Balance and Power
Performance and Surveillance in Video Art

Creating Justice
Debating the Purpose of Art

Radically Immoral Theater
The Physician of His Honor

Celebrating Irving Fine
A Composer of Refinement
Dear Reader,

At Brandeis we are engaged in an ongoing debate—sometimes creative, sometimes controversial—about the role of art in our time.

Throughout history, the arts have been humankind’s greatest expression of beauty. Instinctively we are drawn to works of art that inspire us with wonder and awe at the magnificence of the human spirit. This glorious exaltation needs no justification or explanation. As Pablo Picasso stated, “Art washes from the soul the dust of everyday life.”

The great German playwright Bertolt Brecht had a radically different notion, however. “Art is not a mirror held up to reality,” he asserted, “but a hammer with which to shape it.” In today’s global society, which is increasingly more demographically segmented and technology driven, are the arts really a viable tool for social transformation? Does the artist as citizen have the ability, or perhaps even the responsibility, to repair the world? What function does art have in influencing social justice—a core value of the university named for Louis Brandeis?

Most of us would agree that the arts have some ability to influence thought, but when does art cross the line from creative expression to didactic propaganda? If art is an expression of personal truth, whose truth should we believe?

It seems to me that the arts communicate not only the beauty but the ambiguity of human behavior. Most learning is cognitive. Our brains learn to recognize the color blue, a fact from history, or a mathematic formula—things that are consistent throughout time.

Art does the opposite—it constantly reminds us that some things are infinitely, splendidly unknowable and paradoxical. How can one “understand” the experience of a Mozart symphony? How can one “define” the essence of a painting by Jackson Pollock?

Shakespeare wrote Hamlet more than 400 years ago, and yet we still don’t know why the Prince of Denmark has such difficulty seeking justice for his father’s murder. We still don’t know if it is better to be or not to be. Each new production of Hamlet reminds us that no single interpretation is correct or definitive. We must continually relearn and reevaluate the play’s themes and ideas for their unique personal and social relevance.

This process of revelation is a powerful antidote to social structures that encourage us to see the world in absolute terms—good or evil, American or un-American, conservative Right or liberal Left, red state or blue state. Art reminds us that there are so many colors in between. By reminding us that humanity is changeable and unknowable, the arts can stimulate choices that are inclusive, empathetic, and yes, even hopeful.

Theater, music, and the visual arts allow us to see beyond categories—to experience dimensions that defy economic, racial, political, and geographical boundaries. They illuminate the emotions and psychology behind complex social issues, transcending sound bites, polemic rhetoric, and Internet hyperbole. The arts invite us to unlock our ethical imagination.

But can socially engaged art also exemplify the highest aesthetic values? As artists and arts patrons, must we choose between beauty and justice? Or can they somehow coexist in a creative moment that is simply and profoundly human?

This fall, the arts at Brandeis invite you to consider such questions. Whether contemplating government surveillance and issues of privacy, the culture of Iran, the oppression of women in the name of beauty, or the creative common ground between Israelis and Palestinians—the response is up to you.

The Brandeis School of Creative Arts is dedicated to “nurturing the union of the imagination and the intellect in the pursuit of personal truth, social justice, and artistic freedom.” I’ve come to believe that these three ideals are not only compatible, but inseparable.

Best wishes,

Scott Edmiston
Director, Office of the Arts
The Rose Art Museum

The Rose's exhibitions, collections, and publications of contemporary art are among the most distinguished in the country. Dedicated to the significant art, artists, and ideas of our time, The Rose presents a range of modern art, established and emerging artists, and works from the Brandeis University collection. Admission is $3; free to the Brandeis community and to members. Open Tuesday–Sunday, 12:00–5:00 p.m. Visit www.brandeis.edu/rose or call 781-736-3434 for more information.

Fall 2006 Opening Reception
Wednesday, September 20, 6:00–8:00 p.m.
Clare Rojas as “Peggy Honeywell” sings original folk music that complements her visual works.

Balance and Power: Performance and Surveillance in Video Art
September 21–December 17
At a time when the nation is preoccupied with heightened security and the public is fascinated by reality TV, the boundaries between performance (voluntary acting for the camera), and surveillance (involuntary recording of subjects by power systems) become blurred.

Since the earliest days of video art, artists have negotiated these margins. In this stunning exhibition, more than twenty artists—including Warhol, Acconci, Crandall, and Farocki—explore the uneasy relationship between the private and the public self.

Clare Rojas: Hope Springs Eternal
September 21, 2006–April 1, 2007
Through the diverse media of painting, installation, film, printmaking, quilting, and music, Clare Rojas has developed a unique personal style and visual iconography. With ample references to folkloric traditions and fairy tales, her contemporary imaginings renegotiate gender roles and our relationships with animals and nature with complexity, compassion, and humor. Rojas has created a site-related installation for The Rose as the Nathan and Ruth Perlmutter Artist-in-Residence.
The Rose Art Museum’s fall 2006 exhibition, Balance and Power: Performance and Surveillance in Video Art, is opening at a time when, to say the least, our world is obsessed with security prodded by international terrorism. Though the exhibition was conceived before the current upheaval in the United States over phone taps and other intrusions into the private sphere, issues of everyone’s right to privacy have been a focus of political life for decades. In fact, Justice Louis Brandeis wrote a seminal tract on this issue, “The Right to Privacy,” in 1890.

We can always count on artists to be lightning rods for political concerns. Their work doesn’t need to address the political in obvious ways; artists often navigate issues through ambiguity. In Balance and Power, artists—some new, some by now iconic—use the camera to illustrate our ambivalent relationship with the camera. We are enthralled by looking into other people’s lives (especially celebrities), but we are appalled when the camera invades our own lives. This exhibition explores the complex relationship between voluntary acting for the camera and involuntary taping by a camera on the part of power systems that have an interest in the movements of citizens.
surveil the streets of London; citywide, multidirectional, high-definition cameras and acoustic detectors (virtual ears) dot the streets of the small city of East Orange, New Jersey; and “thought scans” of people’s brains are available at London’s University College and UCLA.

It is not news that Big Brother is watching. He’s been polishing his binoculars for a long time and now he’s taking up residence inside our heads. While some of these trends can be catnip for anti-government isolationists, they can also be material for the tireless probings of artists whose interests in the full extent of the human condition can lead, at times, down dark paths.

Balance and Power will encourage discussion across the political spectrum. The work is both provocative and entertaining. The two dozen exhibiting artists include familiar names like Andy Warhol, Bruce Nauman, Vito Acconci, and Martha Rosler as well as emerging artists Kiki Seror, Tim Hyde, Jim Campbell, and Kristin Lucas.

Balance (an essential talent for the performer) and Power (the essential currency of surveillance) has particular relevance at this moment in history, due to an array of factors that may, at first, seem diametrically opposed: “star” culture and people’s delusional identification with celebrities; stalking; identity theft; cultural paranoia; lust for privacy; fears of intimacy; longing for community; decency taboos; cultural narcissism. Many of these psychosocial phenomena are reflected in the current enormous success of reality TV shows, in which people voluntarily allow themselves to be taped both openly and surreptitiously: Surveillance becomes performance and vice versa.

The equation is dramatically altered, however, when we realize that millions of tracking devices are observing us around the globe and close to home. Five hundred thousand cameras alone...
The Rose Programs and Events Fall 2006

Meet the Artist: Clare Rojas
Thursday, September 21, 7:00 p.m.
Featured artist Clare Rojas discusses Hope Springs Eternal.

Inside View: Michael Rush
Saturday, October 7, 2:00 p.m.
A gallery talk on the Balance and Power exhibition with curator Michael Rush.

Gallery Talk: Clare Rojas
Saturday, October 21, 4:30 p.m.
Sunday, October 22, 1:00 p.m.
Free with museum admission or to ticketholders of the Brandeis Theater Company production of The Waiting Room. Theater tickets: 781-736-3400.

Film screening: Red Squad
Wednesday, October 25, 7:00 p.m.
Shapiro Campus Center Theater
A 1971 documentary about the surveillance units of the New York Police Department and the FBI during the anti-Vietnam War movement. Followed by a discussion with directors Steven Fischler and Joel Sucher.

Fall Fest Rose Tour
Saturday, October 28, 2:00 p.m.
Hosted by The Rose student interns.

Inside View: Kevin Hamilton
Saturday, November 4, 2:00 p.m.
Insight into the Balance and Power exhibition with featured artist Kevin Hamilton, in dialogue with curator Michael Rush.

Warhol’s Louis Brandeis Unveiling
Monday, November 13
The newly acquired Andy Warhol portrait of Louis Brandeis, a gift from the children of art dealer Ronald Feldman, is unveiled in celebration of Louis Brandeis’s 150th birthday.

Food for Thought Luncheon
Wednesday, November 15, 11:00 a.m.
A tour of the Clare Rojas exhibit, followed by lunch. Admission: $12 members/$15 nonmembers.

SCRAM Jam
Saturday, November 18, 8:00 p.m.
A free party with live music for Brandeis students, sponsored by the Student Committee of The Rose Art Museum.

Inside View: Gallery Talk
Saturday, December 2, 2:00 p.m.
Take a closer look at the current exhibitions.

Art in Context: Video Art in the 1960s
Wednesday, December 13, 7:00 p.m.
A presentation by Chrissie Iles, curator of film and video, Whitney Museum of American art. $5/free to Rose members and the Brandeis community.

Andy Warhol: Ten Portraits of Jews of the Twentieth Century
September 11, 2006, through May 25, 2007
Faculty Center
The Rose exhibits Andy Warhol’s portraits of great Jewish thinkers, politicians, performers, musicians, and writers—including Louis Brandeis, Golda Meir, and the Marx Brothers—in celebration of Brandeis’s 150th birthday. Free and open to the public. Call 781-536-4280 for hours.
Women’s Studies Research Center

The Kniznick Gallery at the Women’s Studies Research Center is the only exhibition space in New England devoted to women’s art and art about gender. Located in the Epstein Building at 515 South Street, it is free and open to the public weekdays from 9:00 a.m. to 5:00 p.m. or by appointment. For more information: 781-736-8100 or www.brandeis.edu/centers/wsrc.

The Richness of Mexico
September 14–December 15
Kniznick Gallery
Opening reception: Wednesday, September 27, 5:30 p.m.

The Richness of Mexico brings together the work of two contemporary Mexican artists, photographer Daniela Rossell and painter D. Maddu Huacuja. Known for her dramatic photographic survey of Mexico’s “Ricas y Famosas,” Rossell’s portraits comment on the excessive material possessions and lavish homes of upper-class women in Mexico City. Huacuja’s paintings explore the core of Mexican tradition, including representations of her childhood neighbor, artist Frida Kahlo. Together they present dramatically divergent aspects of contemporary life in Mexico, raising questions about the conflict between authenticity and social evolution in any culture.

Panel Discussion:
Portraying Mexican Women through Art
Tuesday, October 24, Noon
Kniznick Gallery
Louise Lopman, WSRC resident scholar; Silvia Arrom, Jane’s Professor of Latin American Studies, Brandeis; Roxanne Dávila, assistant professor of Latin American Literature, Brandeis.

Fine Arts Student Exhibition
December 6–22
Dreitzer Gallery, Spingold Theater Center
Opening Reception: Wednesday, December 6, 6:00 p.m.

Experience the talents of a new generation of studio artists. Free and open to the public.
Lydian String Quartet

This season, Brandeis’s renowned string quartet invites you to experience its artistry both as an ensemble and as individual artists in a series of intimate performances exploring the range of their musical interests.

All concerts begin at 8:00 p.m. in Slosberg Music Center. Tickets are $20/$10. Subscribers may attend all five Lydian concerts for the price of three and are guaranteed seats to sold-out concerts.

Brandeis Tickets: 781-736-3400. For more information, visit www.brandeis.edu/music.

Joshua Gordon: Cellotopia
Saturday, September 9
Special guests: cellists Rhonda Rider, Rafael Popper-Keizer, and David Russell
A four-cello concert of music from the early Renaissance to the twentieth century.

Mary Ruth Ray: An Evening of Brahms
Saturday, December 9
Special guests: Joshua Gordon, cello; and Tanya Blaich, piano
Lydian violist Mary Ruth “UV” Ray brings her signature warmth to this special evening of works by the great German Romatic composer. Program includes Sonata in E Minor, Op. 38 and Trio in A Minor, Op. 114.

Daniel Stepner: Ravel for Violin and Piano
Saturday, January 20, 2007
Special guest: Ya-Fei Chuang, piano
The subtle richness and poignancy of the French musical impressionist Maurice Ravel, performed by one of Boston’s leading violinists. Program includes Ravel’s complete works for violin and piano and Gaspard de la nuit for solo piano.

Around the World in a String Quartet
Saturday, February 3, 2007
Paquito D’Rivera  The Village Street Quartet
Yu-Hui Chang  Shadow Chase
Beethoven  Quartet in C# Minor, Op. 131

Around the World in a String Quartet
Saturday, March 17, 2007
Joaquin Turina  La oración del torero
Heitor Villa-Lobos  Quartet No. 6
Ravel  String Quartet

Celebrating the Music of Irving Fine and Martin Boykan
Sunday, October 29, 3:00 p.m.
Featuring Pamela Dellal, mezzo-soprano; Donald Berman, piano; Heidi Braun, violin; Mary Ruth Ray, viola; Rafael Popper-Keizer, cello; Mark Margolies, clarinet; Byron Schenkman, piano; and the Boston-based vocal ensemble Trium.

Our annual tribute to the great American composer Irving Fine, founder of the Brandeis Department of Music, features ten exceptional professional musicians. This year’s concert also honors the seventy-fifth birthday of composer Martin Boykan, the Irving G. Fine Professor of Music at Brandeis.

The program features the premiere of Martin Boykan’s Piano Trio #3 “Rites of Passage,” Motet, Second Chances, and Shakespeare Songs; and Fine’s Mutability; Alice in Wonderland, Set 2; and Music for Piano. Free and open to the public.
From childhood, music was Fine's obsession, and even more than with most composers, his life was his music. Copland observed that Fine's music “wins us over through its keenly conceived sonorities and its fully realized expressive content;” and praised it for its “elegance, style, finish, and convincing continuity.” Fine may have been an academic, but there is nothing academic sounding about his work, for he was a thoroughly “musical” composer in the old-fashioned sense. An examination of his small but notable output reveals a perfectionism on the order of Copland (whom he considered America’s greatest composer) and akin to that of his idol Stravinsky. Fine was decidedly assimilative, yet possessed his own recognizable voice. He had an inborn sense of harmony, which at first was tonal and then bitonal, gradually became more dissonant and ended up complex though tonally anchored. His scores are carefully calculated and detailed, their increasing emphasis on melody allied with effective structuring, supple rhythm, clear textures and unobtrusive but integral polyphony.

Fine's rhetoric is always appropriate to his materials and can range from childlike naivety to dramatic gesture. When, as the final development of his aesthetic, he made use of serial technique, he subordinated it to his particular musical ideals, tonalizing serialism on his own terms and thus creating some of his most profound and moving works. Upon hearing Fine's last piece, Symphony (1962), his colleague Leon Kirchner was amazed: “I thought, here's a whole new composer.” Leonard Bernstein once described Irving Fine as “a beautiful spirit in the world of music [who] brought honor to everything he touched.” In the mid-twentieth-century American pantheon, Fine can be seen in retrospect as a musical aristocrat, an unusually refined artist well on his way to major status. That this gifted composer should die in middle age, just as a personal style consolidating seemingly contradictory elements was finally in his grasp, is not only tragic but deeply ironic.

Copland provided a tribute in the 1962 issue of a Brandeis newspaper devoted entirely to the memory of Irving Fine. Referring to Fine's compositions, he concluded: “The future will decide as to their originality and staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time.”
Experience diverse histories and cultures through the universal narrative of music. This year’s World Music Series presents Kayhan Kalhor and Erdal Erzinçan, and Amazones: the Women Master Drummers of New Guinea. World Music concerts begin at 8:00 p.m. and are preceded by a free 7:00 p.m. talk at The Rose Art Museum. Tickets are $20/$10. Subscribers attend one concert at half price. Subscribe to both the Lydian String Quartet and World Music Series for the greatest discount. Brandeis Tickets: 781-736-3400. For more information, visit www.brandeis.edu/MusicUnitesUs.

Kayhan Kalhor and Erdal Erzinçan
Musical Metaphors and Improvisations on Persian and Turkish Themes
Saturday, October 21, 8:00 p.m.
Slosberg Music Center

Kayhan Kalhor, Iran’s leading composer/musician, has received two Grammy nominations for his musical expressions of Persian culture and Sufi spiritual traditions. Playing the Persian stringed instrument, the *kamencheh*, Kalhor is joined in this special concert by the brilliant Turkish musician Erdal Erzinçan, a virtuoso on the Persian string instrument, the *baglama*. United, these acclaimed international artists offer an unforgettable evening of music that is simultaneously ancient, timeless, and uniquely contemporary.

In association with their residency, Brandeis will sponsor films, open classes, and symposia on Iranian culture, literature, and music. For a schedule: www.brandeis.edu/MusicUnitesUS/residency.

Amazones: the Women Master Drummers of Guinea
Saturday, March 3, 2007, 8:00 p.m.
Spingold Theater Center

A thrilling evening of dynamic African drumming, song, and dance that has been hailed by critics internationally as “a heavenly outpouring of throbbing jubilation, forceful uplifting beats, and pounding enthusiasm that is hypnotic.”
Brandeis Department of Music Concerts

Brandeis student ensembles perform music spanning a wide array of musical styles, from the Renaissance to contemporary jazz; and graduate students present world premieres. All programs will be held in the Slosberg Music Center. Tickets are $10/$5, unless otherwise noted. Brandeis Tickets: 781-736-3400.

Music Fest 2006
Saturday, October 28, 7:00 p.m.
In celebration of Fall Fest weekend, all of Brandeis’s student ensembles unite for a memorable concert. Free and open to the public.

Orpheus Ascending
Brandeis University Chorus and Chamber Choir
Saturday, November 4, 8:00 p.m.
Music and poetry on the myth of Orpheus drawn from ancient and modern works, including those of Monteverdi and Gluck. James Olesen, director.

New Music Brandeis
Saturday, November 11, 8:00 p.m.
World premieres by graduate composers. Free and open to the public.

Brandeis-Wellesley Orchestra
Sunday, November 19, 3:00 p.m.
Program includes Shostakovich Symphony No. 5 and the Eckhardt-Gramatté Bassoon Concerto. Isabelle Plaster, soloist. Neal Hampton, conductor.

‘Round Midnight
Brandeis Jazz Ensemble
Sunday, November 19, 7:00 p.m.
A tribute to Pulitzer Prize–winning jazz great Thelonius Monk. Robert Niesko, director.

Fables and Folk Dances
Brandeis Wind Ensemble
Sunday, December 3, 3:00 p.m.
Program includes: Suite of Old American Dances by Robert Russell Bennett, Aesop’s Fables by Scott Watson, and Folk Dances by Dimitri Shostakovich. Thomas Souza, conductor.

Improvisation Ensemble
Monday, December 4, 8:00 p.m.
Spontaneous jazz meets contemporary music. Tom Hall, director. Free and open to the public.

Handel’s Messiah
A Community Singalong
Wednesday, December 6, 4:00 p.m.
Hallelujah! Join the music ensembles and other music lovers for our annual singalong in the Shapiro Campus Center Atrium. No experience needed. Free and open to the public.

Leonard Bernstein Scholarship Students and SERP Trio
Sunday, December 10, 3:00 p.m.
A recital by our outstanding music scholarship chamber groups. Free and open to the public.

Silver Anniversary Concert
Brandeis Early Music Ensemble
Saturday, December 2, 8:00 p.m.
Celebrating twenty-five years on the faculty of Brandeis, director Sarah Mead presents vocal and instrumental works from the fifteenth- to seventeenth-century European repertoire. The ensemble is joined by returning alumni for a concert of the greatest hits of early music.
The production and performing ensemble comprised of students, professional guest artists, faculty, and staff of the Department of Theater Arts creates cutting-edge theater promoting multiculturalism alongside artistic achievement. Productions are held in the Spingold Theater Center. Tickets are $16–$20. Brandeis Tickets: 781-736-3400. Subscribe to the five-play Brandeis Theater Company Season to receive the best seats at the lowest price.

Second Look Series
During the second weekend of each production, Brandeis Theater Company invites you to attend a post-play discussion. Visit www.brandeis.edu/theater for dates and more information.

Via Dolorosa
By David Hare
Directed by Anders Cato
September 14–17
This extraordinary one-man play dramatizes the author’s personal journey of personal enlightenment while traveling in Israel. Performed by Elliot Norton Award–winner Jonathan Epstein and presented in cooperation with the Berkshire Theatre Festival.

Balm in Gilead
By Lanford Wilson
Directed by Adrianne Krstansky
February 8–18, 2007
This gritty, countercultural exploration of lost innocence and urban chaos is set in the lower depths of New York City. A cast of thirty actors portrays the junkies, pushers, prostitutes, and love-starved souls who inhabit an all-night diner in search for redemption from the American dream.

The Dream Project
By Jon Lipsky and the Cast
Directed by Jon Lipsky
April 19–29, 2007
Experience the mythology of theater as an expression of dreams. Following a nine-month collaboration with the director/playwright, actors from the Brandeis Theater Company present an original performance created from the surreal imagery, symbolic storytelling, and fantastical humor of their own dreams.
Undergraduate Theater

The Undergraduate Theater Collective presents ten student-produced plays and musicals on campus each year in the Carl J. Shapiro Theater. Tickets are $5 in advance and $6 at the door. Visit the UTC website at www.people.brandeis.edu/~utc. Brandeis Tickets: 781-736-3400.

The Laramie Project
October 19–22
A docudrama created from interviews with residents of Laramie, Wyoming, about the murder of Matthew Shepard, a twenty-one-year-old gay college student. Produced by the Brandeis Ensemble Theater.

The Goat, or Who Is Sylvia?
October 26–29
Edward Albee’s Tony Award–winning play about the forbidden love affair between a married man and his beastly paramour. A funny and shocking examination of moral and sexual boundaries. Produced by the Brandeis Players.

Seussical: The Musical
November 9–12
You too can hear a Who and other beloved tales from Dr. Seuss in this whimsical musical featuring Horton the Elephant and the Cat in the Hat. Green eggs and ham are optional. Produced by Tympanium Euphorium.

Betrayal
November 16–19
Harold Pinter’s mesmerizing drama of infidelity between three friends and lovers, ingeniously told in reverse chronological order. An enigmatic look at how words betray the secrets we hide. Produced by Hillel Theater Group.

Boris’ Kitchen Seventh Annual Sketch Comedy Festival
December 1–2
Brandeis’s irreverent sketch comedy troupe hosts its hilarious annual laughathon, uniting collegiate and professional comedy groups from coast to coast.

Performing Arts Clubs
Brandeis has more than thirty student art and culture clubs, including a cappella singing groups; improv comedy teams; and ballet, folk, modern, hip hop, and ballroom dance troupes. Through the Intercultural Center, students of international backgrounds present performances celebrating diverse cultural traditions. For more information, visit www.brandeis.edu/arts/clubs or call 781-736-2626.
The Physician of His Honor
By Pedro Calderón de la Barca
Translation by Dian Fox and Donald Hindley
Codirected by Mónica Viñao and Eric Hill
November 9–19
Spingold Theater Center
Mainstage

The classical drama depicting one man’s dangerous descent into obsession and murder. After the revelation of a marital infidelity, an esteemed doctor must choose between his wife and his honor. Innovative staging and a multimedia designscape create a daring vision of cultural codes and the violence they can inspire. Produced by the Brandeis Theater Company.

“One of the most disquieting plays in all world drama ... a dark masterpiece”—The Guardian (London)
The first time I came across this play, as a student in a Spanish literature course, I was stunned and fascinated. I haven’t been able to let go of it since. The Physician of His Honor, written by Pedro Calderón de la Barca in Spain around 1630, has always been controversial. In 1881, the great don of nineteenth-century Spanish letters, Marcelino Menéndez y Pelayo, declared it—and by association its author—“radically immoral.” There has never been disagreement, though, about the brilliance of the playwright, and different generations have found different ways of interpreting the text and imagining it in performance.

O noble, worthy Peter, glory of Spain, Whom Fortune held so high in majesty, How bitterly should we lament thy pain, Who, by thy brother driven forth to flee, After a siege wert caught by treachery, And thus betrayed wert taken to his tent Where with his own bare hands he murdered thee And gained succession to they throne and rent!

The scene Chaucer describes looms over events in the play and an audience in Calderón’s Spain, literate or not, would have known and sung ballads about this famous assassination. Some of the latter favored the King, but some did not, such as one translated by Sir Walter Scott, which ends with Prince Enrique thrusting a dagger into his brother’s heart:

Thus with mortal gasp and quiver, While the blood in bubbles welled, Fled the fiercest soul that ever In a Christian bosom dwelled.

The Brandeis Theater Company production of The Physician of His Honor is a remarkable interdisciplinary collaboration between the School of Creative Arts and the School of Humanities.

The script is a new English translation revised from a collaboration between Brandeis social sciences professor Donald Hindley and myself. Director Eric Hill and the creative team are based in the Department of Theater Arts, and Yoko Nakatani, who has a PhD in composition from the Department of Music, is writing original music. The Department of Romance and Comparative Literature will teach the original Spanish text in language and literature classes.

In seventeenth-century Madrid, bullfights and theater were the most popular forms of entertainment. Public performances were held outdoors in large patios enclosed by buildings with room for well over a thousand spectators. The poorest could purchase standing room, while royalty could command performances in the palace.

At Brandeis’s Spingold Theater, codirectors Eric Hill and Argentinian Mónica Viño offer an innovative new vision for twenty-first-century audiences. Once you have experienced this shocking and compelling drama, I suspect it may never let you go, either.

The Physician of His Honor is what is commonly called a drama de honor, an honor drama. This genre has been much discussed by literary scholars attempting to come to terms with attitudes in these plays that make the condition of one’s honor (meaning both “reputation” and “integrity”) a central issue. The behavior of a man’s wife is central to a man’s honor, and any suspicion of infidelity on her part damages his good name, requiring urgent action in response.

The play is set in fourteenth-century Seville. The main characters are a nobleman (Don Gutierre) and his wife (Doña Mencía); also key to the drama are King Pedro of Castile and his bastard half-brother Prince Enrique. The Prince pursues the protagonist’s wife, and King Pedro must decide how to save the loyal subject’s honor. Don Gutierre, who imagines himself “the physician of his honor,” has his own ideas about how to effect a cure.

Not incidentally, the turbulent relationship between the historical King Pedro and Prince Enrique was notorious in the oral and written traditions. They eventually fought each other in a civil war that ended when the Prince killed his brother and ascended to the throne. In the Canterbury Tales, their near-contemporary Chaucer wrote,

Radically Immoral Theater

By Dian Fox Professor of Spanish, Comparative Literature, and Women's and Gender Studies
Membership to The Rose and the Arts at Brandeis

Membership to The Rose and the arts at Brandeis supports and sustains the creative excellence of Brandeis University’s arts programs and events. Members are active participants in the artistic life of the University with special benefits that give them unique insight and access.

You can direct your gift to The Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, or the Office of the Arts. For more information about membership, contact Moira Louca at mlouca@brandeis.edu or 781-736-3432.

Corporate membership demonstrates your company’s regional commitment to education, community, and the arts. Businesses can increase brand visibility while providing enjoyable cultural benefits for their employees and clients. For more information, contact Rob Silk at rsilk@brandeis.edu or 781-736-4049.

Membership contributions are tax-deductible (you may also choose to decline benefits for the full deduction). Use the membership mailer in this issue, or call Moira Louca at 781-736-3432.

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<th>Membership Level</th>
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<tr>
<td>Individual/Couple: $50/$75</td>
<td>Free admission to the Rose, Ten percent discount on publications, Event notifications, Priority reservations for public programs, Acknowledgment in State of the Arts (Fully deductible)</td>
</tr>
<tr>
<td>Friend: $125</td>
<td>All of the above, plus invitations to opening events, reduced admission to member events, and a free catalog, Four guest admission passes, Four complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability) ($95 deductible)</td>
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<tr>
<td>Associate: $250</td>
<td>All of the above plus two additional guest admission passes, Six complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability) ($205 deductible)</td>
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<tr>
<td>Patron: $500</td>
<td>All of the above, plus complimentary ticket for the Food for Thought series, Invitation to special VIP events, Eight complimentary tickets for Brandeis arts events ($440 deductible)</td>
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<tr>
<td>Benefactor: $1,000</td>
<td>All of the above plus reception at the house of a Rose Board member/collector, Free catalogs of all Rose exhibitions, Twelve complimentary tickets to the Brandeis Theater Company or Brandeis Concert Season (subject to availability) ($910 deductible)</td>
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<td>Angel: $2,500</td>
<td>All of the above plus a small-group tour of The Rose collection or Spingold Theater Center, May request to attend a rehearsal or hold a private Rose reception ($2,350 deductible)</td>
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<td>Director’s Circle: $5,000</td>
<td>All of the above plus a private tour of The Rose collection, Dinner with The Rose Director, Theater Director, or Lydian String Quartet ($4,810 deductible)</td>
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<tr>
<td>Founder’s Circle: $10,000</td>
<td>All of the above plus a special reception with the President of Brandeis University and Rose Overseers ($9,810 deductible)</td>
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The Art of the Matter

Yehudi Wyner, professor emeritus of Composition who served on the Brandeis faculty for twenty years, won the 2006 Pulitzer Prize in music for his piano concerto *Chiavi in mano*, commissioned and premiered by the Boston Symphony Orchestra.

Choreographer and artist-in-residence Susan Dibble was honored for her distinguished contribution to the arts at Brandeis by Provost Marty Wyngaarden Krauss at the opening ceremony of the 2006 Leonard Bernstein Festival of the Creative Arts.

Pulitzer Prize–winning playwright Tony Kushner, author of *Angels in America*, received a 2006 Honorary Doctorate for his distinguished body of work as a theater artist.

Debra Messing ’90 (pictured at a recent alumni event) received her fifth Emmy Award nomination for Outstanding Lead Actress in a Comedy Series for her role as Grace in the final season of NBC’s *Will & Grace*. Messing won the award in that category in 2003.
## Arts at Brandeis Calendar Highlights, Fall 2006/Winter 2007

Programs, artists, and dates are subject to change. For updates and additional arts events, visit www.brandeis.edu/arts. For directions to Brandeis University, call 781-736-4660 or visit www.brandeis.edu.

### Ticket Information

Tickets for the Brandeis Theater Company and the Brandeis Concert Season may be purchased in advance through Brandeis Tickets, 781-736-3400, or in person at the box office, Monday–Friday, 10:00 a.m.–4:00 p.m. Advance reservations recommended. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400.

Admission to The Rose Art Museum is $3; free to the Brandeis community, and to members of The Rose. The Rose is open Tuesday–Sunday, noon–5:00 p.m. For more information or to become a member, visit www.brandeis.edu/rose or call 781-736-3434.

The Women’s Studies Research Center (WSRC) is open to the public Monday–Friday, 9:00 a.m.–5:00 p.m. There is no charge for admission. Visit www.brandeis.edu/centers/wsrc or call 781-736-8120 for more information.

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<th>Date</th>
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<th>Event Description</th>
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<tr>
<td>September 9</td>
<td>8:00 p.m.</td>
<td>Cellotopia: Joshua Gordon</td>
<td>Slosberg Center</td>
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<tr>
<td>September 11</td>
<td>8:00 p.m.</td>
<td>Warhol’s Ten Portraits of Jews of the Twentieth Century</td>
<td>Faculty Center</td>
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<td>September 14–15</td>
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<td>The Richness of Mexico</td>
<td>WSRC</td>
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<tr>
<td>September 21</td>
<td>7:00 p.m.</td>
<td>Meet the Artist: Clare Rojas</td>
<td>Rose Art Museum</td>
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<td>September 21–17</td>
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<td>Balance and Power</td>
<td>Rose Art Museum</td>
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<tr>
<td>October 7</td>
<td>2:00 p.m.</td>
<td>Inside View: Michael Rush</td>
<td>Rose Art Museum</td>
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<tr>
<td>October 12–22</td>
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<td>The Waiting Room</td>
<td>Spingold Center</td>
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<td>October 19–22</td>
<td></td>
<td>The Laramie Project</td>
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<td>October 21</td>
<td>3:00 p.m.</td>
<td>Brandedis Alumni Arts Panel</td>
<td>Shapiro Theater</td>
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<td>October 21</td>
<td>8:00 p.m.</td>
<td>World Music: Kayhan Kalhor and Erdal Erzinçan</td>
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<td>October 25</td>
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<td>Red Squad</td>
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<td>October 26–29</td>
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<td>The Get, or Who Is Sylvia?</td>
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<td>October 27–29</td>
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<td>Fall Fest Weekend</td>
<td>Campuswide</td>
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<td>October 28</td>
<td>2:00 p.m.</td>
<td>Fall Fest Rose Tour</td>
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<td>October 28</td>
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<td>Music Fest</td>
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<td>October 29</td>
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<td>Celebrating Fine and Boykan</td>
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<td>November 4</td>
<td>2:00 p.m.</td>
<td>Inside View: Kevin Hamilton</td>
<td>Rose Art Museum</td>
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<tr>
<td>November 4</td>
<td>8:00 p.m.</td>
<td>Chorus and Chamber Choir</td>
<td>Slosberg Center</td>
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<td>November 8</td>
<td>3:00 p.m.</td>
<td>Rose Symposium: Privacy Rites</td>
<td>Levine-Ross</td>
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<td>November 9–12</td>
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<td>Seussical: The Musical</td>
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<td>The Physician of His Honor</td>
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<td>November 11</td>
<td>8:00 p.m.</td>
<td>New Music Brandeis</td>
<td>Slosberg Center</td>
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<td>November 13</td>
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<td>Warhol’s Louis Brandeis Unveiling</td>
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<td>November 15</td>
<td>11:00 p.m.</td>
<td>Food for Thought Luncheon</td>
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<td>November 16–19</td>
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<td>Betrayal</td>
<td>Shapiro Theater</td>
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<td>November 18</td>
<td>8:00 p.m.</td>
<td>SCRAM JAM</td>
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<tr>
<td>November 19</td>
<td>3:00 p.m.</td>
<td>Brandeis-Wellesley Orchestra</td>
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<tr>
<td>November 19</td>
<td>7:00 p.m.</td>
<td>Brandeis Jazz Ensemble</td>
<td>Slosberg Center</td>
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<td>December 1–2</td>
<td></td>
<td>Boris’ Kitchen Comedy Festival</td>
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<tr>
<td>December 2</td>
<td>2:00 p.m.</td>
<td>Inside View: Gallery Talk</td>
<td>Rose Art Museum</td>
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<tr>
<td>December 2</td>
<td>8:00 p.m.</td>
<td>Brandeis Early Music Ensemble</td>
<td>Slosberg Center</td>
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<tr>
<td>December 3</td>
<td>3:00 p.m.</td>
<td>Brandeis Wind Ensemble</td>
<td>Slosberg Center</td>
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<tr>
<td>December 6–22</td>
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<td>Fine Arts Student Exhibition</td>
<td>Dreitzer Gallery</td>
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<tr>
<td>December 6</td>
<td>4:00 p.m.</td>
<td>Messiah Singalong</td>
<td>Shapiro Atrium</td>
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<tr>
<td>December 9</td>
<td>8:00 p.m.</td>
<td>Evening of Brahms: Mary Ruth Ray</td>
<td>Slosberg Center</td>
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<tr>
<td>December 13</td>
<td>7:00 p.m.</td>
<td>Art in Context: Video Art in the 1960s</td>
<td>Shapiro Theater</td>
</tr>
<tr>
<td>January 20, 2007</td>
<td>8:00 p.m.</td>
<td>Ravel for Violin and Piano: Daniel Stepner</td>
<td>Slosberg Center</td>
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<tr>
<td>February 3, 2007</td>
<td>8:00 p.m.</td>
<td>Around the World in a String Quartet</td>
<td>Slosberg Center</td>
</tr>
<tr>
<td>March 17, 2007</td>
<td>8:00 p.m.</td>
<td>Around the World in a String Quartet</td>
<td>Slosberg Center</td>
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Black Flower Light (detail), 2005
Clare Rojas
(Gouache and latex on panel)

State of the Arts

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