

FOOD REVIEW

The Essential Vegetarian

Avoiding Meat during the Thanksgiving Holiday

By Katie Jeffreys

FEATURES EDITOR

Thanksgiving is once again upon us. The holiday of plenty is often awkward for vegetarians, who find themselves with a plate either half empty or filled with high-carbohydrate foods.

As a vegetarian daughter in a meat-and-potato family, Thanksgiving was always the holiday during which my vegetarianism became most noticeable. Family members I have not seen in a while note the absence of poultry on my plate and question my reasons. This makes for good dinner conversation (what better time to tell someone about the impact of meat production on animal rights and the environment than when they are eating it?), but the topic can get boring.

As a result of all this, I have developed tastes for many different fall flavors, including pumpkin, squash, sweet potatoes, etc.

In addition to traditional vegetables, there are many soy-based products intended to give vegetarians an appropriate choice for the Thanksgiving table. The University Park Star Market, Wild Harvest (Mt. Auburn St.) and Bread and Circus all sell Tofurky meals. The refrigerated or frozen "feasts" include not only the vegetarian stuffing-filled tofu-and-wheat-gluten "turkey," but also tempeh

drumsticks, "giblet" gravy, and two WishStix made from Tofurky Jerky.

Oregon based Turtle Island Foods, Inc. has sold Tofurky since 1995 to high acclaim. The texture and color are much like real turkey. Plus, preparation time is much more quick, only forty minutes. The Tofurky Feast feeds four adults.

If animal rights are a concern to you, as a reason for being vegetarian or just in general, you may be interested to know that it is possible to support abandoned or abused animals from stockyards, factory farms, and slaughterhouses. Much like needy children, the animals can be sponsored (for just pennies a day) or adopted (of course adoption of livestock would be against the MIT pet policy).

The sponsored animals live at the "Farm Sanctuaries" located in New York and California. They have a special campaign during Thanksgiving which generates funding to pay for the food for turkeys at the Sanctuary. For more information visit <<http://www.farmsanctuary.org/adopt/sponsor.htm>>

This week's recipe is appropriate to serve at Thanksgiving dinner as a high-protein alternative to Turkey. Soups are surprisingly easy to make, although this one takes some advanced preparation. As always, feel free to e-mail me with holiday wishes or any feedback (seriously people, does anyone read this?) at <veggie@the-tech.mit.edu>. Finally, have a happy, relaxing, meat-free Thanksgiving.

Acorn Soup

1 acorn squash (about the size of a large softball), scrubbed on outside and cut into fourths (unpeeled)
1/2 cup dried white beans
2 stalks celery, chopped
1 cup onion, chopped
3 cloves garlic, minced
Vegetable bouillon / broth (dry, enough for two cups liquid broth)
Pepper
Parsley sprigs and carrot curls for garnish

Soak beans overnight.

Rinse beans and put in large pot with 3 cups water. Add celery, onion, garlic, and bouillon, bring to boil, and then turn down to low (cover pot). Fill another large pot with water and bring to a boil.

Put the acorn squash in the boiling water and boil for about 10-15 minutes or until a fork poked into the inside feels like poking a well-done mashed potato. Remove the squash and set aside to cool.

Once the squash is cool enough to handle, scoop out the inside and puree in a blender or food processor. After the squash is pureed, add it to the bean mixture. Finish cooking soup so that an hour has passed from when the beans started cooking.

If the soup is too watery for your taste, cook without the lid on for a while, or puree about a third of the batch (beans, onions, celery, garlic and all) and then add the pureed ingredients back to the original batch.

Season to taste with pepper. Garnish with a sprig of parsley and a carrot curl. Serves 3.

CONCERT REVIEW

The MIT Muses

A Classy Act

By Fred Choi

STAFF WRITER

The MIT Muses' fall concert, held in 6-120 this past Friday, November 17, 2000, certainly inspired the respect and admiration of all who attended. Eye-catching in red and black, the members of MIT's all-female a cappella group were poised and confident throughout the evening. They performed their highly enjoyable ten-song set with skill, ease, and grace, along with occasional humour and sly, conspiring winks.

The fall concert opened with five songs from the Crosbys, an all-male a cappella guest group from Binghamton University in New York. The Crosbys were full of rambunctious energy and good-humoured fun. Their opening song, Electric Light Orchestra's "Don't Bring Me Down," was a hilariously choreographed showpiece that featured amusing shifts between sections and strong vocals by Jeremy Honig. Their final song, "I'm a Man" was in a similar light-hearted vein and included crowd-pleasing references to such classics as *Spider Man* and *The Addams Family*.

One of the definite highlights of their set was "All for Leyna" (originally recorded by Billy Joel), made memorable by the hyper-emotive antics of its rock-out soloist Gabe Lander. Rounding out the set was a fantastic version of Shai's "If I Ever Fall in Love," with Chris Sheppard providing impressive vocals on the solo, and the surprisingly moving performance of Mariah Carey's "Against All Odds" with solo by Scott Eckers.

After a brief pause after the Crosbys' performance, the Muses took the stage. The group easily surmounted the difficulties of following an all-male group, which is naturally louder and more resonant, by opening with "I've Committed Murder" by Macy Gray. The song was energetic and full of character with featured soloist Toni Ferreira '04 and backup singers Anastasia Rodriguez '04 and Priscilla del Castillo '04. The trio avoided singing the somewhat morbid song with an aggressive attitude, instead conveying charming "Who me?" mock-innocence to accompany their well-executed harmonies. The song was one of the few of the evening that featured choreography, which was minimal yet effective.

Unsurprisingly, many of the highlights of the concert were songs which had been selected by the group to be performed at GBIS, the showcase of MIT's a cappella groups which occurred last month in Kresge. Among these was "I Can't Make You Love Me" (Bonnie Raitt), an expressive performance coupled with a strong arrangement by the backing ensemble. Nina Heinrich '02 gave an emotionally evocative and vocally powerful solo performance. In addition, the more upbeat "Dreams" (Fleetwood Mac) was similarly

memorable in its energy and arrangement as well as its excellent solo by Vanessa Speed '03. In general the group, directed by Nina Heinrich '02, kept tight control of the rhythm and ensemble of each song, although there were occasional lapses in intonation.

Showing off an edgier side of the Muses was "There You Go" (Pink) with Conchetta Maratta '03 providing a skillful solo with a beguiling amount of attitude. The song, like previous songs of the evening, suffered from a lack of proper balance in volume between solo and ensemble due to difficulties in the sound equipment. In general, though, the issues with balance were not problematic.

The Muses provided a change of pace in "Kiss Him Goodbye" (Steam) as well as in "How High the Moon" (the Muses' alumni song) which featured the entire group rather than singling out a soloist. As is customary, "How High the Moon" was performed with the Muses' alumni in attendance joining the group at the front of the room. This gesture of solidarity and tradition was well-appreciated by the audience.

Ending the concert was their now-classic rendition of "The Thong Song (Muses Style)" (Sisqo) with a rockin' arrangement and fantastic booty-shaking solos by Gloria Choi '03 and Toni Ferreira. It was great to see the group drop their almost stand-offish elegance and really loosen up, even more so than they did in "There You Go." In "The Thong Song (Muses Style)" the group displayed more of the raucous fun of groups like the Binghamton Crosbys, which consequently received an enthusiastic response from the audience. The song was also refreshing in that it contributed to the amount of variety among their songs, as the group tends to focus on songs by introspective female singer/songwriters.

The evening showed audiences that the Muses are definitely a strong a cappella group on campus. With creative arrangements, effective percussionists (such as Eileen Kelly '01), and skilled solos (such as senior Cathy Gutierrez's kick-ass performance on "Kind and Generous" by Natalie Merchant), the group has succeeded in capturing all the great elements of a cappella singing. In addition, the concert demonstrated that the group, while perhaps most comfortable in performing songs by female singer/songwriters, can still spice things up with some attitude and humour through songs from different genres.

The Muses seem to have grown much since last year and with so many new members this year it will be fascinating to watch them improve even more in future semesters. Hopefully, we won't have to wait long for their forthcoming CD, due out next semester, which will no doubt prove to be one of their best recordings to date.

CONCERT REVIEW

Gunther Schuller's 75th Birthday Concert

A Star-Studded Performance

By Guan-Jong Chen

STAFF WRITER

Last Saturday, the MIT Wind Ensemble, MIT Chamber Society, MIT Jazz Chamber Orchestra, and a few guest musicians presented a concert celebrating the 75th birthday of renowned musician and composer Gunther Schuller. In all respects, the concert was very special because all the works presented were composed by Schuller and the caliber of the musicianship at the concert was extremely high.

Schuller had an amazing career as a composer, conductor, educator, historian, and music advocate. Schuller's works have been premiered by numerous musical groups around the world and recognized with many prestigious awards, such as the Pulitzer Prize and the MacArthur Genius Award. His works represent both the music of post-war jazz and 20th century American music. The concert's program included *Music for Young People: Five Characteristic Pieces* for string quartet, violin concerto *Song and Dance*, *Sonata for Alto Saxophone and Piano*, *Blue Dawn into White Heat* for wind ensemble, and various other pieces from the guest musicians.

Music for Young People: Five Characteristic Pieces was the first piece that was performed in the concert. It is a quartet for violin, cello, flute, and piano. Four performers from the MIT Chamber Music Society played in this quartet: Margy Glasner G on flute; Laurel Smith G on violin; Alan deLepinasse on cello; and Tilman Bauer G on piano. The musical piece is comprised of five movements: *The Thinker*, *The Fiddler*, *The Swan*, *The Ghost*, and *The Clown*. The musicians did a wonderful job. It was a flawless performance. Also, each movement truly reflects the character that it is describing. In *The Fiddler* and *The Ghost*, many special effects involving both the musicians and instruments were applied, such as snapping of the fingers and tapping on the instruments. Through these effects, unique sounds were produced, which made for a vivid portrayal of the characters in the movements. From just this piece of music, it is not difficult to see the brilliance and the genius of Gunther Schuller.

After the performance by the quartet from the MIT Chamber Music Society, guest artist and Gunther's old colleague, Ran

Blake, appeared on the stage wearing a bright green blazer and a pair of white tennis shoes. It was truly a hilarious scene. Many people in the audience were amused by it. However, the entire audience was quickly silenced as he sat down to play the piano, because what he played was purely genius. It was quite a performance. The audience loved it.

The next performance on the program was the violin concerto *Song and Dance* presented by the MIT Wind Ensemble, conducted by Frederick Harris, Jr., and with guest violin soloist Young-Nam Kim. The wind ensemble was great in accompanying the soloist; however, Kim was truly the center of the performance. The piece was divided into two movements: *Quiet Music* and *Fiddle Music*. As Schuller described it, *Quiet Music* is "a chorale-like declamation in the ensemble and a song-like response by the solo violin." On the other hand, *Fiddle Music*, which represents the "dance" part of

the work, is "fiddle music in a contemporary chromatic language." The techniques required for *Fiddle Music* are extremely difficult and are comparable to pieces written by Paganini. However, Kim played through the music not only with ease but also with master musicianship. It is not surprising that he was noted by *The New York Times* for "sparkling virtuosity, strong colors, and intense lyricism."

Throughout the rest of the evening, the MIT Jazz Chamber Orchestra and guest artists Kenneth Radnofsky, John McDonald, Ricky Ford, Bruce Gertz, Joe Hunt, and Suel-ellen Hershman-Tcherepinn all played music composed by Schuller on stage. The concert ended with a standing ovation for both Gunther Schuller and MIT as the MIT Wind Ensemble, directed by Frederick Harris, finished playing *Blue Dawn into White Heat* with the power and dignity that the music of Schuller deserves.

As an MIT student, I was truly privileged to hear a wide range of Schuller's music presented by so many gifted musicians. However, the most memorable part of the evening for me was not just listening to the music but also when the audience, who were not a part of MIT, started to express their amazement at the high level of musicianship here. Overall, it was a fantastic concert for both Gunther Schuller and MIT.

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