The End of Innocence
The Rose Art Museum explores Empires and Environments

COMPOSING THE FUTURE
Redefining the sound of the twenty-first century

CURTAIN CALLS
Brandeis resident actors take a bow
Enter the Picture

The Leonard Bernstein Festival of the Creative Arts transforms art, culture…and environments.

In October 2006, Joshua Louis Simon ’07 came to my office with a proposal for the Leonard Bernstein Festival of the Creative Arts. He had a little tentatively—I was the new festival producer and he had an idea that he wasn’t sure was entirely sane—Joshua explained that he wanted to build a life-size, three-dimensional replica of Vincent van Gogh’s bedroom, as depicted in the painting Bedroom In Arles, and install it in the Shapiro Campus Center. “I’m not an art history major, but I know how to build stage sets,” he said. “Is that OK?”

It was more than OK. I was delighted. Delighted that Joshua had lived with a poster of this painting for years and loved it enough to want to be inside it; delighted that he wanted the entire campus to do so as well. I encour-
aged Joshua to apply for an Office of the Arts grant, which he did, receiving most of the rather substantial amount of money he needed to build and furnish the room.

Along the way, Joshua consulted with art history profes-
sor Nancy Scott on the peculiar obtuse angles of the room; enlisted his studio art friends to reproduce the paintings that hung on the walls; got the OK from building supervisors regarding modern fire codes; scoured estate sales and junk stores for just the right bed, chairs, and props; and of course stayed up all night the week before the festival to complete and install the work.

As Joshua hoped, people stepped out of the three-story-high Shapiro atrium—hung with modern art and humming with electronic activity—and entered van Gogh’s world, and in this simple, yet meticulously crafted environment they lounged, studied, marveled. Passing by one afternoon with a cup of coffee, I waved at Joshua him-
self, who reclined on the narrow van Gogh bed, chatting on his cell phone. He stage-whispered back, “I’m talking to my Nanal.”

It was a transformative scene that van Gogh would have found astonishing.

Joshua’s innovation, creativity, and spirit of “I love it, therefore I will share it with everyone” suffuses the Festival of the Creative Arts. Founded by the great American composer and conductor Leonard Bernstein for the first Brandeis commencement in 1952 and renamed in his honor in 2005, the festival hosts performances and art exhibitions by our talented and vision-
ary students, staff, and faculty, as well as by select artists from across New England.

As we edit this issue of State of the Arts, plans for the April 2008 festi-
val are starting to bubble up. In Shap-
rio Campus Center, in line for coffee and bagels or sharing laptop time on the couches, students tell me about their proposals: a musical murder mystery; a live “remix” of Hasidic melodies and contemporary percussion; an ambitious ten-person theater collaboration. I look over at the empty spot where van Gogh’s bedroom lived last year—and I can’t wait to see what this year brings.

Experience art as transformation, and witness the dreams and visions of a new generation of artists and thinkers. Please join me April 9–13 for our annual celebration of the arts at Brandeis!

Ingrid Schorr
Brandeis Office of the Arts

Winter/Spring 2008
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The Office of the Arts Director
Scott Edmiston
Program Administrator
Ingrid Schorr
Design
Chan Miller Design
University Photographer
Mike Lovett
Publications Editor
Cathy Mullen
Contributors
David Colfer
Stephanie Yerold
Leigh Hildbrandt
Sawanna Kelley
Lisa Lynch
Mary Ruth Ray
Michael Rush
Joy Velches
Provost and Senior Vice President
for Academic Affairs
Marty Wigmarden Krauss
Senior Vice President
for Communications
Loma Miles
Correspondence
Office of the Arts
MS 051 Brandeis University
PO Box 549110
Waltham, MA
02454-9110
brandeis.edu/arts

On the cover:
World #11
by Rued van Empel

Visual Arts at Brandeis

Composing the Future
One of the nation’s top-ranked music programs, Brandeis redefines the sound of the twenty-first century.

A Noteworthy Tradition of Innovation
The latest score on Brandeis’s award-winning faculty composers.

Lydian String Quartet: Around the World in a String Quartet Series

MusicUnitesUS World Music Concert and Residency/Marquee Series

Brandeis Department of Music Concerts

Theater at Brandeis

Brandeis Theater Company Winter/Spring Season

Curtain Calls: The MFA acting class of 2008 takes a bow.

Festivals: The Leonard Bernstein Festival of the Creative Arts, SunDeis Film Festival, and Jewishfilm.2008

Membership

The Art of the Matter

Calendar Highlights, Winter/Spring 2008

Calendar Highlights, Winter/Spring 2008
visitors to last year’s Paper Trail exhibition at the Rose Art Museum will remember Margaret Evangeline’s large-scale paintings, including her recent work made with gunshots. This semester Evangeline returns to the Rose as co-curator of Empires and Environments, an exhibition that brings significant but relatively unknown artists into the museum alongside works from the collection.

Empires and Environments is intended to ignite symbolic relationships between emerging and established artists. “Exhibits like this add to the constantly unfolding meaning of our collection and enable the Rose to explore contemporary art like no other institution in our area,” says Rose director Michael Rush.

Putting together the exhibition proved to require a lengthy exploration period. Evangeline and her co-curator, Dominique Nahas, visited the Rose five times over a three-month period on what they came to call a “safari” into the Rose’s vaults.

Rush conducted an e-mail interview with Evangeline and Nahas (who responded jointly) about the upcoming exhibition.

Where did the title Empires and Environments come from? Like all things in the world it came from a series of remarks and comments at the breakfast table. We were reading accounts in the New York Times of how mismanaged our country is legally and fiscally and environmentally, and how much of its legacy as a leading democratic country has flattened and withered during this century. It also came from our discussion of the difference between morality and ethics. We saw morality as the environment that initiates the code of meaning, and we discussed ethics as the behavior and the intention that motivates it (a bit like building an edifice of conduct). So we started playing with the words high ground/low ground/keeping one’s ground/ground-breaking. Somehow inferences relating to ethics, retrenchment, and innovation kept popping up in light of this wordplay, and Empires and Environments was born.

Tell us how you decided which pieces from the collection to use and how they relate to the young artists you’re including. Purposeful indirection was the way to go. After each safari into the heart of the collection, we noted aspects or tendencies that struck us. As we identified possible guest artists, we came up with an organizing narrative—“Empires and Environments”—in which we assigned each artist a role as either a “protagonist” or an “antagonist.”

We wanted to avoid mental ready-mades, clichés having to do directly with the ecosystem and empire-building—the Pax Americana thing. And we wanted to avoid overt militaristic themes, we all see enough of that in the media.

Visitors to last year’s Paper Trail exhibition at the Rose Art Museum will remember Margaret Evangeline’s large-scale paintings, including her recent work made with gunshots. This semester Evangeline returns to the Rose as co-curator of Empires and Environments, an exhibition that brings significant but relatively unknown artists into the museum alongside works from the collection.

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In getting to know the collection over these months and with your knowledge of the contemporary field, how do you think what is going on today connects with our collection? The collection at the Rose is a living, breathing organism that has been and continues to be shaped by forces that connect us all and reflect us all in various ways (ideological, economic, social, historical). In a sense it is a humanistic archive of visual achievement from all nationalities and inclinations. We felt that the inclusive, generous spirit of the collection reflects the extraordinary give-and-take of the contemporary art scene nationally and internationally.

The Rose collection, with iconic works from Warhol and Rauschenberg to De Kooning and Lichtenstein, is a treasure trove, but it also embraces so much more, such as South African artist Robin Rhodes and the “future icon” Dana Schutz. This early-century era, with all of its seemingly intractable social problems and political cynicism, will nevertheless be seen as a period of great cultural experimentation and innovation.

Empires and Environments is on view at the Rose Art Museum through April 13.
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.

Empires and Environments
The Lois Foster Wing
Curated by Dominique Nahas and Margaret Evangeline
This exhibition features several works from the Rose collection shown with new work from emerging artists. It addresses how the will to power conditions and influences psychic, physical, and material environments in unanticipated and often unforgettable ways.

The Rose Building
Curated by Meg O’Rourke and Caroline Schneider
This exhibition is a historical re-creation of a 1997 New York gallery exhibition, one of the first “guest curated” shows in a commercial gallery, a practice now ubiquitous in the art world. Broken Home, 1997/2007 re-creates the influential exhibition of the same name at Greene Naftali Gallery. New York. Artists in the exhibition included Robert Gober, Vito Acconci, Felix Gonzalez-Torres, Dan Graham, Franz West, and Thomas Demand.

Arp to Reinhardt: Rose Geometries
Herbert and Mildred S. Lee Gallery
Curated by Adelina Jedrzejczak, Ann Tanenbaum Assistant Curator
Arp to Reinhardt: Rose Geometries features important artworks from the Rose’s extensive modern and contemporary collections. Showcasing works by Ellsworth Kelly, Leon Polk Smith, Josef Albers, Mary Heilmann, Brice Marden, Jean Arp, and Ad Reinhardt, the exhibition investigates geometrical abstraction’s coming to prominence in the 1950s and 1960s: rooted in Constructivism, a reaction to the emotionality of Abstract Expressionism, in relation to Op art and Minimalism.

Elizabeth Murray,
Duck Foot, 1983,
Oil on canvas

SPRING EXHIBITIONS: MAY 8–JULY 27; OPENING RECEPTION: MAY 7, 6:00 P.M.
Alexis Rockman:
The Weight of Air
Alexis Rockman is well known for his intricately crafted and often surreal depictions of the relationship between nature and human culture. In the past two years, he has been creating an extraordinary new body of work on paper that reveals a depth of experimental process resulting in a unique mix of beauty, wonder, and encroaching catastrophe.

The New Authentics: Artists of the Post-Jewish Generation
Works by sixteen American artists who raise important questions about cultural, ethnic, and religious identity in the United States today.

Paper Trail II, curated by Odili Donald Odita
The second in a series of three exhibitions in which artists integrate their own work with pieces they select from the museum’s works-on-paper collection.

SPRING EXHIBITIONS: JANUARY 24–APRIL 13
Empires and Environments
The Lois Foster Wing
Curated by Dominique Nahas and Margaret Evangeline
This exhibition features several works from the Rose collection shown with new work from emerging artists. It addresses how the will to power conditions and influences psychic, physical, and material environments in unanticipated and often unforgettable ways.

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In a region ravaged by HIV/AIDS and the long-term legacies of apartheid, how can individuals and societies begin to mend? Explore the healing power of art through the photography of Naomi Safran-Hon ’08, an Ethics Center student fellow who worked with AIDS orphans in Johannesburg, and the linocuts of South African students of the Artist Proof Studio in Johannesburg, taught by Stompie Selibe (Brandeis International Fellow 2004, musician, artist, and teacher). This exhibition is part of a yearlong celebration of the tenth anniversary of the International Center for Ethics, Justice, and Public Life.

**Healing, Community, and Transformation: Student Visions from Johannesburg**  
January 16–February 26  
Opening reception: Wednesday, January 23, 5:00 p.m.

In a region ravaged by HIV/AIDS and the long-term legacies of apartheid, how can individuals and societies begin to mend? Explore the healing power of art through the photography of Naomi Safran-Hon ’08, an Ethics Center student fellow who worked with AIDS orphans in Johannesburg, and the linocuts of South African students of the Artist Proof Studio in Johannesburg, taught by Stompie Selibe (Brandeis International Fellow 2004, musician, artist, and teacher). This exhibition is part of a yearlong celebration of the tenth anniversary of the International Center for Ethics, Justice, and Public Life.

**A Ripple in the Water: Healing Through Art**  
February 7, 4:00 p.m.

This award-winning documentary by Eileen Foti and Patti Piroh focuses on the inspiring work of Kim Berman (Brandeis International Fellow 2004), whose “Paper Prayers” campaign uses papermaking and printmaking to address HIV/AIDS awareness, poverty alleviation, and the empowerment of women and children.

**Breaking Ground in the Fine Arts**  
The study of fine arts at Brandeis begins a new era this spring when construction gets under way on the new Edmond J. Safra Center for the Arts. This long-desired and highly anticipated building, located adjacent to the Rose Art Museum, symbolizes Brandeis’s ambitious commitment to the arts in the twenty-first century.

The internationally renowned firm of Moshe Safdie and Associates is designing the center. It includes studios for drawing, painting, printmaking, and sculpture; a critique gallery for student work in progress; a technologically advanced lecture hall; and public galleries to showcase exhibitions by Brandeis students, faculty, and visiting professionals.

The Safra Center will allow undergraduates to experience visual thinking as both scholarship and a process of creation. Construction will take place in three phases. Renovation of Goldman-Schwartz began this year. Students and faculty should be using the new spaces by fall 2009, according to the Brandeis University Office of Capital Projects.

The Safra Center will become a highlight of Brandeis’s lively arts campus, which includes the Rose Art Museum, symbolizes Brandeis’s ambitious commitment to the arts in the twenty-first century.

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**Senior Honors: Artwork by the Class of 2008**  
April 29–May 18  
Opening reception April 29, 5:00–7:00 p.m.

The accomplished postbaccalaureate studio artists exhibit painting, sculpture, drawing, and prints. Celebrate the graduation of the Class of 2008’s studio art majors, and see the best of their final year’s work.

**Dimensions**  
February 7–March 14  
Opening reception February 27, 5:00–7:00 p.m.

Students explore traditional forms and new media in sculpture.

**Prospect I**  
March 19–April 4  
Opening reception March 19, 5:00–7:00 p.m.

Students exhibit a broad spectrum of traditional and contemporary works in a critique gallery.

**Prospect II**  
April 9–25  
Opening reception April 9, 5:00–7:00 p.m.

Students exhibit a broad spectrum of traditional and contemporary works in a critique gallery.

**Spring 2008 Exhibitions**  
Student art exhibitions are held in the Dresitzer Gallery at the Spingold Theater Center and are free and open to the public.

For more information, visit go.brandeis.edu/arts.
Artists are cerebral or—Brandeis University. The program is fundamentally—

I don’t think of composers—State of the art—

States. Aaron Copland was one of the—

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Composition do?—

Chasalow: The program is fundamentally about process. We get them to write a lot of music. Like all artists, our students know that every day you’re reaching for something and you can’t quite reach it—we help them to speed up the process by encouraging them to hear things that they wouldn’t otherwise be able to, to see possibilities in their own work. McMurray: I’m interested in music that—

Brandeis has been home to one of the premier music composition programs in the United States. Aaron Copland was one of the first faculty, co-teaching with the young composer Irving Fine (“winked away from Harvard,” wrote Abram L. Sachar in his account of Brandeis’s founding); their enthusiasm and optimism convinced Leonard Bernstein to commute from New York to teach a course on modern music. Arthur Berger, a prominent music critic and the chief interpreter of Copland’s work, followed, as did the rising young composer Harold Shapiro. Soon after, Look magazine put Bernstein, Berger, and Shapiro on the cover and proclaimed them “the future of American music.”

Of course, someone or something is always being proclaimed as the future of American music. Brusa Springsteen received his proclamation in 1974 (by—

Brandeis alumnus Jon Landau). If it’s not a musician, it’s a technology (digital recording) or a product (synthesizer), or a means of transmission (Napster et al).

In the realm of new music, the future still resides to a large degree at Brandeis, where undergraduates can major in composition and theory, and graduate students choose from three degree programs (MA, MFA, and PhD). Depending on their interests, students have the opportunity to create electro-acoustic music in the Brandeis Electro-Acoustic Music Studio (BEAMS) or participate in several concerts a year, already some are writing music for theater and opera on the international stage. They study with faculty who are prolific composers themselves, who have heard every trend and fancy of the past fifty years.

What is new music? Is it “classical” music, only written by a living composer? Is it electronic squeaks and beeps? Not necessarily. Today’s composers are as likely to find inspiration in rap, jazz, and reggae as they are in the classical forms of the eighteenth and nineteenth centuries and in the tonal innovations of the twentieth. They are moved by philosophical problems and by technological challenges. They may write for the traditional instruments found in an orchestra, or for voice, or for computer (now considered an instrument). Ingrid Schorr of the Office of the Arts sat down with professor Eric Chasalow, adviser to the graduate program, and with second-year master’s student Peter McMurray to find out what’s going on in composition today.

What exactly does a student of composition do?

Chasalow: The program is fundamentally about process. We get them to write a lot of music. Like all artists, our students know that every day you’re reaching for something and you can’t quite reach it—we help them to speed up the process by encouraging them to hear things that they wouldn’t otherwise be able to, to see possibilities in their own work.

McMurray: I feel free to write music that is as complex as I’d like, knowing that someone will take a crack at it.

The regular concert series brings in top-notch players who will play whatever you throw at them. I recently wrote a piece, “Dem Blow,” that was so demanding that three performers turned it down before I found a bass clarinetist and cellist to play it. Brandeis made it possible for this piece to be performed in a concert setting, and that’s no small thing.

Chasalow: Artists are cerebral or intuitive, or some combination. These days more students are intuitive. We help them be more conscious of those choices, to step outside of the piece and inspect it more coolly, to see it more clearly before you enter the battle again.

Where does the inspiration come from?

Chasalow: Many of our undergraduates play in the orchestra and want to write music for their peers. Others are interested in the computer technology that we use in the electro-acoustic music studio. There, you can do things that you can’t do with, say, an oboe. Sound becomes plastic and you can sculpt it into different shapes. But you still need the same fundamental musical thinking.

A lot of my work is about taking something that’s a touchstone in the culture and making it something new. I wrote a piece based on John Lennon’s music and on interviews with him. I have one based on Jimi Hendrix’s “Purple Haze.”

McMurray: I’m interested in music that departs from traditional academic music. For a while I couldn’t stop listening to reggae (a fusion of Jamaican, Latin American, hip hop, and electronic music). And it felt good, in a way, to bewilder the faculty with that. My undergraduate major was classics, and I do take a lot of abstract inspiration from a number of Greek artists and thinkers. It’s a very tingly background to have: modern composers Elliott Carter, Christian Wolff, and John Adams all studied classical literature.

How do you get your music out into the world?

Chasalow: We all do a lot of commissions: someone pays you to write for an occasion or a particular concert. Usually it’s a performer who likes your music and wants you to write something for them, and they get exclusive rights for a certain amount of time. We help our grad students network and develop commissions; we help undergrads get internships in recording studios.

McMurray: Given that people listen to iPods, live on MySpace, and watch YouTube incessantly, it seems that composition suddenly has a whole world of promising new possibilities.

Chasalow: I don’t think of composers as different from other kinds of artists, fundamentally. We want the same deep engagement with the work. It’s so gratifying to be in the process of creating, but there is gratification in the product, of course, when you end up with a piece that you enjoy hearing—something distinctive that appeals on initial hearing and that rewards repeated listening as the musical plot unfolds.
**Tradition of Innovation**

The latest score on Brandeis’s award-winning faculty composers

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**CROSS-CULTURAL MODULATIONS**

Yu-Hui Chang

Described by critics as “vivid and consistently engaging” and “compelling...with inventive touches,” Yu-Hui Chang’s music is characterized by its lyricism, intense harmonic language, and inventive effects. She is writing the score for the upcoming Brandeis Theater Company production of *The Orphan of Zhao*, which will use Chinese as well as Western instruments. “I’m interested in cross-cultural genres and topics, so I’m literally working all over the world,” says Chang. She is composing a piece for cello and gaggayeum (Korean zither) for the Arts Council Korea; a piece for solo piano that reinterprets a Taiwanese political folk song of the Japanese Colonial Period; and a piece commissioned by the Ju Percussion Group, a preeminent Taiwanese percussion ensemble excelling in contemporary repertoire as well as Chinese gong-drum music.

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**MEDITATIONS ON MORTALITY**

Martin Boykan

Martin Boykan has been immersed lately in music that commemorates. In the past year he has completed two commissioned works for piano, both of them in memory of distinguished composers. Brandeis colleague Pam Dellal will sing a song cycle by Boykan that uses poetry by W. S. Merwin, Wallace Stevens, Goethe, and Philip Sydney. “I believe that all three of these works belong together as a sort of trilogy, a meditation on mortality, and I can’t wait till the songs are done so I can turn my attention to something chewy.” Boykan says.

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**SANCTUARY AND SUPPORT**

David Rakowski

Twice a finalist for the Pulitzer Prize, David Rakowski is a composer of both extraordinary wit and depth. Though he has a home in Maynard, Massachusetts, Rakowski is most productive in the sanctuary of the artist’s residency. These temporary communities support creative artists of all kinds and play a major role in developing culture in the United States and internationally. Rakowski must be a good guest, because they keep asking him back: in the past two years he’s been hosted twice by the MacDowell Colony in Peterborough, New Hampshire; twice at Yaddo, in Saratoga Springs, New York; and once at the Bogliasco Foundation outside Genoa, Italy. In these idyllic settings he completed a piano concerto, a piano quintet, a piece for flute and two pianos, and a large work for wind ensemble. “The wind ensemble piece will be played by five wind ensembles in four time zones,” Rakowski notes. “Oh yeah, and last summer I was also part of a large celebration of the MacDowell Colony’s one-hundredth anniversary; my part was to mentor a thirteen-year-old composer, who wrote and performed a piece in a concert there.”

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**MYTH BUSTER**

Eric Chasalow

Performances of Eric Chasalow’s music regularly take place around the world—recently in Hong Kong, Stockholm, Lyon, Boston, Bourges, New York, and Brussels. Last May saw the New York premiere of his Flute Concerto, co-commissioned by the Serge Koussevitzky Music Foundation; a performance by the Brandeis Dance Collective set to his music; and the world premiere of his multimedia opera *The Puzzle Master*, based on the Greek myth of Daedalus and Icarus and performed by a live ensemble of five singer/actors in a digital video environment. “Crossing Borders,” an “audio family scrapbook,” was performed at the 2006 Tanglewood Festival of Contemporary Music.

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**LYDIAN STRING QUARTET**

Around the World in a String Quartet

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 Stepner, Judith Eissenberg, 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 Stulberg Music Center, unless otherwise noted, and are preceded by a free lecture at 7:00 p.m. Tickets are $10–$25; purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.

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**GERMANY/IRELAND/UKRAINE**

Saturday, February 2

Beethoven

Quartet in C Minor, Op. 18, #4

Rakowski

Quartet #2 (1917)

Leo Ornstein

Quartet #2, Op. 99

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**HUNGARY/CHINA/Finland**

Saturday, April 5

Bela Bartok

Quartet #2 (1917)

Chen Yi

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

Sibelius

Quartet in D Minor, Op. 56

“The Intimate Voices”

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**Music at Noon**

February 6

Rose Art Museum

Rapaporte Treasure Hall, Goldfarb Library

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

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**Lydian Summer Music Festival**

Saturday, July 6

Saturday, June 14
MusicUnitesUS
World Music Concert and Intercultural Residency
Experience diverse histories and cultures through the universal narrative of music. This semester, MusicUnitesUS presents Jiebing Chen and Yangqin Zhao. The concert begins at 8:00 p.m. in Slosberg Music Center and is preceded by a free lecture at 7:00 p.m. in the Rose Art Museum. Tickets are $10–$25. Purchase tickets online at go.brandeis.edu/BrandeisTickets or call Brandeis Tickets: 781-736-3400.

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

Bob Nieske 3 and Tre Corda: Double Trio Leap Year Concert
Friday, February 29
Tim Ray’s trio Tre Corda, featuring Tim Ray (piano), Greg Hopkins (trumpet), and Eugene french (cello), teams up with the Bob Nieske 3, featuring Brandeis jazz professor Bob Nieske (bass), Phil Grenadier (trumpet), and Nat Mugavero (drums). Free admission if it’s your birthday!

Chris Smither: New Orleans Blues
Friday, March 21
Critics have lauded Chris Smither’s “sleek, unhurried, and insistently finger-picked guitar and gravel and molasses” voice. For more information on this authentic folk and blues artist, visit www.chrismithermusic.com.

Fine Memorial Concert
Saturday, March 22, 8:00 p.m.
In the annual tribute to composer Irving Fine, the founder of the Brandeis music department, the Monteverdi Singers, the Orphée Singers, and the student-produced Irving Fine Society perform work by Fine and by present and past Brandeis faculty Yu-Hui Chang, Seymour Shifrin, and Donald Martino. Free and open to the public.

Brandeis Early Music Ensemble
Sunday, April 6, 3:00 p.m.
Vocal and instrumental works from fifteenth- to seventeenth-century Europe. Sarah Mead, director.

Brandeis Wind Ensemble
Sunday, April 6, 7:00 p.m.
Thomas Souza, director. Concert featuring the music of David Holsinger, Johan de Meij, Clare Grundman, and Andrew Boyson.

Brandeis University Chorus and Chamber Choir
Wednesday, April 9, 7:00 p.m.
Concert version of Lost in the Stars (Maxwell Anderson and Kurt Weill) and classic American songs. James Olsen, director.

Brandeis-Wellesley Orchestra: Catch a Rising Star
Thursday, April 10, 8:00 p.m.
Featuring the winners of the 2007 Brandeis and Wellesley concerto competition. Neal Hampton, conductor.

Brandeis Jazz Ensemble
Sunday, April 13, 4:00 p.m.
Bob Nieske, director.

Improv Ensemble
Monday, April 14, 8:00 p.m.
Tom Hall, director. Free and open to the public.
SHAKESPEARE’S GREATEST HEROINE

“Rosalind in As You Like It is the largest female role in Shakespeare’s canon. She has been compared to Hamlet for the breadth and depth of characterization. Personally, I love how Rosalind grapples with love. She feels the possibilities of it, the idealism, and romanticism. Simultaneously, she has the courage and sense of humor it takes to live in the light and darkness of imperfect human love. It’s brilliant that she stays disguised as a boy to woo her beloved Orlando. He would never tell a woman all the things he does when he thinks she is a man. That’s a smart thing to do if you are thinking of marrying a guy and want to know what you are getting yourself into. For me, Rosalind embodies the hope we all have that we will fall in love, forget the world, and dwell in the divine.” —Adrienne Krstansky, director

The Orphan of Zhao
Directed by Eric Hill and Naya Chang, MFA ‘08
Adaptation by Mia Chung
Original music by Yu-Hui Chang
March 27–April 6
In this new stage adaptation of a classic Chinese folktale, the streets of Jin are awash in the blood of the noble Zhao clan. This vicious slaughter ignites a succession of individual acts of virtue and sacrifice—as the hope for retribution and a return to a humane social order is pinned to the survival of a baby boy. The timeless swing of the pendulum of justice—powered by the momentum of personal humanity—reverberates to new music performed by Jiabing Chen, Yangqin Zhao, and members of the Lydian String Quartet.

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/btc for dates and more information.

PERFORMING ARTS CLUBS
Brandeis has a range of student 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.

Theater is one of the most popular activities on campus, with six student theater clubs performing throughout the semester. All productions are free and open to the public. For more information, call 781-736-5064. Visit the Undergraduate Theater Collective Web site at go.brandeis.edu/utc and the Free Play Theater Cooperative at people.brandeis.edu/~freeplay.
CURTAIN CALLS

This spring, Brandeis will graduate a new Master of Fine Arts acting class after three years of intensive professional experience and training. These ten exceptional actors have served as the core resident acting company for Brandeis Theater Company productions. Their professional careers will be relaunched in a showcase at the Producers’ Club in New York City on April 7 attended by agents, producers, and casting directors.

ROBERT SERRELL
Hometown: Knoxville, Tennessee
Favorite playwright: Shakespeare
Favorite actor: Irvine Worth
Dream role: Hamlet
Favorite BTC experience: The Two Orphans

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ANTHONY MARK STOCKCARD
Hometown: Toledo, Ohio
Favorite playwright: August Wilson
Favorite actor: Brian Stokes Mitchell
Dream role: Coalhouse Walker in Ragtime and Scar in The Lion King
Favorite BTC role: The Amazing Taquin in Things Beyond Our Control because of his multiple personalities and the excitement and terror of performing interactive magic tricks with the audience.

Personal transformation: Brandeis was my first choice for graduate school because I knew many alumni who are working consistently. I have learned to be more specific with my process, and I am physically a different body altogether. I have more emotional, physical, and creative tools. Most importantly, I now know that my gifts and abilities are sufficient to get me where I want to go.

Future plans: Broadway, TV, and film, with a possible recurring role in a variety of roles, from a naive young girl to aGreek god to a sophisticated character. It’s wonderful to see how my range has grown, and I feel a sense of possibility. I’ve learned not to be so hard on myself as a person or an actress. I’ve realized that there is no right or wrong in acting.

Future plans: To pursue a Broadway career and someday begin my own performing arts school.

JOSHUA DAVIS
Hometown: Edwardsburg, Michigan
Favorite playwright: Paula Vogel
Favorite actor: Alan Rickman
Dream role: J. Pierpont Finch in How to Succeed in Business without Really Trying Favorite BTC role: Mack the Knife in The Threepenny Opera. He is so far from my personality that I had a blast.

Future plans: To act, become a fight director, and teach movement at a university.

LINDSEY MCWHORTER
Hometown: Atlanta, Georgia
Favorite actor: Angela Bassett
Dream role: Nala in The Lion King and costarring with Denzel Washington
Favorite BTC role: Henrietta in The Two Orphans because I got the opportunity to work with playwright Theresa Rebeck. Seeing possibility: I’ve been fortunate to be cast in a variety of roles, from a naive young girl to a Greek god to a sophisticated character. It’s wonderful to see how my range has grown, and I feel a sense of possibility. I’ve learned not to be so hard on myself as a person or an actress. I’ve realized that there is no right or wrong in acting.

Future plans: To pursue a Broadway career and someday begin my own performing arts school.

SARA OLIVA
Hometown: Milwaukee, Wisconsin
Favorite playwright: The Greeks, Luigi Pirandello, and Tennessee Williams
Role model: Maria Callas
Dream role: Cleopatra, Medea, Electra, and if I could sing, Carmen
Favorite BTC role: Wanda in The Waiting Room. She was such a passionate force of nature: spontaneous, crazy, and hilarious one moment and drowning in sadness and regret in the next. We took care of each other, and I became very close to her.

Passionate learning: I am in awe of my fellow grad students. This has been a learning environment, not a contest. Criticism is never offered to diminish but to enrich you. That was a huge challenge—to accept all the generous gifts that are being given on a daily basis.

Future plans: I would love to do theater in every country, on every continent. To live in Europe, to have kids with the love of my life, and surround myself with people who are passionate about theater and dedicated to creating every day.

BRIAN WEAVER
Hometown: Harrisonburg, Virginia
Favorite playwright: Charles Mee
Dream role: Konstantine in The Seagull Favorite BTC experience: Creating an original dance in last year’s dance concert. Breaking ground: I have been amazed by the extraordinary talents of the Brandeis design students and the scale of the BTC productions. I was challenging to leave the professional world and become a student again, I feel more grounded in my own work.

RAMONA L. ALEXANDER
Hometown: Boston/Roxbury, Massachusetts
Favorite playwright: James Baldwin, Lorraine Hansberry, as well as some Boston playwrights
Favorite actor: Josephine Baker, Phylisia Rashad, Ossie Davis, and Ruby Dee
Dream role: Anything associated with director Julie Taymor

Favorite BTC experience: The Bacchae, which taught me that one could lead silently and gracefully.

Creative discoveries: Brandeis has been an unexpected blessing. The faculty is so genuine and available for guidance, tutoring, and support. It was challenging being a student after being out of school for eight years, and I had to be careful not to use that as an excuse to sabotage my own progress. The experience was not about what I had to “get” but enhancing and identifying what I already have. To quote Alice Walker, “As long as there is joy in creation there will always be new creations to discover, or to rediscover, and that a prime place to look is within and about the self.”
LEONARD BERNSTEIN
FESTIVAL OF THE CREATIVE ARTS
April 9–13

The Brandeis Festival of the Creative Arts was founded in 1952 by legendary American composer and Brandeis faculty member Leonard Bernstein. In 2005, the annual festival was renamed in Bernstein’s honor. It is dedicated to Bernstein’s 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 that characterize each generation are revealed and transformed.” From April 9 to 13, Brandeis celebrates the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus. Most events are free, and most are open to the public. For a complete schedule, visit: www.brandeis.edu/arts/festival.

HIGHLIGHTS INCLUDE:

**Culture X**
A dynamic celebration of the multicultural Brandeis community through diverse and dramatic performances including dance, rap, music, and poetry.

**Brandeis University Chorus and Chamber Choir**
Concert highlights from Porgy and Bess and Lost in the Stars.

**Student Exhibitions**
Painting, sculpture, multimedia work, and site-specific installations across campus.

**Brandeis-Wellesley Orchestra**
Catch a Rising Star: Sibelius Symphony No. 1 and Tchaikovsky’s Violin Concerto.

**Symposium on Creativity**
Artist-scholars from the Women’s Studies Resource Center share their sources of inspiration.

**A Cappella Fest**
Brandeis’s lively vocal groups unite for one glorious benefit concert.

**Sketch Comedy**
The outrageous student troupe Boni’s Kitchen satirizes pop culture and campus life.

**BEAMS Half-Marathon**
Graduate-composers from the Brandeis Electro-Acoustic Music Studio premiere new work.

**Performing Arts Festival**
Sunday, April 13, 1:00–5:00 p.m. Throughout the afternoon, more than two hundred actors, singers, dancers, and musicians perform in locations across the Brandeis campus, with free art-making activities for the whole family. Last year’s event drew an estimated three thousand people! Experience the power of art as transformation at this great Brandeis tradition.

While many communities and institutions are reducing their support for the arts, Brandeis University is committing new resources and energy to them. If you would like to join our efforts, become an Arts at Brandeis member. Members are active participants in the creative 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. Membership contributions are tax-deductible. You may also choose to decline benefits for the full deduction. Join online at go.brandeis.edu/arts.
Join the Arts at Brandeis E-List to receive monthly arts information and invitations, including free or discount ticket offers: www.brandeis.edu/arts

• by phone: 781-736-3400
• by email: artsinformation@brandeis.edu

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, 10:00 a.m.–4:00 p.m. For more information, visit www.brandeis.edu/wsrc.
Leonard Bernstein Festival of the Creative Arts

April 9–13

State of the Arts

Brandeis University
Office of the Arts
MS 051 / PO Box 549110
Waltham, MA 02454-9110

www.brandeis.edu/arts