Creating a Global Community
Social Transformation on the World Stage
Visualizing Science

The 3 penny Opera
The Cutting Edge of
Mack the Knife
Dear Reader,

A few years ago, I came across a quotation by Martin Luther King Jr. that resonates with me. He said, “Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly.”

It seems that the events of 9/11 brought to our national consciousness how interdependent the world is now. Many problems we face—war, hunger, poverty, the environment—are parts of the network of international mutuality. Threaded through these physical realities are issues of race, gender, economics, and class. We need to listen better to diverse voices and understand what they have to say. We need to learn new ways to shape answers together.

As an artist and educator, I began to feel the desire to understand more about the world, to broaden my perspective as a white, middle-class, educated American woman. The possibility that a deeper understanding of diverse worldviews might contribute to justice became increasingly compelling to me.

At Brandeis, because we focus on the role that art plays in society, new questions and concepts began to engage my mind. What kind of knowledge can be best found in art? What can art tell us about ourselves and others? Can creative experiences activate our ethical imagination? Can the arts contribute to international peace and coexistence?

One conclusion I reached was that in a healthy, thriving society, two things can be found: acceptance of diverse voices, and creative expression. An artistic sensibility recognizes the social, political, and intellectual necessity for these two things.

I have found that music can offer a common medium across cultures as well as he personally expressive. In 2003, I created the Brandeis program MusicUnitesUS to pursue a deeper understanding and appreciation of the many cultures and traditions that make up the global community. I believe that the arts offer a unique opportunity to explore not just our shared appreciation of beauty, but our deepest divides. They encourage us to use our imagination and creativity in a collaborative and constructive process. They help us express that which is most important to us, and they help us to understand what is expressed by others.

Music, theater, and visual art can transcend boundaries and open hearts when words alone cannot. There can be hard times to let go of fear and hatred and to look openly at the injustice that is at the roots of violence. That requires empathy. The arts—with their capacity to protest, witness, transform, inspire, and unite—help us to imagine a different vision of the world.

The creative atmosphere that is evolving at Brandeis is tremendously exciting. Each semester, I experience art of great beauty: art that raises questions about human relationships, art that confronts political and social issues, and art that insists on the right to free expression. The arts at Brandeis provide opportunities for intellectual inquiry, experiential learning, and personal transformation. As a member of this community, I find that the music of the classical composers that I have been playing for forty years has become more profound and spiritual to me.

I invite you to experience our global community through the arts at Brandeis. This season offers music and dance from Brazil and China, visual art and film from India and Turkey, and theater from Peru and Germany.

By joining the exploration, you may discover that the greatest journey is within.

Warm regards,
Judith Eissenberg
The Three Musketeers
Visit France during the reign of Louis XIII with this original production based on Alexandre Dumas’s swashbuckling tale of swordsmen, seduction, royalty, revenge, and one cranky cardinal. Now in its twenty-fifth year, Double Edge Theatre has toured internationally with its unique brand of ensemble physical theater, combining daring feats and dazzling imagery.

The Orphan of Zhao
Adaptation by Mia Chung
Music by Yu-Hui Chang
Directed by Eric Hill and Naya Chang, MFA ’08
February 27-April 6, 2008
A stunning new stage adaptation of a traditional Chinese folktale. The streets of Jin are awash in the blood of the noble Zhao clan until hope arrives in the form of a mysterious baby. Produced with MusicUnitesUS.

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

The Three Penny Opera
By Bertolt Brecht and Kurt Weill
English adaptation by Marc Blitzstein
Directed by Eric Hill
October 11-21, 2007
This German masterpiece of musical theater is a sardonic, seething satire of the business of being bad, hosted by the notorious Mack the Knife. A startling new production proves it is more timely than ever. Made possible by the Robin, Barbara, and Malcolm L. Sherman Endowment for the Performing Arts.

As You Like It
By William Shakespeare
Directed by Adrianne Krasinski
February 7-17, 2008
Travel to the Forest of Arden with the lovers, exiles, kings, and clowns of this beloved comedy. One of Shakespeare’s greatest heroines, Rosalind, takes you on a journey filled with poetry, melancholy, and insight into the human heart.

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We Think You’re Fat and Ali’s Fair
October 25-28, 2007
Brandeis Ensemble Theater
An outrageous view of twenty-first-century love and sex in two original one-act comedies by Sam Roos ’09.

The Siege
October 18-20, 2007
Free Play Theater Cooperative
A new play by Samuel Zeltitch ’09

I Hate Hamlet
November 1-4, 2007
The Brandeis Players
In Paul Rudnick’s zany comedy, a TV star rehearsing Hamlet is haunted by the ghost of master thespian John Barrymore.

Fools
November 15-18, 2007
Hillel Theater Group
Neil Simon’s whimsical farce about a Russian village cursed by perpetual foolishness.

Savage in Limbo
November 16-18, 2007
Free Play Theater Cooperative
Losers at love attempt to escape the limbo of loneliness in this existential comedy by John Patrick Shanley.

The Love of the Nightingale
October 28-30, 2007
Free Play Theater Cooperative
An outraged view of twenty-first-century love and sex in two original one-act comedies by Sam Roos ’09.

The Siegel
October 18-20, 2007
Free Play Theater Cooperative
A new play by Samuel Zeltitch ’09

We Think You’re Fat and Ali’s Fair
October 25-28, 2007
Brandeis Ensemble Theater
An outrageous view of twenty-first-century love and sex in two original one-act comedies by Sam Roos ’09.

Loc neatly unearths the violence that stems from enforced silence.

Boris’s Kitchen Sketch Comedy Festival
November 30-December 1, 2007
Brandeis ’s sketch comedy troupe hosts its annual laugh-a-thon uniting collegiate and professional comedy groups from coast to coast.

Cabaret
December 6-9, 2007
Typanium Euphorium
Wilkommen, bienvenue, welcome to Kander and Ebb’s divinely decadent musical set in Berlin during the rise of the Third Reich.

Brandeis Theater Company
Company invites you to attend a post-play discussion. Visit www.brandeis.edu/btc for dates and more information.

The Undergraduate Theater Collective and Free Play Theater Cooperative present student-produced plays and musicals. For more information, visit go.brandeis.edu/utc or go.brandeis.edu/~freeplay.

Performing Arts Clubs
Brandeis has more than 30 performing arts clubs, including a cappella singing groups, improv and sketch comedy teams, and ballet, folk, modern, hip hop, and ballroom dance troupes. Through the Intercultural Center, students of international backgrounds present performances that celebrate their diverse cultural traditions. For more information, visit go.brandeis.edu/clubs.

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The Threepenny Opera is a revolutionary work of art that forever transformed the way we experience theater. Its impact is evident in contemporary musicals such as "Chicago," "Rent," and "Spring Awakening," each of which has been hailed as innovative but whose thematic and stylistic advancements were actually pioneered nearly eighty years ago by two brilliant young rebels: Bertolt Brecht and Kurt Weill.

Written in Germany in 1928, The Threepenny Opera depicts a satirical society of beggars, thieves, and prostitutes. Jonathan Peachum is the king of beggars—an entrepreneur with the instincts of a contemporary market researcher. Machiavelli ('‘Mark the Knife”) controls a gang of thieves and murderers; he’s got the police on his payroll, and women compete for his sexual attentions. Macheath marries Peachum’s daughter (Polly), keeps a lover (Lucy), and still has a pimp. These underworld figures are, in essence, capitalists running businesses for a profit. They personify a modern world without ethics or justice.

The Threepenny Opera reflects its young authors’ experiences in Berlin during the Weimar Republic (1919–1933), when Germany struggled to establish a parliamentary democracy. When the armistice that ended World War I was signed in 1918, Germany had lost some two million soldiers—more than any other country. As blame for the war mounted, the imperial dynasty was forced to end, the economy was in shambles, and civil war threatened. The difficulty of rebuilding Germany’s shattered businesses and the burden of wartime reparations caused historic hyperinflation. In 1914, before the war, one U.S. dollar had equaled four German marks. By 1923, it took 4.2 trillion marks to buy a single U.S. dollar, and a lifetime of savings could no longer purchase a subway ticket. By 1932, more than ten million Germans were without any source of income. Crime proliferated as citizens were reduced to begging on the street.

Brecht responded to the social unrest by creating a modern adaptation of The Beggar’s Opera (1728) by English playwright John Gay. Weill’s musical score, with its discordant anthems and elegant tangos, provided the perfect counterpart to the satirical tone of the story and lyrics. The collaborators completed the work in just four weeks. Chaotic rehearsals and preproduction mishaps led to predictions of a flop, but Die Dreigroschenoper was an instant hit. Its songs became hit-selling recordings, the Threepenny bar, where no other music was played, opened in Berlin, and Weill’s wife, Lotte Lenya, who created the role of the prostitute Jenny, became a star. During the next four years, more than 180 productions were staged across Europe.

Brecht called his idea “Epic Theater” and its primary technique vertreentungsförder, or the “alienation effect,” which makes use of preexistent stage devices: direct address of the audience, epistolary titles, disjointed narration, and songs to provide commentary to encourage critical detachment. Brecht explained, “The spectator should no longer be allowed to submit to an experience of simple empathy: The production must take the subject matter and the incidents shown and put through the process of alteration that is necessary to all understanding.”

Brecht’s philosophies were dramatized in a series of remarkable epic plays, including The Good Woman of Setzhausen, Galileo, The Caucasian Chalk Circle, and Mother Courage and Her Children. Although these works have been internationally acclaimed as masterpieces of modern drama, Brecht never quite managed to achieve the revolutionary audience response he desired. The success of Bobby Darin’s pop recording of Threepenny’s harmonious “Ballad of Mack the Knife” is, perhaps, the most ironic example.

Kurt Weill

Poet Virgil Thomson called Kurt Weill (1900–1950) “the most original single workman in the whole musical theater, internationally considered.” Thomson wrote, “Every work was a new model, a new shape, a new solution to dramatic problems.” The stylistic and creative diversity of his music is so substantial that one might imagine there were two Kurt Weills.

Weill was a child prodigy in his native Germany, when he was twenty-six years old, his first opera, The Prodigal Son, established him as an important young composer. A commission in 1927 led to his composition of Four and Ten and Full of the City of Mahagonny, his first collaboration with Bertolt Brecht, whose poetry had captured Weill’s imagination. The Threepenny Opera followed and demonstrated Weill’s remarkable versatility of musical minds—post-minimalism, expressionism, surrealism, and the new urban syncopation known as “jazz.”

Following five more collaborations with Brecht, Weill—who was Jewish—fled Nazi Germany in 1933. After arriving in New York, he embraced the idiom of the Broadway musical and began to compose in a deliberately American style. His later works include Lady in the Dark with Ira Gershwin, Street Scene with Langston Hughes, and Lost in the Stars with Maxwell Anderson. He also composed the United Nations anthem “Song of the Free.” Certain common elements distinguish his diverse body of work: a commitment to social justice, partnerships with innovative collaborators, and the ability to adapt his talents to changing tastes and times.

Blitzstein, Bernstein, and Brandeis

While visiting Berlin in 1929, the young American composer Marc Blitzstein (1905–1964) fell under the spell of Threepenny when he heard it conducted in concert by Aaron Copland. Blitzstein subsequently dedicated his political opera The Cradle Will Rock (1931) to Brecht.

Following Weill’s death in 1950, Blitzstein became determined to create an English translation and engaged his friend Leonard Bernstein to conduct. The New City Opera agreed to produce, then suddenly withdrew under pressure from McCarthyists. Blitzstein and Bernstein were denounced as Communists and the musical as “anti-capitalist propaganda which exhorts anarchical gangsterism and prostitution of democratic law and order.”

Unfazed by controversy, Brandeis University mounted the American concert premiere of Blitzstein’s translation at its first Festival of the Creative Arts in 1952. Bernstein, who was then on the faculty, conducted. Lotte Lenya reprised her role as Jenny, and Blitzstein provided instructions. Brandeis students appeared in the chorus and worked backstage. It was performed outdoors to a converted crowd of more than 3,000 spectators and received such vast media attention that an off-Broadway production was secured. The Threepenny Opera went on to a record-breaking seven-year run in New York, eclipsing Oklahoma! as the longest-running musical of its time. This fall, the Brandeis Theater Company revival brings home this iconic chapter in the life of the university and the history of twentieth-century theater.
In divided communities and conflict regions around the world, theater artists and cultural workers are making significant contributions to sustainable coexistence, reconciliation, and development. They are crafting performances that facilitate relationships across the lines of enmity and mediate between competing historical narratives. Through theater and ritual, communities are finding support to acknowledge violations of human rights, to mourn losses, and to empathize with the suffering of others. In the aftermath of violence, theater artists and cultural workers are negotiating the complex ethical terrain inscribed by memories of the past, imperatives toward justice, and desires for peace.

How can performance contribute to the transformations in consciousness, social relations, cultural practices, and even legal arrangements required for building peace? And what happens to the aesthetic integrity of works with overt social, community-oriented, and political purposes?

From October 4 through October 8, the Sflka Program in Intercultural Coexistence welcomes to Brandeis fifteen distinguished international theater artists, cultural workers, and coexistence experts for a series of public performances, workshops, and conversations titled Acting Together on the World Stage (Actando Juntos / Trabajando Por la Paz en el Escenario Mundial). In addition to the campuswide events, the international guests will continue work on Performance and Peacebuilding in Global Perspective, an anthology of case studies in theater, the arts, coexistence, and conflict transformation. The event is sponsored by Coexistence International at Brandeis and Theatre Without Borders, a volunteer-based organization that aims to build theater bridges between the United States and other countries.

The gathering will be enlivened by the presence of artists from Grupo Cultural Yuyachkani, a leading Peruvian theater company that worked with the country’s Truth and Reconciliation Commission (TRC) in the aftermath of the brutal years-long conflict between the Shining Path guerrillas and the government. Hoping that Yuyachkani’s commitment to human rights and social activism would prompt victims of the conflict to speak to the commission, the TRC asked the ensemble to accompany them to the indigenous communities that were particularly brutalized. Two of the plays developed during this process, Rosa Cuchillo and Adios Ayacucho, are being presented at Brandeis.

Grpou Cultural Yuyachkani had the invitation from an official body to participate in the reconciliation process, but what gave it the moral authority to play such a role? How had it earned the trust of such seemingly divergent components of Peruvian society? In the face of Peru’s racially, economically, and culturally divided social structure, Yuyachkani’s founding members made a crucial decision. They built their repertoire not only on the western models (of Brecht’s political theater and Beal’s “theater of the oppressed,” for instance) but also the indigenous Quechuan and Aymaran legends, music, songs, dances, and popular fiestas. As Diana Taylor, a leading theorist of Latin American performance practices, writes, “Yuyachkani asks spectators to become participants in Peru’s rich performance traditions…to take seriously the coexistence of these diverse ethnic, linguistic, and cultural groups, and to

...theater artists and cultural workers are negotiating the complex ethical terrain inscribed by memories of the past, imperatives toward justice, and desires for peace.”
The Rose Art Museum

The Rose’s exhibitions and collection of modern and 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 established and emerging artists and works from the Brandeis University Collection. Admission is $3, free to the Brandeis community and to members. Visit go.brandeis.edu/rose or call 781-736-3434.

Fall Exhibitions
September 26–December 16, 2007
Opening Celebration:
September 25, 6:00 p.m.

Steve Miller: Spiraling Inward

Miller’s first U.S. solo museum exhibition, featuring more than three dozen paintings and drawings, offers a comprehensive view of his attempt to visually capture the essential functions of living organisms. For five years Miller has collaborated with Nobel Laureate Rod MacKinnon ’78 to translate MacKinnon’s research in biochemistry into a visual form. Spiraling Inward offers a penetrating look at this pioneering intersection, curated by Michael Rush, the Henry and Lois Foster director of the Rose. For more information, visit: www.stevemiller.com.

Tom Sachs: Logjam

Sachs is known for his effusive installations and constructions of a variety of objects more commonly found within the public or commercial domain. Logjam features twelve installations consisting of the artist’s “work stations” and video showing a day’s activities in the artist’s studio. Curated by Jeff Fleming, director of the Des Moines Art Center, this exhibition will open to the public on September 26. Sachs’s highly significant “work” and “living” stations, along with a video showing a day’s activities in the artist’s studio, clearly exemplify the artist’s sense of play. His “living” stations function to support day-to-day activities, while his fascinating and often obsessive “work” stations allow the viewer to peer into the rarely seen spaces in which he works. Arguably Sachs’s most personal exhibition to date, Logjam explores why he is driven to fabricate objects and how he chooses to make what he does.

The vitality of the Rose extends far beyond our exhibitions. With the recent addition of several new staff members, fellows, and interns, we are happy to be able to engage audiences from the Brandeis community and beyond. For me, the Rose has been a nurturing place in which to grow and explore my love of and curiosity about art, and I hope that it is for you, too.

Visualizing Science and Making Art

By Adelina Jedrzejczak
Assistant Curator, Rose Art Museum

This fall, the Rose presents the first U.S. solo museum exhibitions for Steve Miller and Tom Sachs, two American artists who have been prominent in contemporary art for decades.

New York-based Steve Miller has been exploring the boundaries between art and science for more than twenty years, and for the past five years he has worked with Rod MacKinnon ’78, Brandeis’s Nobel Laureate, to create a visualization of MacKinnon’s complex work with protein molecules. “I’ve known Steve for several years,” says Rose Director Michael Rush, “and when I heard that he was working with Rod MacKinnon, I knew the Rose needed to present the work. Reaching out to the sciences will open a whole new world for us and, hopefully, for them as well.”

Featuring more than three dozen paintings and drawings, Steve Miller: Spiraling Inward explores the middle ground where scientific technology and inspiration converge. Miller’s paintings and drawings, though closely connected to MacKinnon’s work in biochemistry, are first and foremost works of art, not strict visualizations of scientific experiments. They are unique and personal. With references stretching from Picasso, Warhol, and Rauschenberg to contemporary laboratory imaging techniques, Miller’s work transforms the canvas into a locus of beauty and inquiry.

For some artists, the impulses of art and science are one and the same. “Everything I do looks at the world through the lens of technology,” Miller says. Like the contemporary Latvian painter Vija Celmins, who miraculously manages to translate the universes glimpsed in a night sky to the small frame of a canvas, Miller takes the invisible worlds of proteins and molecules and renders them palpable within the confines of a canvas, but a canvas that has been prepared not only with paint but, in any given work, with a digital photograph, a sonogram, an MRI, or a DNA code.

Tom Sachs, also based in New York, explores technology from a different perspective, that of the do-it-yourself handyman, or bricoleur, the term Sachs himself uses to describe his creative practice. Tom Sachs: Logjam augments the prevailing discussion of Sach’s critique of consumer culture by highlighting two bodies of work that focus on the actual making of art objects. Twelve installations consisting of Sachs’s highly significant “work” and...
Van Gogh struggled alone in his little room at Arles, Picasso swung from salon to salon in Paris, selling paintings as he went. Today, a select group of emerging artists has found a home at a converted industrial building on Prospect Street in Waltham. It is a place where they can spend one or two years developing a strong foundation for creative thinking and studio technique, with the support of a dedicated faculty. Each has a studio of his or her own in which to create the work, and there is a funky courtyard where they can discuss it all over a communal cookout.

Since its founding in 1993, the Brandeis Department of Fine Art’s Postbaccalaureate Program in Studio Art has inspired and shaped more than three hundred young artists, preparing them for graduate study or the professional art world. Uniquely among fine arts programs, this postcollege, studio-intensive course is recognized as one of the best in the country.

“Our students are passionately committed to becoming professionals who create a lasting art that communicates the character and quality that each demands of his or herself,” says Joseph Wardwell, assistant professor of art, who supervised the program for six years. “Each plays a vital role in the larger group, supporting his or her peers as they build strong foundations for this challenging career path.”

In a crucial bridge between undergraduate work—when time and materials may be less than maximal—and graduate school or a professional career, the postbac program emphasizes independent studio work shaped by personalized instruction. Each student has access to studios and to wood, metal, and printmaking facilities. Coursework also takes place in the fine arts building on the Brandeis campus, eventually the two sites will merge into the on-campus Edmond J. Safra Center for the Arts, currently under development.

The relationship between artists and their surroundings fascinates Naomi Safran-Hon ’08. “My ongoing conversations with the postbacc students have helped me develop my own work and also learn how to look at art and talk about it,” she says. Safran-Hon, a four-year studio art major, will have her own studio this year at the Prospect Street studios alongside her mentors.

“It’s a very dedicated, giving community and easily the most profound educational and personal experience I’ve ever had,” says Peter Wilson, a 2005–07 postbaccalaureate student in painting, who studied art history and Japanese at Middlebury College and was admitted to the Rhode Island School of Design MFA program for fall 2007.

That community has included notable artists such as Sarah Sze, Dana Schutz, and Jonathan Borofsky. Faculty and visiting artists meet weekly with students to critique their work at various stages in its development, a process that Wilson recalls as invaluable. “I will be making use of my notes from the critiques for a long time to come,” he says.

Many postbacc artists receive grants to create original works of art that are exhibited during the annual Leonard Bernstein Festival of the Creative Arts, and the academic year culminates with a public exhibition on campus. In 2007, the postbacc artists published a catalog of their work, sponsored by Jolie Schwab ’80, a New York–based painter.

A new fellowship provides a generous subsidy for a gifted sculpture student enrolled in the postbaccalaureate program. The Kira Fournier Fellowship was created by Benjamin Schore ’56 in memory of his late wife, a ceramic sculptor. Schore saw how well the Brandeis program prepares art students for graduate school. “We often thought about ways to help others get into MFA programs, which can be life-changing events for an artist,” Schore says.

The combination of solid studio practice and the support of a diverse, dedicated community of artists provides a unique momentum, notes fine arts faculty member Sean Downing, who coordinates the program this year. Without a doubt, says Downing, these ambitious students will “succeed as artists and contribute something substantial to the world through their work.”

Intensive Care for Artists: The Postbaccalaureate Program in Studio Art

By Sigrid Schorr
Program Administrator, Office of the Arts

Events at the Rose are free with museum admission unless otherwise noted. For a complete listing of public programs and membership events, call 781-736-3432.

Jazz at the Rose
Sunday, December 9, 2007, 2:00 p.m.

Mirrors of Science at the Rose
Philosophers have long asked whether art is the mirror of nature. But might contemporary art and related cultural practices be regarded as mirrors of science? In conversation with Steve Miller and Tom Sachs, Brandeis explores a dizzying hall of mirrors ranging from x-ray crystallography and topological diagrams to high fashion and science fiction.

Visualizing Science: Image-Making in the Constitution of Scientific Knowledge
Wednesday, October 24, 2007, 3:30 p.m.

Inspired by the art of Steve Miller, this interdisciplinary symposium convened by faculty members Mark Auslander (anthropology) and Andreas Teuber (philosophy) explores the enigmatic relationship between science and art, with particular attention to the power of visual images in the scientific imagination.

Hybrid Powers: The Recombinant Fiction of Octavia Butler
Monday, November 19, 2007, 3:30 p.m.

The science fiction of Octavia Butler, one of the few African-American women in the genre, launches a conversation about race, science, and art with Brandeis faculty members Aliyyah Abdur-Rahman and Mary Campbell English, and American International Mark Auslander (anthropology).

Bricolage Revisited: Materiality and the Science of the Concrete
Tuesday, December 4, 2007, 10:30 a.m.

Inspired by the art of Tom Sachs, this roundtable explores the idea of bricolage, or assemblage. Co-sponsored by the MA Program in Cultural Production and Department of Anthropology
**Women’s Studies Research Center**

The Brandeis Women’s Studies Research Center (WSRC) is home to an interdisciplinary community of artists and scholars engaged in intellectual and creative exchange. Its Kniznick Gallery is the only exhibition space in New England devoted to women’s art and art about gender. The gallery is free and open to the public weekdays from 9:00 a.m. to 5:00 p.m., or by appointment. For more information, call 781-736-8102 or visit go.brandeis.edu/wsrc.

**Tiger by the Tail!: Women Artists and the Rose Art Museum**

The Brandeis Women’s Studies vision of three generations of women and scholars engaged in intellectual and interdisciplinary community of artists and scholars are exhibited throughout the WSRC; video art is on view in the Wasserman Fund. Free and open to the public.

**Women Filmmakers from India**

Women Filmmakers from India October 11, October 18, and October 25, 2007. 7:30 p.m. WSRC

Film screenings followed by discussion with Harleen Singh, professor of East Asian languages and literature and women’s and gender studies.

**Film at Brandeis**

Cinematheque Thursdays Every Thursday, 7:00 p.m. Wasserman Cinematheque, Sachar International Center

On Thursday evenings throughout the fall semester, the Brandeis Film Studies Program presents screenings of new and classic cinema, including new documentaries prior to their commercial release. Directors Werner Herzog and Emir Kusturica, a vintage collection of restored films by auteurs such as Jean-Luc Godard, Akira Kurosawa, Ingmar Bergman, Walter Salles, and Damjan Brcin. For a complete schedule, visit go.brandeis.edu/film.

Marquee Series

Nationally acclaimed instrumentalists and singers come to Brandeis for a series of exciting professional concerts of diverse styles and themes. Concerts begin at 8:00 p.m. in Sabrosky Music Center unless otherwise noted. Tickets are $10-$25. Purchase tickets online at www.brandeis.edu/music or call Brandeis Tickets 781-736-8400.

**Starlight and Sweet Dreams**

The American Songbook

Friday, November 2, 2007, 7:30 p.m.

Erin McKeown

Noche de Muertos: Welcoming Our Ancestors Home

Friday, November 30, 2007

Starlight and Sweet Dreams

Sol y Canto

Friday, November 2, 2007, 7:30 p.m.

Erin McKeown is one of the most versatile and exciting young artists recording today. Her newest release is “Singing You Skinny,” a singular and sly take on the not-so-standard entries in the American songbook. Rising local songwriter Ryan Fitzsimmons opens.

Daniel Stepner

Saturday, January 19, 2008

The extraordinary Lydian String Quartet violinist is joined by pianist Sally Pinkas for an evening of music by Harold Shapero, David Rakowski, and Gabriel Fauré. Bob Nieske 3 and Tre Corda

Friday, February 29, 2008

Two of Boston’s favorite jazz groups perform original compositions, jazz standards, and improvisations.

Chris Smither: New Orleans Blues

Friday, March 31, 2008

“An American original, a product of the musical melting pot, and one of the absolute best singer-songwriters in the world.” —The Associated Press

**Pre-Exhibition Orientation and Lecture with curator Elanor Gadon**

Tuesday, September 25, 2007, 12:30 p.m. WSRC

Tiger by the Tail! International Symposium

October 2–3, 2007 Carl J. Shapiro Theater

This two-day symposium examines how the exhibited artists are challenging the perception and understanding of women in Indian art and society. Speakers include artists and scholars from India and the United States.

For additional events on Indian culture associated with the exhibition, including a symposium on Asian sexualities, visit go.brandeis.edu/wsrc.

**WSRC and the Rose Art Museum**

The Brandeis Women’s Studies vision of three generations of women and scholars engaged in intellectual and interdisciplinary community of artists and scholars are exhibited throughout the WSRC; video art is on view in the Rose Art Museum’s Milled Lee Gallery.

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Made possible by the Edie and Lew Wasserman Fund. Free and open to the public.

**Women’s Studies Research Center**

The Brandeis Women’s Studies Research Center (WSRC) is home to an interdisciplinary community of artists and scholars engaged in intellectual and creative exchange. Its Kniznick Gallery is the only exhibition space in New England devoted to women’s art and art about gender. The gallery is free and open to the public weekdays from 9:00 a.m. to 5:00 p.m., or by appointment. For more information, call 781-736-8102 or visit go.brandeis.edu/wsrc.

**Tiger by the Tail!: Women Artists and the Rose Art Museum**

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Audiences around the world have experienced the exceptional musicianship of the Lydian String Quartet, professors of the practice on the faculty at Brandeis. In 2007-08, Daniel Steiger, Judith Eisenberg, Mary Ruth Ray, and Joshua Gordon continue their concert series “Around the World in a String Quartet,” a five-year project presenting musical narratives of diverse cultures across time and place, from the potent harmonies of the Middle East to the intricate dance rhythms of Latin America.

Concerts begin at 8:00 p.m. in Slosberg Music Center and are preceded by a free lecture at 7:00 p.m. Tickets are $10–$25. Subscribers may choose from several options for the best price and are guaranteed seats to sold-out concerts. Purchase tickets online at www.brandeis.edu/music or call Brandeis Tickets: 781-736-3400.

Saturday, October 6, 2007
Austro-Hungary/Azerbaijan/Germany

Haydn
Quartet in G Major, Op. 76, #1

Franghiz Ali-Zadeh
“Oasis” for Quartet and Tape (1998)

Schumann
Quartet in F Major, Op. 41, #2

Saturday, November 10, 2007
Argentina/United States/Germany

Astor Piazzolla “Four, For Tango”

David Rakowski

Beethoven
Quartet in B-flat Major, Op. 130

Saturday, February 2, 2008
Germany/Iran/Ukraine

Beethoven
Quartet in C Minor, Op. 18, #4

Bela Bartok
Quartet #2 (2001)

Leo Ornstein
Quartet #2, Op. 99

Saturday, April 5, 2008
Hungary/China/Finland

Bela Bartok
Quartet #2

Chen Yi
Fiddle Suite for Huqin and Quartet (1997) with Jiebing Chen, erhu

Sibelius
Quartet in D Minor, Op. 56 “Intimate Voices”

Music at Noon

October 3, 2007
Rapaport Treasure Hall, Goldfarb Library

November 7, 2007
The Rose Art Museum

Put the day on pause and enjoy a free noontime concert by the Lydian String Quartet.

MusicUnitesUS
World Music Series

Experience diverse histories and cultures through the universal narrative of music. This season, MusicUnitesUS presents Afro-Brazilian music and dance by Ologundé and new music by Chinese performers Jiebing Chen and Yangqin Zhao. Visit go.brandeis.edu/MusicUnitesUS for more information. Tickets are $10–$25. Subscribers attend one concert at half price. Subscribe to both the Lydian String Quartet and World Music Series for the greatest value.

Concerts begin at 8:00 p.m. in Slosberg Music Center and are preceded by a free lecture at 7:00 p.m. in the Rose Art Museum. Purchase tickets online at www.brandeis.edu/music or call Brandeis Tickets: 781-736-3400.

In association with these residencies, Brandeis sponsors free films, open classes, and symposia on related culture, literature, and music. For a complete schedule, visit go.brandeis.edu/MusicUnitesUS/residency.html.

Ologundé
Afro-Brazilian Music and Dance
Residency: October 18–20, 2007
Concert: Saturday, October 20, 2007

The Ologundé ensemble celebrates the vibrant Afro-Brazilian music, dance, and martial arts of Salvador, Bahia. Performances include the mesmerizing rituals associated with candomblé, a synthesis of the Yoruba and Catholic religions, the breathtaking capoeira martial arts dance, maculêlê, a dynamic warrior dance with sticks and machetes, and the exhilarating també de roda, Brazil’s national music style. To view Ologundé, visit go.brandeis.edu/MusicUnitesUS.

Jiebing Chen and Yangqin Zhao
Chinese Inventions
Residency: March 27–29, 2008
Concert: Saturday, March 29, 2008

Experience the exquisite Chinese classical repertory and new cross-cultural musical expressions that span time and place. Jiebing Chen performs on the erhu (two-string vertical violin) and Yangqin Zhao on the yangqin (hammered dulcimer). Both artists, whose musical narratives began in their native China, extend the boundaries of tradition with technical innovation and stylistic virtuosity.

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Brandeis Department of Music Concerts

Brandeis student ensembles perform music from the Renaissance to contemporary jazz, and graduate students present world premieres of their new compositions performed by professional guest artists. All concerts are held in Slosberg Music Center. Tickets are $5–$10, unless otherwise noted. Purchase tickets online at www.brandeis.edu/music or call Brandeis Tickets: 781-736-3400.

Music Fest 2007
Saturday, October 27, 7:00 p.m.
In celebration of Fall Fest Family Weekend, all six Brandeis student ensembles are showcased in one memorable concert. Free and open to the public.

Brandeis University Chamber Choir
Saturday, November 3, 2007, 8:00 p.m.
Selections from the American and German choral repertoire. James Olesen, director.

Brandeis University Chamber Orchestra
Friday, November 2, 2007, 8:00 p.m.
Vocal and instrumental works from 15th–17th-century Europe. Sarah Mead, director.

Brandeis Wind Ensemble
Wednesday, November 7, 2007, 8:00 p.m.
A symphonic salute to Portuguese music for winds and composer Manuel M. Canito. Thomas Souza, conductor.

Brandeis Jazz Ensemble
Sunday, November 18, 2007, 3:00 p.m.
Contemporary, classic, and improvised jazz that swings. Bob Nieske, director.

Brandeis-Wellesley Orchestra
Sunday, November 18, 2007, 8:00 p.m.

New Music Brandeis
Saturday, December 1, 2007, 8:00 p.m.
Graduate composers premiere new works with professional guest musicians. Free and open to the public.

Brandeis University Chorus
Sunday, December 2, 2007, 4:00 p.m.
Selections from the American and German choral repertoire. James Olesen, director.

Handel’s Messiah Community Sing
Thursday, December 6, 2007, 5:00 p.m.
Join the Brandeis music ensembles and other music lovers for our glorious annual concert in the Shapiro Campus Center Atrium. Free and open to the public.

Brandeis Early Music Ensemble
Saturday, December 8, 2007, 8:00 p.m.
Vocal and instrumental works from 15th–17th-century Europe. Sarah Mead, director.

Leonard Bernstein Scholars Showcase
Sunday, December 9, 2007, 3:00 p.m.
The Chelcsong Trio ‘08, Leonard Bernstein Scholarship Trio ‘10, and the debut of the Leonard Bernstein Scholarship Quartet ‘11. Free and open to the public.

Brandeis was honored at Boston’s 2007 Elliot Norton Awards. Nominees included the Brandeis Theater Company’s Via Dolorosa starring Jonathan Epstein. Winners included Larry Cohen ’81 for Outstanding Actor (below with Marianna Basham MFA ’02 and Paula Plum in Christopher Durang’s Miss Witherspoon), and playwright Theresa Rebeck MA ’83, MFA ’86, PhD ’90 for Mauritius, which will debut on Broadway in 2008.

Graham Campbell received the 2007 faculty award for distinguished contribution to the arts from Provost Marty Krausn, at the opening of the Leonard Bernstein Festival of the Creative Arts.

Wayne Marshall joins the music department and African and Afro-American studies as the Florence Levy Kay Fellow in Ethnomusicology for 2007–09. His scholarship is in Afro-Latin and Jamaican music, hip-hop, reggae, and reggaton.

Cynthia Cohen, executive director of the Silkta Program in Intercommunal Coexistence, gave the keynote address at the 2007 “Arts in the One World: Culture and Identity” conference in California.

Robert Moody, Laurie Professor of Theater Arts, received a Distinguished Achievement Award from the U.S. Institute of Technical Theater for his scene-painting.


Sarah Mead, director of the Brandeis Early Music Ensemble, is the recipient of the 2007 Thomas Binkley Award for outstanding achievement by a university collegium director.

The 2007 SundDeis Film Festival at Brandeis hosted the return of several noted alumni: Oscar winner Jeremy Lerner ’58, Ross Martin ’95, David Ian Salter ’88, Donald Silvey ’94, and Clare Tully ’80. The event presented screenings of student films and honored Hollywood legends Patricia Neal and Roy Schneider.

Eric Engel MFA ’86 succeeded Israel Horowitz as artistic director of Gloucester Stage Company.

University photographer Mike Lovett received a bronze medal from the Council for Advancement and Support of Education for his photo of Sidewalk Sam at the Bernstein Festival.

Acting faculty Adrienne Kratskyn received the 2007 Michael L. Walzer Award for Teaching.

Fine arts faculty Evren Celimli ’93 composed the score for the documentary Beyond Belief, which premiered at the 2007 Tribeca Film Festival.

WSRC visiting research associate Fran Forman ’67 was honored for her multimedia artwork by the Prix de la Photographe and Adobe’s Photoworkshop.com.

Denise Markonish ’97 is the new curator of Mass MoCA, the largest center for contemporary arts in the United States.

Writer Joyce Carol Oates and architect Daniel Libeskind were among the 2007 Brandeis University honorary doctoral recipients.

Cosmic Contemplation by Fran Forman ’67

Photograph by Mike Lovett

Evrin Celimli ’93

Photograph by Mike Lovett

The Origins of Medieval Architecture (Yale University Press)
At Brandeis, we believe that art builds communities and transforms lives. The following individuals, corporations, and foundations have meaningfully contributed to these ideals and helped Brandeis bring art into the lives of more than 35,000 people during the 2006–07 season.

We celebrate and thank our community of generous donors and members who support the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season, the School of Creative Arts, and the Office of the Arts. The list reflects cash gifts or membership received between July 1, 2006, and June 30, 2007.

**Major Benefactors, $50,000 and above**
- Cynthia L. and Theodore S. Berenson
- Debra J. and Eric C. Green

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- Patricia F. and David F. Squire
- Annette L. and Fredric M. Seidman
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- Elyse W. Levine
- Mark H. Lippert
- Suzanne and Ernest M. Lloyd
- Mavis E. and Hans J. Lopatine
- Robert and June L. Lougee

**Friend, $125**
- All of the above, plus invitations to open events, reduced admission to member events, and a free Rose catalog
- Four guest admission passes
- Four complimentary tickets to the Brandeis concerts or Brantford Hall music concerts or Spingold Theater Center
- May request to attend a rehearsal or hold a private Rose reception ($2,350 deductible)

**Associate, $250**
- All of the above, plus additional guest admission passes and one nonmember guest for public programs
- Six complimentary tickets to Brandeis concerts or Brantford Hall music concerts or Spingold Theater Center
- Dinner with the Rose director, theater director, or Spingold String Quartet ($4,810 deductible)

**Patron, $500**
- All of the above, plus complimentary ticket to the Food for Thought series
- Invitation to special VIP events
- Eight complimentary tickets to Brantford Hall or Spingold concerts or plays (subject to availability) ($440 deductible)

**Amazonas: Master Woman Drummers of Guinea**

**Benefactor, $1,000**
- All of the above, plus reception at the house of a Rose board member/collector
- Free catalogs of all Rose exhibitions [fully deductible]
- Twelve complimentary tickets to Brandeis concerts or plays (subject to availability) ($910 deductible)

**Angel, $2,500**
- 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)

**Director’s Circle, $5,000–$9,999**
- All of the above plus a private tour of the Rose collection
- Dinner with the Rose director, theater director, or Spingold String Quartet ($4,810 deductible)

**Founder’s Circle, $10,000**
- All of the above, plus a reception with the president of Brandeis University and Rose Overseers ($9,810 deductible)

Please send your gift, payable to Brandeis University, to:
- Brandeis University Arts Membership
- MS 051, PO Box 549910
- Waltham, MA 02454-9110

**The Rose Art Museum, The Lois Foster Wing**

**Individual/Couple: $50/$75**
- Free admission to the Rose
- Ten percent discount on publications
- Event notifications
- Acknowledgment in *State of the Arts* [fully deductible]

**Corporate membership** demonstrates your company’s regional commitment to education, community, and the arts. For more information, contact Nancy Angol at angol@brandeis.edu or 781-736-4044.
Friends, $125–$249
Pamela E. Allara
Camilo Alvarez
Barbara L. and George Beal
Sandra J. Bethlenfuhl
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• by phone: call 781.736.4940
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Reservations are recommended. Any person requiring special or wheelchair accommodation should contact the box office at 781–736–3400. For more information, visit www.brandeis.edu/btc.

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

Programs, artists, and dates are subject to change. For updates and additional arts events, visit www.brandeis.edu/arts for more information.

Arts at Brandeis Calendar Highlights, Fall 2007

Event Date Time Location
October 11–21
The Threepenny Opera    Slosberg Music Center
October 24, 3:00 p.m.
Judy and Earl Y. Kanza    Shapiro Theater
October 27, 7:00 p.m.
November 2, 2:00 p.m.
Sasha’s Kitchen Sketch Comedy Festival    Shapiro Theater
November 4, 8:00 p.m.
Antony and Howard Rubenstein    Shapiro Theater

November 8, 8:00 p.m.
November 9, 4:00 p.m.
November 11, 8:00 p.m.
November 17, 8:00 p.m.
November 18, 8:00 p.m.
November 20, 8:00 p.m.
November 22, 8:00 p.m.
November 24, 8:00 p.m.
November 27, 8:00 p.m.
November 28, 8:00 p.m.
November 29, 8:00 p.m.
November 30, 8:00 p.m.
December 1, 2:00 p.m.
December 2, 8:00 p.m.
December 3, 8:00 p.m.
December 6, 8:00 p.m.
December 11, 8:00 p.m.
December 12, 8:00 p.m.
December 13, 8:00 p.m.

Event Date Time Location
October 5, 8:00 p.m.
November 5, 8:00 p.m.
November 18, 8:00 p.m.

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Event Date Time Location
Leonard Bernstein
Festival of the Creative Arts
April 9–13, 2008

The Brandeis Festival of the Creative Arts was founded in 1952 by legendary American composer and Brandeis faculty member Leonard Bernstein. It is dedicated to his belief that “the art of an era is a reflection of the society in which it is produced, and through creative endeavors the thoughts and expression which characterize each generation are revealed and transformed.” The 1952 festival hosted the concert premiere of The Threepenny Opera performed by Lotte Lenya (right).

The 2007 Leonard Bernstein Festival of the Creative Arts broke previous attendance records, drawing an estimated 5,000 people to the five-day event.

Brandeis students, faculty, and staff are invited to submit applications for grants from the Office of the Arts to support innovative projects to take place during the 2008 festival. Applications will be available online in November at www.brandeis.edu/arts/festival.

For more information, contact Ingrid Schorr at ingrids@brandeis.edu or 781-736-5008.

State of the Arts

Brandeis University
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