
From: Lesley Groff <[REDACTED]>
Sent: Tuesday, July 29, 2014 9:04 AM
To: Jeffrey Epstein
Subject: Fwd: Marvin Minsky Update:: Music Symposium Background
Attachments: Beethoven_Improvisation_Symposium_One_Pager_Titles.pdf; Untitled attachment 00844.htm

Sent from my iPhone
=br>Begin forwarded message:

=rom: Margaret Minsky <[REDACTED]>
Date: July 28, 2014, 7:57:06 PM EDT
To: <[REDACTED]>
Cc: <[REDACTED]> Cynthia Solomon <[REDACTED]>
Subject: Marvin Minsky Update:: Music Sympos=um Background

Dear Jeffrey,

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Here is background on the Music Symposium in October.

You can see how our publication energy surrounding Marvin's music has led=to this intellectual gathering.

We have gathered advisors to help us put this together. N=t only do we hope that you participate on Oct 29, and at the speakers' pre=inner on Oct 28, we especially welcome your ideas for how to tune this up t= be the best it can be. We are expecting a great combination of senior acad=emics and artists along with the finest students.

As of now, sponsors include Stanford, MIT, the World Wid= Worksop Foundation, and we are almost ready announce CASIO as a sponsor.</=iv>

Reconstructing Beethoven's Improvisations is an in=itational Symposium with five to seven top experts who are equipped to re-i=agine, reconstruct, and imagine beyond Beethoven's improvised music.

The agenda of the workshop is to:

understand t=e mind; in particular how improvisation informs us about music and mind.
understand improvisation's role in musical genius, journeyma= music, and the roles and skills of musicians.
reconstruct or reimagine Beethoven's improvising, which he was known to=do frequently both in public and private.
reconstruct or reimagin= the relationship of Beethoven's improvisation process to his compo=ition process.
discuss and play with ideas about improvisation, thinking, and learning=

Marvin Minsky's ideas about thinking, his=life in music as a classical improvisor, and his paper "Music, Mind= and Meaning", are inspirations for this symposium.

The music world and popular conception of Beethoven seem to be moving away from the former caricature of Beethoven as an angry, lonely genius toward a more nuanced view: that Beethoven was a driven artist with a loyal pack of friends and active social life. Some go further and take the view that he invented many of the 20th century music ideas (and then some).

The Symposium will take place Oct 29, 2014. The venue will be the MIT Media Lab Complex, Amherst St, Cambridge, MA, USA.

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A small (about 50) participatory audience of faculty, performers, and graduate students will be invited to attend.

Hosts:

Prof. Tod Machover, Muriel R. Cooper Professor of Music and Media, MIT Media Lab Prof. Jonathan Berger, The Denning Family Provostial Professor in Music, Stanford University

Presenters:

- Jonathan Biss, Prof. Curtis Institute, Internationally acclaimed concert pianist recording cycle of Beethoven Sonatas, successful Coursera MOOC on Beethoven Sonatas
- Noam Elkies, Chair, Harvard Math Dept. and Juilliard graduate
- Robert Levin, former chair, Harvard Music Dept., leading classical improviser
- Marvin Minsky, MIT Professor, AI founder, Improvisor
- Stephen Prutsman, San Francisco, Pianist and Improvisor
- Jan Swafford, Prof of Composition Boston Conservatory, music biographer, author of biography to be published Aug 5, 2014, "Beethoven: Anguish and Triumph"

Advisors:

- Margaret Minsky, Multimedia Consultant
- Jonathan Berger, Stanford
- Cynthia Solomon, Educational Technology Consultant
- Teresa Marrin Nakra, Associate Professor of Music, The College of New Jersey.
- Michael Hawley, EG Conference Leader, First Place Van Cliburn Competition, Explorer
- Tom Viniere, Composer, Music Director of NPR's "From the Top 80 Radio Show"
- Tod Machover, MIT

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