

PRESS RELEASE



MIT Presents New Music Series: MIT Sounding

Featuring World Premieres, Reconstructed Classics, and Grammy Award winning musicians in new concert series

Headliners: Terry Riley 80th Birthday Celebration, Alvin Lucier, Boston Camerata, Roomful of Teeth, Sarah Cahill, Mate Instrumenty (Small Instruments) and more in 2014-15 season

Media Contact:

Leah Talatinian | Communications Manager, Arts at MIT | 617-253-5351 | leaht@mit.edu

Cambridge, MA, July 30, 2014 — For the 2014-15 season, Massachusetts Institute of Technology (MIT) inaugurates the innovative annual performance series [MIT Sounding](#), curated by Evan Ziporyn, featuring rare live performances by new music pioneers [Terry Riley](#) and [Alvin Lucier](#), early music denizens [Boston Camerata](#), and the Grammy Award-winning ensemble [Roomful of Teeth](#). The series will include world and US premieres by Ziporyn, Elena Ruehr, Christine Southworth, Arnold Dreyblatt, Gyan Riley, and others. MIT Sounding is presented by the MIT Center for Art, Science & Technology (CAST). More information at arts.mit.edu/sounding

Headlining and bookending *MIT Sounding* are two *éminences grises* of experimental music, Alvin Lucier and Terry Riley. For over 50 years, Lucier and Riley have each brought to their music a distinctive, broad-ranging vision and an ever-exploratory approach to technology. Each have composed groundbreaking works that have changed the course of music history, helping to set the stage for future generations. Those new generations are represented by the performers in the series, who reach from 14th century Italy (Boston Camerata) to 21st century New York (Roomful of Teeth) and Poland (Mate – “mah-way” – Instrumenty), drawing inspiration from such eclectic sources as Western and Eastern classical music, Dada, the medieval repertory, rock, and Tuvan throat singing. All share a voracious appetite for new musical ideas.

Alvin Lucier, the first composer to sonify brain waves, launches *MIT Sounding* as part of the MIT Center for Art, Science & Technology's (MIT CAST) Symposium, [Seeing / Sounding / Sensing](#), a 2-day dialogue between artists, researchers and scientists. The symposium culminates on Saturday, Sept. 27 in a concert of music by Lucier and Arnold Dreyblatt, featuring Lucier himself performing the Boston premiere of his 1969 *I Am Sitting In A Room*.

MIT Sounding's season concludes on April 18, 2015 with a marathon celebration of Terry Riley's 80th birthday. This 4-hour concert will include the premiere of another reimagined classic, a multi-saxophone live version of Riley's 1969 *Poppy Nogood and the Magic Band*, newly arranged by Evan Ziporyn. Riley himself will perform solo works and in collaboration with Gamelan Galak Tika and Eviyan, and pianist Sarah Cahill (also featured in her own recital on Nov. 16) will perform new works composed in homage to Riley, including world premieres by Gyan Riley and Christine Southworth.

Twice in the series, the esteemed Boston Camerata, celebrating its 60th season, will perform newly discovered renaissance and medieval works. Some pieces date back six centuries, and were reconstructed using techniques and software developed by MIT musicologist Michael Cuthbert. Performances by the Boston Camerata will take place on Feb. 28 and March 6.

Grammy Award winner Roomful of Teeth mines the expressive potential of the most basic instrument — the human voice — to premiere a new one-act opera by Guggenheim-winning MIT composer Elena Ruehr entitled *Cassandra in the Temples* on Nov. 21. The group will also perform the premiere of *Borderlands: A Cantata for Ukraine* by Evan Ziporyn and Christine Southworth and works by Pulitzer Prize winner Caroline Shaw, Brad Wells and Judd Greenstein.

MIT Sounding — an annual series — is presented by MIT, with support from the Center for Art, Science & Technology (CAST), the School of Humanities, Arts & Social Sciences (SHASS) and the Music & Theater Arts program (MTA). A full schedule and information about the musicians is below. Tickets and updated information can be found at arts.mit.edu/sounding

MIT SOUNDING SCHEDULE

Events take place on the MIT campus and times/locations are subject to change. Please check arts.mit.edu/sounding for updated event information.

September 27, 2014 | 7:00 pm

MIT Media Lab, E14 (6th Floor) | 75 Amherst Street, Cambridge, MA

Alvin Lucier, *I Am Sitting in a Room (Live)* (Boston premiere); also *In Memoriam Jon Higgins* and a performance by MIT Visiting Artist Arnold Dreyblatt

November 16, 2014 | 4:00pm

MIT Killian Hall, 14W | 160 Memorial Drive, Cambridge, MA

Sarah Cahill, piano — world premiere of Evan Ziporyn's *Terry Tunes*; also works by Terry Riley, Yoko Ono, others

November 21, 2014 | 8:00 pm

MIT Kresge Auditorium, W16 | 48 Massachusetts Avenue, Cambridge, MA

Roomful of Teeth: world premiere of Elena Ruehr's *Cassandra in the Temples*;

Borderlands: A Cantata for Ukraine By Christine Southworth and Evan Ziporyn, world premiere,
and works by

Caroline Shaw: *Allemande (from Partita)*

Judd Greenstein: *Run Away*

Brad Wells: *Otherwise*

January 9, 2015 | 5:00-8:00 pm

MIT Museum, N51 | 265 Massachusetts Avenue, Cambridge, MA

Pawel Romanczuk, *Mate Instrumenty (Small Instruments)*; part of the MIT Museum's Second Fridays
program series

February 28, 2015 | 8:00 pm

MIT Chapel, W15 | 48 Massachusetts Avenue, Cambridge, MA

Boston Camerata, *Portes du Ciel*

March 6, 2015 | 8:00 pm

MIT Walker Memorial Building, 50 | 142 Memorial Drive, Cambridge, MA

Boston Camerata, *Across the Mountain: Musical Interactions in Medieval Music*

April 18, 2015 | 7:00 pm

MIT Kresge Auditorium, W16 | 48 Massachusetts Avenue, Cambridge, MA

Terry Riley's 80th Birthday with Terry Riley, Eviyan, Gamelan Galak Tika, Sarah Cahill, and the world
premiere of all-live *Poppy Nogood and the Phantom Band*

ABOUT THE MUSICIANS IN MIT SOUNDING

Headlining *MIT Sounding*, legendary composer [Terry Riley](#) makes his second appearance at MIT for his 80th birthday concert. Riley launched musical minimalism with his revolutionary classic *IN C* in 1964, a work whose influence continues to be felt in every corner of the musical world today, from classical concert halls to electronica clubs. Riley has since continued to compose and improvise hypnotic, multi-layered, polymetric, brightly orchestrated Eastern-flavored works which defy categorization. From his early 60s tape loop and trance music experiments and collaborations with La Monte Young, to his study of Hindustani musical traditions and eclectic compositions for the Kronos Quartet and other leading ensembles, Riley is a true musical innovator.

As part of the CAST symposium, *Seeing / Sounding / Sensing*, [Alvin Lucier](#) performs his iconic *I am Sitting in a Room* – live (the technology did not exist for live performance when he composed the work in 1969). Almost every Lucier composition includes a “first” – including the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. Now a Professor Emeritus at Wesleyan University, Lucier continues to create sound installations and works for solo instruments, chamber ensembles, and orchestra.

Delving deep into the early music repertory, the esteemed [Boston Camerata](#) – celebrating its 60th season – enlivens an important chapter of cultural history: the competing centers of France and Italy in the late Middle Ages and early Renaissance. Boston Camerata will work in collaboration with MIT musicologist and programmer Michael Cuthbert, whose open-source software *music21* allows scholars to find patterns and “fill in the gaps” among pieces of music from vast data sets. Their performances at MIT will include the first performance in over six hundred years of newly reconstructed works.

Founded in 2009 by Brad Wells, [Roomful of Teeth](#) is a vocal octet dedicated to mining the expressive potential of the human voice – from yodeling to Inuit throat singing. Through study with masters from non-classical traditions the world over, the eight voice ensemble continually expands its vocabulary of singing techniques and, through an on-going commissioning project, invites today’s brightest composers to create a repertoire without borders. At MIT, Roomful of Teeth collaborates with MIT composer Elena Ruehr on her a cappella opera-in-progress *Cassandra in the Temples*, exploring themes of mysticism, disaster, hysteria, and belief in a new interpretation of the apocalyptic Greek myth. The ensemble released its debut album, *Roomful of Teeth*, in 2012. In April 2013, ensemble member Caroline Shaw received the Pulitzer Prize in Music for *Partita for Eight Voices* – the youngest composer ever to do so – the four movements of which appear on the group’s debut album, *Roomful of Teeth*. In 2014, the ensemble won a Grammy Award for Best Chamber Music/Small Ensemble Performance.

Bay area pianist, writer and producer [Sarah Cahill](#) has commissioned, premiered and recorded numerous compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Annea Lockwood, and Evan Ziporyn, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Ingram Marshall, Toshi Ichihyanagi, George Lewis, Leo Ornstein, and many others. Cahill has researched and recorded music by the important early 20th-century American modernists Henry Cowell and Ruth Crawford, and has commissioned a number of new pieces in tribute to their enduring influence. She enjoys working closely with composers, musicologists and scholars to prepare scores for performance. Recent appearances include a concert at San Quentin of the music Henry Cowell wrote while incarcerated there, Lou Harrison’s Piano Concerto with Steven Schick and the La Jolla Symphony, and Schubert’s “Trout” Quintet at the Yehudi Menuhin Chamber Music Seminar and Festival. She has performed chamber music with the Alexander String Quartet, New Century Chamber Orchestra, the Left Coast Chamber Ensemble, and many other chamber groups.

During the winter session, MIT students will be part of a workshop with Pawel Romanczuk, composer, instrument builder and founder of [Mate Instrumenty](#) (Small Instruments), a five-piece band that explores new sounds using a wide array of small instruments, from toy pianos to homemade child-sized cellos. Inspired by the soundtracks to old Polish animated films, the instruments used in the group’s sonic experiments feature an ever-expanding array of instruments, children’s toys, and strange musical inventions. MIT students will work with Romanczuk to build their own instruments and create their own compositions, presenting their work in a public concert at the end of the residency.

About Evan Ziporyn

Evan Ziporyn, curator of *MIT Sounding*, is the Faculty Director of the MIT Center for Art, Science & Technology and Kenan Sahin Distinguished Professor of Music at MIT. He also directs Gamelan Galak Tika, which he founded in 1993, and is part of Eviyan, a trio including Iva Bittova & Gyan Riley. His opera, *A House in Bali*, directed by Jay Scheib, was featured at BAM Next Wave in 2009. He founded the award-winning Bang on a Can All-Stars in 1992, with whom he toured and recorded for twenty years, producing their seminal acoustic version of Brian Eno's *Music for Airports*. As a clarinetist, he is noted for his 2001 solo CD, *This is Not A Clarinet*, and for his definitive version of Steve Reich's *New York Counterpoint*. He also performed in the Steve Reich Ensemble's Grammy Award winning recording of *Music for 18 Musicians*. His music provided the soundtrack for the PBS film *Tailenders*, and his playing has been featured in numerous soundtracks, including *Fallen* and *(Untitled)*. He has also recorded with Paul Simon, Meredith Monk, Don Byron, Matthew Shipp and Ethel. His recent collaboration with cellist Maya Beiser, *Uncovered*, will be released August 20. His multimedia work in collaboration with Christine Southworth, *In My Mind & In My Car*, will be featured at this year's OFF Festival in Poland, Ars Musica in Brussels, and Contact Intersection in Toronto. For more information, please visit: <http://www.ziporyn.com>

About CAST

The MIT Center for Art, Science & Technology (CAST) facilitates and creates opportunities for exchange and collaboration among artists, engineers, and scientists. A joint initiative of the Office of the Provost, the School of Architecture and Planning (SA+P) and School of Humanities, Arts, and Social Sciences (SHASS), the Center is committed to fostering a culture where the arts, science and technology thrive as interrelated, mutually informing modes of exploration, knowledge and discovery. <http://arts.mit.edu/cast>

About Arts at MIT

Nearly 80 percent of incoming freshmen have prior training in the arts and nearly 50 percent of all MIT undergraduates enroll in arts courses each year. The arts at MIT connect creative minds across disciplines and encourage a lifetime of exploration and self-discovery. They are rooted in experimentation, risk-taking, and imaginative problem solving. The arts strengthen MIT's commitment to the aesthetic, human, and social dimensions of research and innovation. Artistic knowledge and creation exemplify MIT's motto— *mens et manus*, mind and hand. The arts are essential to MIT's mission to build a better society and meet the challenges of the 21st century. For more information: <http://arts.mit.edu>

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