

## Music and Theater Arts

The [Music and Theater Arts](#) Section (MTA) 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

MIT Music and Theater Arts was honored to play a prominent role in the inauguration celebrations of MIT's 17th president, L. Rafael Reif. Institute Professor John Harbison composed a piece especially for the occasion, "A Rhumba for Rafael Reif," that was performed during the inauguration ceremony. The Caracas Brass, a distinguished brass ensemble from the president's native Venezuela and part of the world-renowned Simon Bolivar Orchestra, presented a concert in Kresge Auditorium to a full hall. The festivities culminated in a gala event that saw performances by MIT students and faculty alike, including members of the Festival Jazz Ensemble, John Harbison, Kenan Sahin distinguished professor Evan Ziporyn, lecturers Frederick Harris and Mark Harvey, and affiliated artist Keala Kaumeheiwa.

The MIT Festival Jazz Ensemble, under the direction of Frederick Harris, celebrated the 50th anniversary of Jazz at MIT over a three-day period in April. The events included the opening of the Herb Pomeroy exhibit in the Lewis Music Library as well as a panel presentation of the history of jazz at MIT with speakers Ray Santisi, Fred Bouchard, David Bondelivitch, John Harbison, and Mark Harvey. The panel was aided by a comprehensive timeline of jazz at MIT put together specifically for the festivities. The celebration culminated in a 50th-anniversary gala concert that included the Festival Jazz Ensemble, MIT Alumni Jazz Band, MIT CMS Jazz Combo, and MIT Vocal Jazz Ensemble. The milestone event brought back many MIT alumni and faculty including former Festival Jazz Ensemble directors Everett Longstreth, Jamshied Sharifi '83, and Jim O'Dell. The MIT Festival Jazz Ensemble premiered *From Forever, Suite for Band*, a piece by Chick Corea dedicated to Herb Pomeroy and written for the occasion through a commission by the Festival Jazz Ensemble and the Council for the Arts at MIT.

Bookending the academic year, the 2013 Tech Night at Pops showcased the MIT Vocal Jazz Ensemble, members of the MIT Festival Jazz Ensemble, and the MIT Faculty Jazz Combo, composed of Institute Professor Harbison, lecturers Harvey and Harris, and affiliated artist Kaumeheiwa. The sold-out evening at Boston's Symphony Hall served as a formidable closing event for the Music and Theater Arts celebration of the 50th anniversary of Jazz at MIT.

In honor of the 100th anniversary of Igor Stravinsky's *Rite of Spring*, the MIT Symphony Orchestra performed the epic piece for an audience of over 600 in Kresge Auditorium. The recording of the performance will be produced for distribution in the fall. In addition, the orchestra was honored to participate in the memorial services for officer Sean Collier, performing "America the Beautiful," "Irish Tune" from *A County Derry*, Mendelssohn's *A Midsummer Night's Dream*, and "The Water Is Wide" with guest James Taylor.

The MIT Wind Ensemble, under the direction of lecturer Harris, presented the world premiere of a new composition by former Martin Luther King Jr. visiting professor Don Byron featuring soloist Ziporyn. *Concerto for Clarinet* was commissioned specifically for the wind ensemble by MTA and MIT's Visiting Artists Program. In the spring semester, the wind ensemble was featured in an MIT documentary aired on WGBH Boston. The documentary, *Awakening: Evoking the Arab Spring through Music*, described the inspiration behind composer and MIT alumnus Jamshied Sharifi's *Awakening*. The documentary featured the 2012 premiere of the work by the MIT Wind Ensemble under the direction of lecturer Harris.

Music and Theater Arts hosted the premiere of Eviyan, a trio of musicians made up of composer/performer Iva Bittova, violinist/vocalist Gyan Riley, and clarinetist Ziporyn. The trio melds Eastern European folk traditions, Indian music, gamelan, jazz, rock, cabaret, and minimalism. The group performed with Center for Art, Science, and Technology (CAST) visiting artist Victor Gama in a concert that the *Boston Globe* called "soulful yet sophisticated in sensibility, and deeply skilled in [its] delivery."

In partnership with MIT's new Center for Art, Science, and Technology, MTA offered an expansive guest lecturer series on music and technology in conjunction with 21M.380 Music and Technology. Students enrolled in the subject received master classes and individual instruction from the guest speakers, which included MacArthur Award recipient Trimpin, composers Tristan Perich and Arnold Dreyblatt, performers Hauschka and Pamela Z., and robotic instrument builders Andrew Cavatorta and Eric Singer. CAST and MTA also partnered with the Department of Materials Science and Engineering in offering a not-for-credit course in glass instrument building under the direction of visiting artist Mark Stewart, culminating in performances at the CAST Marathon and, more recently, at the MIT Museum.

The Music and Theater Arts Composer Forum series, organized by professor Keeril Makan, presented lecturer Harvey discussing his philosophy of flexology in jazz composition and improvisation within complex structural frameworks. In addition, senior lecturer George Rukert presented a lecture/demonstration with virtuoso tablist Hindole Majumdar on the making of a raga, lecturer Peter Whincop provided an exposition of his works involving text or voice in an abstract context based on simple perceptual and algebraic precepts, lecturer Elena Ruehr discussed her new CD *Averno*, and MIT Libraries oral history project associate Forrest Larson discussed his use of "found sounds" from both natural and urban landscapes in his compositions.

The Boston Chamber Music Society Winter Festival with artistic director and professor Marcus Thompson offered a forum and concert, *Musical Helios: Music of the Sun*, that

examined the image and use of the sun in music from Haydn's "Sunrise" quartet to Debussy's famous symphonic sketches of the sea and Hartke's renaissance dances.

The MIT Chamber Chorus, in collaboration with the MIT Grand Canonical Ensemble, presented *Music of Baroque Masters*. The two ensembles, directed by lecturers William Cutter and Adam Boyles, respectively, offered two performances of the program in the MIT Chapel.

The MIT Guest Artist series presented *Music of Alice Parker* with the MIT Concert Choir under the direction of lecturer Cutter. A renowned composer, conductor, and educator, Parker conducted the choir in several pieces from the impressive catalogue of original compositions and folk song arrangements through her work with the renowned Robert Shaw Chorale. Pianist Alan Feinberg also performed as part of the series. Feinberg spent two days prior to his scheduled concert immersed in guest teaching 21M.445 Chamber Music Society, 21M.295 American Popular Music, 21M.351 Music Composition, and 21M.260 Stravinsky to the Present.

A symposium on Handel's *Jephtha* with performances of selections from the oratorio by members of the Handel and Haydn Society was hosted at Kresge Auditorium as part of professor Lowell Lindgren's retirement celebrations. The symposium was chaired by MIT professor emeritus Ellen Harris and featured Harry Christophers, artistic director of the Handel and Haydn Society.

In the aftermath of the tragic events at the Boston Marathon, the MIT Concert Choir, in collaboration with several other choral groups from around the Boston area, presented a community sing in Kresge Auditorium, performing the Brahms *Requiem*. The gathering provided a much-needed sense of community in addition to raising over \$9,000 for The OneFund Boston.

### **Honors and Awards**

Associate professor of theater arts Jay Scheib was awarded a MAP Fund grant to support a production of *Platonov, or the Disinherited*. MAP supports artists, ensembles, producers, and presenters whose work in the disciplines of contemporary performance embodies the spirit of exploration and deep inquiry. He was also a finalist for a grant from the New England Foundation for the Arts.

January 30, 2013, was proclaimed "Mark Sumner Harvey Day" by the city councils of Boston and Cambridge. Harvey was recognized for his community service to jazz and creative work as a composer/founder/music director of the Aardvark Jazz Orchestra. He was also presented a key to the city of Cambridge as part of the honor.

Assistant professor of music Michael Cuthbert was awarded a Digging into Data Award from the National Endowment of the Humanities.

Professor Peter Child was a winner of the 2013 Call for Scores Competition, sponsored by the Association for the Promotion of New Music. The winners of the competition are awarded a performance under the artistic direction of David Fulmer with Ensemble Pi.

Professor of theater arts Alan Brody was a playwright in residence at the Central Square Theater for the 2012–2013 season. His play *Operation Epsilon* was nominated for three 2013 Elliot Norton Awards: Best Play, Best Ensemble, and Best Actor (Will Lyman).

Lecturer Frederick Harris received the 2013 Levitan Award for Excellence in Teaching.

### Program Highlights

Enrollments in Music and Theater Arts were 1,418 and 599, respectively, for a total of 2,017. This surpasses last year's enrollment by 193 and is the largest enrollment either Music or Theater Arts has seen since they became a combined section in 1988.

The MIT Symphony Orchestra, under the direction of Adam Boyles, presented a series of concerts that included performances of Bernstein's Suite from *On the Waterfront*; excerpts from Tchaikovsky's *The Nutcracker*; Beethoven's Symphony No. 6 "Pastoral"; professor Peter Child's *Down-Adown-Derry*, featuring Ellen Harris and lecturer Michael Ouellette; and Vaughan Williams' *Toward the Unknown Region*, with the MIT Concert Choir.

The ensemble also presented its biannual chamber orchestra concert in Killian Hall, performing Mozart's Symphony No. 41 "Jupiter."

The MIT Faculty Series and MITHAS (Heritage of the Arts of South Asia), championed by senior lecturer George Ruckert, presented a series of concerts that included performances by Kalapini Komkali, widely recognized as one of the finest Hindustani classical vocalists of the younger generation; Birju Maharaj and company, the leading exponent of the Lucknow Kalka-Bindadin gharana of Kathak dance in India; Kushal Das, Hindustani sitar performer; Thirumalai Nambi Sheshagopalan, Carnatic musician; and Leela Samson and Bragha Bessell, Bharatanatyam dance performers.

The MIT Dramashop presented *Student Initiated Performance Works: One Acts; Elektra*, based on the play by Euripides and directed by Professor Scheib; and *Margo Veil*, written by Len Jenkin and directed by lecturer Wes Savick.

Professor Brody presented *Playwrights in Performance*, a series of one-act plays written by students and produced by the Dramashop and Theater Arts.

MIT Theater Arts produced "IT'S ALIVE!!!," staged play readings featuring students, professional actors, and faculty presenting Kurt Weill's *Happy End* (a musical comedy directed by lecturer Kim Mancuso) and *The Rest I Make Up* (a homage to Maria Irene Fornes—Cuban playwright, feminist, and activist—directed by senior lecturer Anna Kohler). The series also included *The Great Gatsby* featuring John Harbison.

Rambax, MIT's African drumming ensemble, celebrated its second decade. Under the direction of professor Patricia Tang and lecturer Lamine Touré, the students had the opportunity to perform two concerts on campus this year in addition to their participation in the premiere CAST Marathon concert.

Gamelan Galak Tika, MIT's Balinese gamelan, began its third decade with two MIT performances (including participation in the CAST Marathon concert) as well as performances at Williams College, Roger Williams University, and Bates College.

### Achievements

Professor Brody's Central Square Theater residency saw a two-month run of his play *Operation Epsilon*, produced by the Nora Theater Company and the Catalyst Collaborative at MIT. Based on actual transcripts of secretly recorded conversations among Germany's top nuclear scientists at the close of World War II, the play illuminates the ethical complexities of pursuing scientific discovery at the risk of wreaking catastrophic consequences. The work was the subject of a reading and panel at the American Academy of Arts and Science. His 10-minute play *Exorcism* was produced by the Underground Railway Theater as part of the 2013 Boston Theater Marathon. A reading of his work *Twentieth Century Hero* was held at the Argos Theater Company in June.

Professor Child saw the premiere performance of several of his works this academic year. The James Pappoutsakis Memorial Fund premiered *Dialogue* for flute; *Meditations Upon The Lamb* for orchestra and chorus was performed by Chorus Pro Musica; and Dinosaur Annex debuted *Seeing the Unseen* for flute, clarinet, violin, and cello. He was also a featured composer at the Fourth Annual Lontano Festival of American Music in London, where his compositions *Clare Cycle* and *Emily Dickinson Songs* were performed.

Emmanuel Music performed Institute Professor Harbison's opera *Great Gatsby* at NEC's Jordan Hall. The opera, originally debuted in 1999 by the Metropolitan Opera in New York City, has been a work in progress for the past 20 years. The performance at the New England Conservatory received glowing reviews from the *Boston Globe*. The piece will also be performed this summer with Emmanuel Music at Tanglewood's Ozawa Hall. Harbison was a Blodgett distinguished artist in residence at Harvard University, where he acted as a coach for *String Quartet 1* and *14 Fabled Folksongs*. The Tanglewood Festival Chorus premiered *Koussevitsky Said*, a new composition commissioned by the Boston Symphony Orchestra for the 75th anniversary of Tanglewood. Many pieces from his vast body of work were performed by groups such as Boston Musica Viva, the Providence Quartet, the Lydian Quartet, and the Albany Symphony (at New York City's Carnegie Hall).

Professor Thompson continued as the artistic director of the Boston Chamber Music Society and remained on the faculty of the New England Conservatory. He oversaw the return of a recital series initiated last year at the Bose Corporation headquarters with performances by students in MTA's Emerson Scholarship and Fellowship Program.

Senior lecturer Charles Shadle had several of his compositions performed by MIT ensembles, including *Red Cloud*, which premiered during the Contemporary Music for Organ recital. Also premiering was *Southern Notebook*, commissioned specifically for the MIT Wind Ensemble and featuring graduating senior Anirudh Arun. *Southern Notebook* was not a traditional concerto but rather a cycle of eight short, interrelated character pieces inspired by images and experiences from a lifetime of travel in the American

South. Shadle presented a preconcert lecture, “Marvelous Mirth and Pastimes,” at the Boston Chamber Music Society’s April 2013 concert. He was also commissioned to write *The Enviably Isles*, a piece for the Hermann Melville Society.

Professor Ziporyn acted as the section head of Music and Theater Arts this year in addition to being appointed as the inaugural director of MIT’s new Center for Art, Science & Technology. Under his leadership, both programs saw a great deal of exciting works being performed, including commissions from Chick Corea and Don Byron; a marathon concert in Kresge Auditorium featuring, among others, Gamelan Galak Tika, MIT’s Glass Lab Band, and Rambax; and a weekly sound series that brought cutting-edge artists to Killian Hall for lecture/demonstrations. Professionally, he debuted the celebrated Eviyan trio with performances around the country. The Sentieri Selvaggi Ensemble premiered his new work, *Project for a Revolution in New York*, in Milan, Italy, and performances of his work also took place in Canada, Australia, Indonesia, the Czech Republic, and Colombia.

Professor Tang presented “‘Ching Ching, Chaw-Raw-Rwan’: Reflections on the *Sinwaa* Experience in Senegal, West Africa” at Performing the Other: A Symposium on Cultural Exchanges Between China and Africa, held at the University of Michigan. She also presented “Hip Hop, Gospel, and Reggae Becoming African” at the Society for Ethnomusicology’s annual meeting in New Orleans, LA, as well as “The Elephant in the Room: Undocumented African Musicians and the Pursuit of the American Dream” at Harvard University. She served as conference coorganizer and panel chair for “Africa Remix” at Harvard University’s Mahindra Humanities Center.

Professor Scheib’s *World of Wires*, the third installment of his Simulated Cities/Simulated Systems trilogy, was performed at the Boston Institute of Contemporary Art, in addition to multiple showings in Poland and France in the fall of 2012. He performed a solo piece of his own, *Untitled Ecologies* (or *If there is something left for the theater to actually do it might have something to do with Justice*) at the Prelude Festival in New York City. His production of *Powder Her Face* with George Steel at the New York City Opera received rave reviews for its wit and bold direction. The production will be performed again at the Quebec Opera Festival this summer. He was a guest on several panels, including “Working Cross-Genre” at Columbia University School of the Arts; “Infinite Record: Archive Memory and Performance” at the Norwegian Theater Academy; “Medicine, Weaponry, War, Wounds, and the Soldier’s Body” at the American Repertory Theater in Cambridge; and “Performance Media: Extending the Theatrical Form” at the Theatre Communication Group’s 50th-anniversary national conference.

Professor Cuthbert’s computational musicology initiative began to break into the mainstream. He published “Monks, Manuscripts, and Other Peer to Peer Song Sharing Networks of the Middle Ages” in *Cantus Scriptus: Technologies of Medieval Song* (edited by Lynn Ransom) and “Interoperable Digital Musicology Research via music21 Web Applications” (with Beth Hadley, Lars Johnson, and Christopher Reyes) in *Proceedings of the Digital Humanities Conference* (Hamburg, Germany, 2012). He presented his work throughout the year in 12 different panels and symposiums around the world. Professor Cuthbert traveled to Peoria, IL, on a stewardship and fundraising trip; his visit with

Lionel and Vilma Kinney resulted in a \$30,000 donation to fund instruments and equipment for MIT. He was on the board of directors of DIAMM (Digital Image Archive of Medieval Music) and the advisory boards of Centro Studi sull' Ars Nova Italiana del Trecento and the AMS/MLA RISM Committee, a joint committee of the American Musicological Society and the Music Librarians Association.

Professor Makan's *Afterglow* was performed by George Lopez at the Berklee College of Music as well as the Center for New Music and Audio Technology in Berkeley, CA. The Boston Harp Trio performed *Nothing Is Important* at Boston University; Jeremy Barnett performed *Resonance Alloy* at the New England Conservatory; and *Target* was performed by Lilypad. The Celebrity Series premiered a new work of Makan's, *Return* (cocommissioned with the Great Lakes Chamber Music Festival), performed by the Pacifica Quartet. He published three scores, all through Project Schott New York: *Portal*, for woodwind quintet; *Bleed Through*, for sextet; and *Cut*, for string quartet. He also published "My Dark Matters: Music of Depression," a piece for the *New York Times* Opinionator website, detailing the delicate balance of emotions and artistic accomplishments.

Senior lecturer David Deveau continues as music director for the Rockport Chamber Music Festival. He traveled to Taipei and Tainan, where he performed, taught, and presented master classes at Shih-Chien University and the Taiwan National University of the Arts. He was also featured in a well-received performance with the Boston Symphony Orchestra Chamber Players at Jordan Hall in April.

Senior lecturer Martin Marks published an essay, "Saint-Saens and Silent Film/Sound Film and Saint-Saens," in *Saint-Saens and His World* (Princeton University Press), edited by Jann Pasler. He performed several of his scores at the Harvard Film Archive for screenings of *Old and New*, *The Cheat*, and *Sadie Thompson*. He also performed Gottschalk's score for *Broken Blossoms* at the Die Pumpe commercial theater in Kiel, Germany. The event was a focal point of the "Silent Film Sound: History, Theory and Practice" conference at Christian Albrechts University. He performed his score for *Nosferatu* at the first screening in the three-part "Silent Film Classics" series sponsored by the Humanities Center and the English Department of Boston University.

Senior lecturer Ruckert continued to direct the MITHAS concert series at MIT. He also performed in a series of concerts featuring Khyal, Tarana, Thumri, and light-classical styles with Hindustani classical vocalist Warren Senders. In July 2012, he traveled to Nevada to participate in a recording session with tabla master Swapan Chaudhuri.

Senior lecturer Pamela Wood continued as a faculty member at the Kodály Music Institute (New England Conservatory) in its summer program and as a member of the board of trustees of the Kodály Center of America. She also performed as part of a lecture-demonstration in Killian Hall on the origins of the African-American spiritual with Dr. Emery Stephens, baritone and assistant professor of voice in the College of Fine, Performing and Communication Arts at Wayne State University.

Lecturer Harris performed at the President's Inaugural Gala with fellow MIT faculty Harbison, Harvey, and Kaumeheiwa. He was featured as the guest conductor at the 2013 Massachusetts Music Educators South East District Senior Festival. He is the president and artistic director/conductor of Symbiosis New England Inc. This wind ensemble, created in 2004, is composed of professional Boston-area musicians whose activities benefit music education. The first concert season is projected for 2014. Harris also led a talk and Q&A titled "Seeking the Infinite" at the Sturgis Library in Barnstable, MA. His publication of the same name was reviewed by *Fanfare* magazine, the Anton Bruckner Society, the Halle Orchestra Society (United Kingdom), and Presto (Poland).

Lecturer Boyles conducted the ensemble Grand Harmonie at the Church of the Epiphany in New York. His leadership of the performance of Rossini's Overture to *La Cenerentola*, Weber's *Clarinet Concerto #1* with Thomas Carroll (clarinet), and Mendelssohn's *Scottish Symphony* was met with a glowing review in the *New York Times*. He is also the music director of the Brookline Symphony Orchestra and a staff conductor of the Boston Opera Collaborative.

Lecturer Harvey celebrated the 40th anniversary of his group Aardvark Jazz Orchestra with a concert in Kresge Auditorium. The group performed Harvey's own *Saxophrenia* and selections from *Beyond*, in addition to the ballad "Moon Mist" by former visiting lecturer Mercer Ellington. The Museum of Fine Arts premiered the extended suite of *Boston JazzScape* in March 2013.

Lecturer Ruehr saw the release of her CD *Averno*, featuring soloists Marguerite Krull and Stephen Salters (Trinity Choir and Novus NY) and conductor Julian Wachner. She was featured in the MIT Composer Forum series discussing her new release. Her composition *Shimmer* was performed by the US Army String Orchestra. *Rumengling*, a new piece for flute and piano, premiered at East Carolina University in March. The Cypress Quartet commissioned a new work called *Sixth String Quartet* that it premiered in San Francisco.

Lecturer Jean Rife performed "Frescobaldi and Further: Inaugural Concert," a recital at MIT's Killian Hall inaugurating MTA's newly acquired Italian harpsichord, made by Owen Daly.

Assistant professor Emily Pollock presented "Time Stands Still: Notation in Practical Music" at a conference held at Wesleyan.

## Personnel

Emily Pollock was hired as an assistant professor effective July 1, 2012. Lowell Lindgren retired on June 30, 2013, as professor emeritus. The section's 10 faculty members include three women and one African American.

**Evan Ziporyn**  
**Section Head**  
**Professor of Music**