"This is a moment of inquiry for the whole world: a moment when civilization looks at itself appraisingly, seeking a key to the future. In this spirit we shall examine the creative arts during our four-day Festival — examine them by performance, by asking questions, by the answers we receive. We cannot pretend to wisdom; but through performance we can provoke thought and free discussion; through discussing we can learn; and through learning we can rediscover our culture and ourselves."

Leonard Bernstein, Professor of Music and Director of the School of the Creative Arts at Brandeis, will direct the Festival of the Creative Arts. Since his conducting debut in 1943, the young composer-conductor has been a leading figure in contemporary American music. Music director of the New York City Symphony for three years, Mr. Bernstein has been guest conductor of America's leading orchestras and has twice toured Europe as guest conductor in the major cities. His symphonies "Jeremiah" and "The Age of Anxiety", his ballet "Fancy Free", and his musical "On the Town" have won world-wide acclaim. Mr. Bernstein's newest composition, a one-act opera, will have its world premiere at the Festival.
... a sustained inquiry ...

Every so often in one generation men pause in the course of daily events to examine the work of their generation. A question is asked, a decision is made, and history is written. Such is the significance of a festival of the creative arts. For the art of an era is a reflection of the society in which it is produced and serves as a key to the intellectual and emotional climate of the era. Through the medium of the highest achievement of man — his creative endeavor — the patterns of thought and expression which characterize each generation can be analyzed.

The memorable experience which will be the first Brandeis Festival of the Creative Arts, will serve to unite, and perhaps to inspire, the men and women who come to participate, for those who come will analyze for themselves fine works of contemporary society. Like the Berkshire Music Festival, the Festivals at Aspen, Colorado, or the Salzburg Music Festival, the Brandeis Festival will recreate some of the highest artistic achievements of man and serve as a means of interpreting these achievements for the audience and for the nation. But more than this, the Brandeis Festival will represent the currents of thought and expression which characterize our generation, for the Festival will present a sustained and integrated inquiry into the state of creative arts today.
KARL SHAPIRO achieved recognition during the past war when from his station in New Guinea he sent back brilliant and moving poetry. He has achieved notice, too, for his criticism of the obscurity of some modern poetry and opposed the decision to award the Bollingen prize to Ezra Pound. Among his works are Person, Place and Thing and V-Letter and Other Poems.

Art critic JAMES JOHNSON SWEENEY has authored nine books on contemporary artists and has arranged such major exhibitions for the Museum of Modern Art in New York as that on African Negro Art and the exhibition of sculpture and constructions by Alexander Calder. Mr. Sweeney's books have dealt with the works of artists Henry Moore, Stuart Davis, Marc Chagall, Alexander Calder, Albert Stieglitz, and others.

Associate Professor of History at Mount Holyoke College, PETER VIÈRECK was awarded the Pulitzer Prize for Poetry in 1949 for his first volume of poems, Terror and Decorum. His zest, wit, and control of language prompted Van Wyck Brooks to write "perhaps Peter Vièreck is the promised man who is going to lead modern poetry out of the wasteland."

Co-founder and first producer of the "March of Time" series, LOUIS DE ROCHEMONT served with Time, Inc. from 1934 to 1943. As Executive Producer of RD-DR Corporation, Mr. de Rochemont is responsible for such films as "The House on 92nd Street", "13 Rue Madeline", and "Lost Boundaries". In 1948 he produced the first completely integrated series of educational films on world geography: "The Earth and Its Peoples".

HANS W. HEINSHEIMER, Director of Symphonic and Operatic Repertory of G. Shirmer, Inc., the New York music publishers, has authored two books on music. His Menagerie in F Sharp was published in 1947, and Fanfare for Two Pigeons, an informal account of music in America, has just been brought out. Mr. Heinsheimer is also the author of many articles which have appeared in such publications as Etude and Musical Quarterly.
PARTICIPANTS

Mezzo-soprano NELL TANGEMAN has performed with a large number of symphony orchestras both in this country and abroad. She has sung the role of Jocasta in Stravinsky's "Oedipus Rex" with the New York City Symphony.

A practising physician in Rutherford, New Jersey, WILLIAM CARLOS WILLIAMS has been a celebrated American poet for a generation. His vivid imagery captures the all-too-easily overlooked details of experience, the background of daily living in urban sections of twentieth century America. One of Mr. Williams' latest works is a series of volumes collectively titled "Paterson." Among his other works are "Improvisations" and "An Early Martyr".

LUDWIG LEWISOHN is the author of thirty-one books—autobiography, fiction and criticism. Six of his most acclaimed novels have been translated into several languages.

Since her 1946 debut at the Berkshire Music Center in the Beethoven "Ninth Symphony", EUNICE ALBERTS has been recalled by the Boston Symphony as soloist on seventeen occasions. She has sung leading roles with the New England Opera Company.

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LOTTE LENYA in her early career in Germany danced in ballet, sang in operetta and played in classical drama. As a singing actress she scored her greatest successes in Die Dreigroschenoper and Mahagonny, composed by her late husband Kurt Weill.

Charles Eliot Norton Professor of Poetry at Harvard University, AARON COPLAND has received the Pulitzer Prize for music and in 1945 received the New York Critics Circle Award for his "Appalachian Spring". His orchestral works and ballet and film scores have been performed extensively throughout the world. He has been commissioned to compose works for the Ballet Russe de Monte Carlo and the Columbia Broadcasting System.

The center of an advanced movement in jazz, LENNY TRISTANO was born thirty-three years ago in Chicago, and lost his sight at the age of eight. He has studied at the American Conservatory, and has performed in New York and Chicago.

MARC BLITZSTEIN oby and often has proved his talent as a composer and as a playwright. A recipient of the National Institute of Arts and Letters prize in 1946, Mr. Blitzstein is the composer of such operas as "No for an Answer" and "The Cradle Will Rock", a symphony "The Airborne", the symphonic poem "Freedom Morning", and music for motion pictures. He was commissioned to write an opera for the Tanglewood Festival in 1947.
Program

THURSDAY, JUNE 12, 1952
8:30 p.m., Adolph Ullman Amphitheatre

SYMPOSIUM AND OPERA

"AN INQUIRY INTO THE PRESENT STATE OF CREATIVE ARTS"

The subject of this symposium will be an inquiry into the present state of the creative arts. From their varied positions, the discussants will attempt to relate the arts in theory and further to analyze the relationship of the arts as they receive expression in America today.

Opening Remarks ............................................. ABRAM L. SACHAR
                                                        President, Brandeis University
Moderator ...................................................... LEONARD BERNSTEIN
                                                        Professor of Music, Brandeis University
Participants .................................................... LUDWIG LEWISOHN
                                                        Professor of Comparative Literature, Brandeis University
                                                        ART: JAMES JOHNSON SWEENEY
                                                        Art Critic
                                                        THEATRE MUSIC: HANS W. HEINSHEIMER
                                                        Symphonic and Operatic Director, G. Schirmer, Inc.
                                                        JAZZ: JOHN MEHEGAN
                                                        Juilliard School of Music
                                                        DANCE: MERCE CUNNINGHAM
                                                        Associate in Creative Arts (Dance), Brandeis University

"TROUBLE IN TAHITI"

Music and libretto by Leonard Bernstein

This is the world premiere of this one-act opera which Mr. Bernstein has created for presentation at the Festival. A domestic tragi-comedy, "Trouble in Tahiti" is the young composer-conductor's first strictly operatic venture. The orchestra will be under Mr. Bernstein's direction.

The roles will be sung by Nell Tangeman, David Atkinson, Constance Brigham, Robert Kole, and Claude Heater.

Directed by Elliot Silverstein. Sets and costumes by Ariel Baliff.

FRIDAY, JUNE 13, 1952
11:00 a.m. to 1:00 p.m., Nathan Seifer Auditorium

ART FILMS

With the showing of these four films on art subjects, the discussants will illustrate the broad cultural possibilities of the creative use of the film medium in relation to the visual exploration and interpretation of the great art of the past and present.
Discussants

MITCHELL SIPORIN
Artist in Residence, Brandeis University
JAMES JOHNSON SWEENEY
Art Critic

Films

"Image Medievales", "Geometry Lesson"
"The Charm of Life", "Begone, Dull Care"

2:15 to 5:00 p.m., Adolph Ullman Amphitheatre

JAZZ

The jazz symposium will revolve around an exposition of the present crisis in jazz, brought about by its intellectualization. The discussion will be illustrated by the foremost authorities on and exponents of contemporary jazz.

SYMPOSIUM

Moderator

LEONARD BERNSTEIN
Professor of Music, Brandeis University

Participants

JOHN MEHEGAN
Juilliard School of Music
LENNY TRISTANO
Jazz Pianist
GEORGE SIMONS
Metronome Magazine
BARRY ULANOV
Metronome Magazine
LEONARD FEATHER
Downbeat Magazine
GEORGE WEIN
Storyville Club, Boston
NAT HENTOFF
Jazz Commentator, WMEX, Boston

CONCERT

The short historical survey will be followed by a presentation of various trends in present-day "Bop" by Lenny Tristano, John Mehegan, and other leading jazz exponents.

SATURDAY, JUNE 14, 1952
3:00 to 5:00 p.m., Library Triangle

POETRY

A deeper insight into the core of poetic expression is often gained through readings by the poet himself. Here, three of the foremost contemporary poets will read selections of their works, and will preface their readings with a discussion of the purpose and intent of their poetry.

Discussant

LUDWIG LEWISJOHN
Professor of Comparative Literature, Brandeis University

Participants

KARL SHAPIRO
Editor, "Poetry: A Magazine of Verse"
PETER VIERBECK
Associate Professor of History, Mt. Holyoke College
WILLIAM CARLOS WILLIAMS
Poet
8:30 p.m., Adolph Ullman Amphitheatre

THEATRE

The three works selected for presentation exemplify three of the trends which the musical theatre has taken within the last thirty years. In "Threepenny Opera" there is the amalgamation of jazz idiom in the serious musical theatre; "Les Noces", an earlier work, is an apotheosis of the use of native Russian folk materials, coupled with a rather barbaric idiom derived in part from impressionistic and in part from exotic influences. "Symphonie Pour un Homme Seul," an example of Musique Concrete, is a composition demonstrating the limitless possibilities of artificially combining sounds as they exist in nature and in our industrial civilization.

Discussant ............... HANS W. HEINSHIEMER

"THREEPENNY OPERA"
(Dreigroschenoper)

by Kurt Weill

Adapted and translated by Marc Blitzstein

The roles will be sung by Lotte Lenya, David Brooks, Jo Sullivan, Anita Ellis, David Thomas, and a chorus of Brandeis University students. Marc Blitzstein will narrate; the orchestra will be conducted by Leonard Bernstein.

(This is the world premiere performance of Mr. Blitzstein's translated adaptation of Mr. Weill's classic opera in concert version)

"SYMPHONIE POUR UN HOMME SEUL"

by Pierre Schaeffer

Choreography ............... MERCE CUNNINGHAM
Associate in Creative Arts (Dance), Brandeis University

Dancers ............... MERCE CUNNINGHAM AND GROUP
Members of the Brandeis University Dance Group

(This is to be the first public performance of Musique Concrete in the United States.)

"LES NOCES"

by Igor Stravinsky

Vocal soloists ............... Soprano: PHYLLIS CURTIN Contralto: EUNICE ALBERTS
Tenor: DAVID LLOYD Bass: LEON LISHNER

Chorus ............... MEMBERS OF THE ARTHUR FIEDLER CHORUS
Prepared by Mr. Fiedler

Pianists ............... GREGORY TUCKER, ALLAN SLY

RHEA SADOWSKY, KALMAN NOVAK

Dancers ............... MERCE CUNNINGHAM AND GROUP
Members of the Brandeis University Dance Group

Choreography ............... MERCE CUNNINGHAM

(This is the first choreographed performance of this work in New England.)
SUNDAY, JUNE 15, 1952
3:30 p.m., Adolph Ullman Amphitheatre

CONCERT
(In Memory of Serge Koussevitzky)

Discussant ................................................. AARON COPLAND
Composer
This is a program of symphonic music primarily for string orchestra illustrating a
number of the trends in the concerted instrumental music of our time. It will be per-
formed with members of the Boston Symphony Orchestra under the direction of
Leonard Bernstein.

Symphony for Strings ........................................... William Schuman
(Commissioned by the Koussevitzky Foundation)

Two Pieces for String Orchestra ................................ Ben Weber

Serenade for Tenor, Horn and Strings .......................... Benjamin Britten
Tenor: DAVID LLOYD
Horn: JAMES STAGLIANO

Notturno for Strings and Harp .................................. Irving Fine

Concerto for Clarinet ......................................... Aaron Copland
Clarinet: DAVID OPPENHEIM

8:30 p.m., Adolph Ullman Amphitheatre

FILMS AND FORUM SYMPOSIUM

Discussant ....................................................... LOUIS DE ROCHEMONT
President, Louis de Rochefort Ass., Inc.

Symposium Moderator ......................................... LEONARD BERNSTEIN
Professor of Music, Brandeis University

Remarks ......................................................... ABRAM L. SACHAR
President, Brandeis University

Participants ..................................................... CREATING WRITING: LUDWIG LEWISOHN
Professor of Comparative Literature, Brandeis University

ART: JAMES JOHNSON SWEENY
Art Critic

MUSIC: HANS W. HEINSHEIMER
Symphonic and Operatic Director, G. Shirmer, Inc.

JAZZ: JOHN MEHEGAN
Juilliard School of Music

DANCE: MERCE CUNNINGHAM
Associate in Creative Arts (Dance), Brandeis University

FILMS: LOUIS DE ROCHEMONT
Brandeis University

now climaxes its fourth academic year with its Festival of Creative Arts and with its first Commencement Exercises. A culmination of four years of growth and maturation, the Festival seeks to reflect the level and quality of the University's achievements.

In the fall of 1948, amid the pomp and ceremony of academic tradition, life was breathed into the infant Brandeis University with the inauguration of its first president, Dr. Abram L. Sachar. Brandeis was created as the first corporate contribution of American Jewry — its offering to the world of higher education.

Since that day, the story of Brandeis University has unfolded against the sprawling hills of its New England campus. The 102 youngsters who pioneered as the first Brandeis class were joined by others, and the University enrollment climbed to more than 600. New educators took their places in Brandeis classrooms, and new classrooms were built around them. Maintaining the low faculty-student ratio, Brandeis has increased its faculty to 74 members so that teachers may work with students in an approximation of tutorial instruction. The modest 100-acre campus has stretched to 181 acres, and the number of major buildings has risen to twenty.

Brandeis University was founded in humility. Holding to the educational concepts of the man for whom it was named, the late Supreme Court Justice Louis Dembitz Brandeis, who all his life fought the curse of higness, Brandeis University will always be small in size. It has dedicated itself to the pursuit of truth, to the intensive cultivation of the youthful mind and spirit. It seeks, in the words of Justice Brandeis, to

"... become truly a seat of learning where research is pursued, books written, and the creative instinct is aroused, encouraged, and developed in its faculty and students."