed by Professor Brody.

Achievements

Professor Peter Child’s composition *Jubal* was performed by the New England Philharmonic Orchestra in the Tsai Performance Center at Boston University. His *Concertina for Violin and Chamber Winds* was recorded on Innova Records and his *Fantasia for Harpsichord* on Albany Records. He was invited guest composer at the International Festival of Contemporary Music in Almaty, Kazakhstan, and the director for the Beautiful Minds, Beautiful Music symposium at Carnegie Recital Hall.

Professor Harbison’s motet *Abraham* premiered at a Papal Concert of Reconciliation attended by Pope John Paul II at the Vatican. The concert featured the Pittsburgh Symphony Orchestra and singers from the London Philharmonic Choir, the Krakow Philharmonic, and the Ankara Polyphonic Choir.

Professor Harris's book *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* is to be released in paperback edition by Harvard University Press in autumn of 2004. She saw journal articles published in the *University of Toronto Quarterly*, *Music and Letters*, and the *Journal of Interdisciplinary History*. She presented papers at Tufts University, Peabody Conservatory, Princeton University, University of Michigan, and New York University, and spoke at the preconcert lecture series for the New York City Opera at Lincoln Center.

Professor Lowell Lindgren presented the conference paper *Corelli, Haym and London*, delivered at the VI Congresso Internazionale di Studi Corelliani in Fusignano, Italy. His article *Gioseffo Riva (1682-1739), a Diplomatic Arbiter of Buon Gusto in the England of George I* was published in the current volume of *Chigiana*. He coauthored with Colin Timms *The Correspondence of Agostino Steffani and Giuseppe Riva, 1720-28*, published in the Royal Musical Association Research Chronicle.

Professor Janet Sonenberg is consultant to the Royal Shakespeare Company, where work is ongoing to create a new theater piece using the technique outlined in her book *Dreamwork for Actors*.

Professor Marcus Thompson performed at the Seattle Chamber Music Festival, the Sitka Summer Music Festival, the Amsterdam Chamber Music Festival, and the Mainly Mozart Festival in San Diego.

Professor Ziporyn's composition *Be-In* is included on the first recording by the string quartet Ethel on the Cantaloupe Music label. He performs on the Matthew Shipp CD *Sorcerer Sessions* on Thirsty Ears Records and on Philip Glass's *Music in Fifths*, also on the Cantaloupe label. He composed the music for the opera/theater piece *Oedipus Rex*, which received 32 performances at the American Repertory Theater. The Boston Modern Orchestra Project premiered his new piece *War Chant*. He continued to perform with Bang on a Can at various venues including Alice Tully Hall in New York City, the Brooklyn Academy of Music, and at the Hamburg Festival and Maerz Musik Berlin in Germany.

Professor DeFrantz saw the publication of his book *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture* (Oxford University Press). His article "The Black Beat Made Visible: Body Power in Hip-Hop Dance" appeared in *Of the Presence of the Body*, edited by Andre Lepecki (Wesleyan University Press).

Assistant professor Brian Robison received a research grant from the Paul Sacher Foundation for a four-month visit to the foundation's research library in Basel, Switzerland. He presented the paper *Polymetric Rhythm and Post-tonal Blues: A Personal Mix of the Popular and Unpopular* at College of the Holy Cross and lectured at the Paul Sacher Stiftung in Basel, Switzerland.

Professor Scheib directed Kevin Oakes's play *The Vomit Talk of Ghosts* as part of the New Play Series at the Flea Theater in New York City. He was artist-in-residence and visiting director at Harvard University's Loeb Drama Center, where he staged Alfred de

Musset's romantic satire *Lorenzaccio*. He was guest professor for acting and directing at the Mozarteum Institute für Schauspiel und Regie. He received a travel fellowship from the International Theatre Institute and the Theatre Communications Group to develop a performance with Pont Muhely Theatre in Budapest, Hungary, during the summer of 2004.

Professor Tang was the invited speaker at the West African Research Center in Dakar, Senegal. She presented a conference paper entitled *The Africanization of Hip-Hop in Senegal* at the American Anthropological Association annual meeting in Chicago. She performed regularly with her Senegalese drum ensemble, Rambax.

Senior lecturer Deveau performed at the Mainly Mozart Festival in San Diego and the Strings in the Mountains Festival in Aspen, Colorado. His chamber music performances included recitals with Richard Stoltzman at the Kennedy Center in Washington, DC, and performances at the Rockport Chamber Music Festival. He continues as artistic director for the Rockport Chamber Music Festival.

Senior lecturer Martin Marks completed the writing and recording of music for the forthcoming DVD collection *More Treasures from American Film Archives: 50 Films, 1894-1931*. The set is being published by the National Film Preservation Foundation. He was an invited speaker at the International Film Music Conference at the University of Minnesota and presented a paper entitled "Screwball Fantasia: Preston Sturges's *Unfaithfully Yours* and the Power of Classical Music in Film."

Senior lecturer George Ruckert's book *The Music of North India* was published by Oxford University Press.

Senior lecturer Pamela Wood continues as a faculty member at the Kodaly Music Institute at the New England Conservatory for their summer program.

Lecturer Cutter is chorus master and associate conductor for the Boston Lyric Opera Company and continues as choral director at the Boston Conservatory.

Lecturer Harris continues as assistant conductor for the Boston University Tanglewood Summer Institute.

Lecturer Harvey performed throughout the eastern United States with his jazz ensemble Aardvark and premiered six new compositions for jazz orchestra. He was a panel member at the National Conference on Religion and Music at Yale University.

Lecturer Jean Rife premiered *Echoes* by William McGlaughlin and released a new CD on Bridge Records. She performed in numerous venues including the Apple Hill Chamber Music series and the International Horn Workshop at Indiana University.

Lecturer Elena Ruehr's new opera *Toussaint Before the Spirits*, commissioned by Opera Boston and Boston Modern Orchestra Project, was performed at the Opera Unlimited Festival and is scheduled for release on CD in late 2004. Her piece *Mozart Remix* was

commissioned and premiered by the Augsburg Mozart Festival in Augsburg, Germany. She continues as composer-in-residence with the Boston Modern Orchestra Project.

Personnel

Jay Scheib joined Music and Theater Arts as assistant professor of theater in July of 2003. Music and Theater Arts affirms its commitment to diversity within its disciplines and among its staff. Six members of our full-time faculty and teaching staff of 20 are underrepresented minorities or women.

Evan Ziporyn

Section Head

Kenan Sahin Distinguished Professor of Music

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