Siddhartha
hermann hesse’s passage to india enlightens the stage

CREATIVE COSMOPOLITANISM
How the arts electrify the world stage

NETTLE
World music gets under the skin of international conflict

MASTER OF REALITY
The Rose questions national and cultural diversity
Last year philosopher Kwame Anthony Appiah came to Brandeis and asked, among other provocative questions, how a person of conscience in the twenty-first century could justify spending precious dollars on a ticket to the opera when those same dollars might be spent to relieve the suffering of people around the globe. In his book *The Ethics of Identity*, Appiah offers several powerful reasons why this is a false dichotomy. But one answer rings particularly true in our community: The arts are fundamental to the respect for difference that characterizes effective approaches to the world’s most pressing problems.

Professor Appiah was the recipient of the first Joseph B. Gittler Prize, a new annual Brandeis tradition made possible by a sociologist who felt that the university embodied a commitment to “outstanding and lasting scholarly contributions to racial, ethnic, and/or religious relations.” Born in London, raised in the city of Kumasi in Ghana, and now a resident of Princeton, New Jersey, Appiah has embodied in his life and work what he calls “rooted cosmopolitanism,” a commitment to global values and thinking, nurtured by the traditions and ideas of each individual’s multiple communities. A cosmopolitan, in his formulation, is a person who sheds prejudices by “getting used to other people” and who is willing to accept that human beings need not agree on fundamental principles in order to achieve common ends.

Art is essential to this cosmopolitan outlook, in at least three ways.

First, art keeps us anchored. We connect most directly to our multiple identities—as Americans, Africans, or Asians; as men or women; as Christians, Jews, Muslims, or Buddhists; as people of different colors and sexual orientations—through theater, visual arts, music, and the rituals that draw on creative expression.

Yet at the same time, art exposes us to difference. Conversation and personal relationships are essential to “getting used to one another.” Art introduces us, in powerful and sometimes mysterious ways, to the people whom we cannot meet in person. Through art, we are unsettled by the unfamiliar, but we learn to adjust to unsettledness. As Jace Clayton says of his bandmates in Nettle—in residence this semester through MusicUnitesUs—they’ve gotten under each other’s skin.

Finally, art embodies the dynamic process of synthesis and change that allows the world to move forward and people to work together. Artists around the globe—including the five contemporary artists showcased at the Rose this spring—lustrily borrow one another’s techniques, languages, and traditions, developing new forms of expression that stimulate new forms of conversation.

Brandeis students have made the arts central to their pursuit of global experience and engagement. Will Chalmus ’07 and Walaa Sbeit ’08 used an interactive technique called Playback Theater to change minds and attitudes among performers and communities in Australia, Israel, and here at Brandeis. Naomi Safron-Hon ’08 and Catherine McConnell ’10 traveled to Johannesburg, where they learned from mentors who have used the arts to change the lives of some of South Africa’s poorest children. Avram Mlotek ’09 found a new musical language at the intersection of Jewish song and African melodies in Ethiopia, and among Ethiopian immigrants in Israel.

Meanwhile, back on campus, the Brandeis Theater Company, MusicUnitesUS, the Rose Art Museum, and dozens of research centers and student groups are producing a global symphony of exhibitions and performances. India, in particular, has been the centerpiece of a major exhibition (*Tiger by the Tail*, in 2007), a music residency (*Shubha Mudgal*, in 2008), a popular annual student performance (*Mela*), and now an exciting stage adaptation of *Siddhartha*.

The arts electrify the continuum of thought, experience, and action that makes Brandeis a global institution. Our “rooted cosmopolitanism”—imperfect and embattled though it inevitably will be—always will depend on the arts not only for exaltation and inspiration, but also for the deep discomfort that fuels our knowledge and passion for creating meaningful change in the world.

—Daniel Terris
Associate Vice President for Global Affairs
Theater at Brandeis

Brandeis Theater Company’s Siddhartha
Hermann Hesse’s passage to India enlightens the stage as a Jungian fantasy in three movements (with a prelude).

Brandeis Theater Company Winter/Spring Season

Appearing Locally, Acting Globally

Visual Arts at Brandeis

Department of Fine Arts Exhibitions

Rose Programs and Events

Rose Exhi"bitions: Hans Hofmann and Saints and Sinners

Master of Reality
The Rose questions truth and reality in national and cultural identities.

Kniznick Gallery at the Women’s Studies Research Center

Music at Brandeis

MusicUnitesUS: Nettle
What happens when an African-American DJ, two Moroccan musicians, and a Scottish cellist meet in Barcelona?

Lydian String Quartet: Around the World in a String Quartet

Marquee Concerts

Department of Music Concerts

Carmina Burana: A Musical Masterpiece Strides through Time

Festivals at Brandeis

The Leonard Bernstein Festival of the Creative Arts, SunDeis Film Festival, and Jewishfilm.2009

The Art of the Matter

Membership

Calendar Highlights, Winter/Spring 2009
Hermann Hesse (1877–1962) was a German-Swiss novelist, poet, and painter who received the Nobel Prize in literature in 1946. His best-known works include Steppenwolf, Siddhartha, and The Glass Bead Game, which share an interest in the individual's search for spirituality. Siddhartha, Hesse’s ninth novel, was written in German and published in 1922. It was first published in the United States in 1951 and became especially popular during the counterculture revolution of the 1960s. The themes of the work—oneness with nature, earthly desires—were influenced by Hesse’s psychoanalyst, Carl Jung, and Jung’s “collective unconscious” theory of mankind.

India was an early influence on Hesse; his parents were Christian missionaries who lived in India for many years, and his grandfather was a linguist who investigated pre-Sanskrit languages and texts. In 1911, disappointed with European culture and the values that would eventually ignite World War I, Hesse visited India for the first time. His impressions were collected in Remembrances of Asia (1914).

In Brandeis’s fantastical stage adaptation of Hesse’s Siddhartha by Eric Hill, the Brandeis Theater Company’s artistic director, Hesse himself narrates the story of young Siddhartha’s quest for enlightenment as he explores the world. Spiritual happiness eludes him throughout his allegorical journey. Siddhartha’s final epiphany challenges both the Buddhist and the Hindu ideals of enlightenment as he becomes one with the world, embracing the rhythms of nature. With the help of Jung, Sigmund Freud, and three Hindu goddesses, Hesse’s dramatic narrative reveals surprising parallels between his own life and that of Siddhartha, the man who would become a Buddha.

The Brandeis Theater Company presents Siddhartha as part of a yearlong focus on the history, culture, and influence of India in a program sponsored by the Brandeis Office of Global Affairs.
Siddhartha: A Jungian Fantasy in Three Movements with Prelude
By Hermann Hesse
Adapted by Eric Hill from the novel Siddhartha and other writings by Hermann Hesse
Produced by the Brandeis Theater Company
Directed by Rick Corley
February 5–15
Laurie Theater

Siddhartha, directed by Eric Hill at the Berkshire Theater Festival, 2004
A Spiritual Awakening through the Creative Process

I began work on my adaptation of Hermann Hesse’s *Siddhartha* five years ago, when it finally dawned on me that religious extremism in world culture could sink the ship. Despite living in the most religiously diverse country in the history of civilization, I worried then (and still do) about what would happen if Americans allowed themselves to be drawn into conflicts that challenged the founders’ mandate to keep religion and state at a safe distance from each other. I feared that the ultimate American experience—the individual pursuit of life, liberty, and happiness—might fall victim to the herding instinct of those who in desperate times cling to gods and guns as a way of protecting religion from threats real and perceived.

I have always been drawn to *Siddhartha* as a work of art in which religion is experienced as a personal journey toward unity and nonviolence rather than a movement away from unity toward prejudice, division, and, ultimately, violence. Equally, I was attracted to the novella as an exemplar of personal transformation. Hesse’s own awakening through writing Siddhartha is as interesting and moving to me as the story itself. So I decided to create a play in which the story is retold through the lens of the creator, including his personal rebirth in rendering this beautiful prose poem of the Brahmin’s son who sought out and achieved wakening as a Buddha.

—Eric Hill

Barbara Sherman ’54 and Malcolm L. Sherman Professor of Theater Arts

The Supra-national Mind

That the Nobel Prize committee chose to bestow its honor on German-born Hermann Hesse perhaps best sums up Hesse’s determined outsider status. One of the few voices that already mocked patriotic fervor in 1914, Hesse had transplanted himself and his family to Switzerland in 1912 in part to escape the wave of nationalism that swept over Germany. As he said later, “I hate the grand simplificateurs.” Hesse’s maternal grandfather was the famous indologist Gundert, and Hesse himself discovered in India a wealth of spiritual tradition. This, in turn, inspired *Siddhartha*, an experiment in joining philosophy and literature that has been compared to Dante’s Divine Comedy for its rich exploration of the true meaning of life, what Hesse termed *Weg nach Innen*—the individual’s struggle to transcend the materialism of bourgeois society through art, mysticism, and love.

The Nazis despised Hesse as much as he despised them, and eventually his work was banned in the Third Reich, only to be enthusiastically rediscovered shortly after his death by students in the late ’60s. His romantic yearning for self-fulfillment, as well as his renunciation of wealth and glory, turned Hesse into their cult figure, and young Siddhartha became their idealized hero.

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Like many a modern activist, Hesse was disillusioned with his privileged existence. His respect for Eastern philosophy is summarized by his work on the four dependencies, the four things that are “desired too greatly”: long life; fame; title and rank; and money and possessions. In his Nobel acceptance speech he wrote, “The mind is international and supra-national…. It ought to serve not war and annihilation but peace and reconciliation. May diversity in all shapes and colors live long on this dear earth of ours.”

—Sabine von Mering
Associate Professor of German

Innermost Truth

Using Goutama Buddha’s life as inspiration, Hermann Hesse in *Siddhartha* grapples with the questions of living that are both spiritual and material—dharma and maya. The protagonist Siddhartha searches for artha—truth. In Hindu philosophy, from which Buddhism later derived its own essence, truth is not so much a reified structure of living as it is the core value to which one must aspire. Thus, Siddhartha’s experiences with the mendicant, the merchant, the prostitute, and the river are equally viable and true aspects of living. The rigid duality of good and evil does not encapsulate the ambiguities and ambivalences of life. Truth is a contingent category in Hinduism—being true to your dharma (duty) is what must dictate your karma (work). The evaluation of life is a continuously subjective endeavor. There is no one heaven, only a cycle of living that one must go through to get to the other side.

—Harleen Singh
Helaine and Alvin Allen Assistant Professor of Literature
HECUBA
By Euripides
Translated by Eirene Visvardi, Florence Levy Kay Fellow in Ancient Greek Theater, and Professor of Classical Studies Leonard Muellner with his students
Adapted by Eric Hill and Eirene Visvardi
Directed by Eric Hill
Music by David Rakowski
Featuring Janet Morrison as Hecuba
April 2—April 5
Mainstage Theater

Euripides’s compelling story of one woman’s moral transformation is presented in an innovative new adaptation. At the end of the Trojan War, the Greeks demand the sacrifice of Polyxena, daughter of Hecuba, the enslaved former queen of Troy. Devastated by the loss of her family in a senseless war, Hecuba exacts deadly retaliation in this timely tragedy about the line between justice and revenge.

The 2008–09 Brandeis Theater Company season is made possible through generous support from the Jaffe Foundation, the Herbert and Kim Marie Beigel New Play Fund, the Ann ’56 and Clive Cummis Family Foundation, and the Brandeis Arts Council.

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, culminating in Culture X on April 4, 2009.

The six ensembles of the Undergraduate Theater Collective present student-produced plays and musicals; the spring season includes Brighton Beach Memoirs, Anything Goes, Company, and Philadelphia, Here I Come! The Free Play Theatre Cooperative produces works that examine issues of social injustice, war, and coexistence. For more information, visit go.brandeis.edu/utc or go.brandeis.edu/~freeplay, or call 781-736-5065.
Appearing Locally, Acting Globally

The spirit of internationalism that permeates the campus is amazing. But the biggest attraction for me about Brandeis was the opportunity it offers to work with an ensemble of other actors for three years—fantastic and unparalleled.

• Robert McFayden, MFA’11

Dedicated to shaping a new generation of theater artists, the Brandeis Department of Theater Arts offers technique-based training and creates cutting-edge productions that promote multiculturalism alongside artistic achievement. According to department chair Susan Dibble, “We hope our actors not only will grow creatively and professionally but also will develop their artistry with idealism and a global perspective.”

The intensive, three-year MFA acting program has a unique structure that invites actors to develop their individual skills within the context of an acting ensemble. More than three hundred actors auditioned last year, and ten exceptional young theater artists were selected. They have come from places all over the world—Alaska, Australia, London, and Tennessee. As the core resident acting company of the Brandeis Theater Company, they will appear together in BTC productions through 2011, joined by undergraduates, faculty, and professional guest actors.

I always wanted to be part of an entity symbolizing greatness, something with a powerful and positive history. After reading about Brandeis’s beginnings, I knew I had found it. The faculty is unbelievably talented and giving. Now I have to work hard to further what is already a formidable legacy.

* Equiano Mosieri, MFA’11

Picture (left to right) are: McCaela Donovan, Levi Ben Israel, Equiano Mosieri, Jesse Hinson, Samantha Ann Richert, Ben Rosenblatt, Tanya Dougherty, Robert McFayden, Japonica Brown, and Johnnie McQuarley.
Founded in 1951 by social realist painter Mitchell Siporin, the Department of Fine Arts invites students to experience art as both scholarship and a process of creation. The department offers programs in studio art and the history of art for undergraduates, and the postbaccalaureate program in studio art is recognized as one of the finest in the country.

Fine arts exhibitions are held in the Dreitzer Gallery at the Spingold Theater Center and are free and open to the public. For more information, visit go.brandeis.edu/finearts.

**Dimensions**
February 4–23
Opening reception February 4, 5:00–7:00 PM
Enjoy paintings, prints, and drawings by gifted undergraduate artists.

**Dimensions**
February 25–March 13
Opening reception February 25, 5:00–7:00 PM
Travel to a new dimension in sculpture, exploring both traditional and new media.

**Prospect I**
March 18–28
Opening reception March 18, 5:00–7:00 PM
Experience the imaginations and techniques of the postbaccalaureate studio artists. Two exceptional group shows feature original work in painting, sculpture, drawing, and printmaking.

**Prospect II**
April 1–24
Opening reception April 1, 5:00–7:00 PM

**Senior Honors: Artwork by the Class of 2009**
April 29–May 17
Opening reception April 29, 5:00–7:00 PM
Celebrate the extraordinary talents of the graduating studio artists in a group show featuring their final year’s work.
ROSE SPECIAL EVENTS, WINTER 2009

For a complete schedule of programs and events, visit go.brandeis.edu/rose or call 781-736-3434. Programs are free to members or with museum admission.

Inside View: Master of Reality
Saturday, January 31, 2:00 PM
Hear the unique perspective of an artist-as-curator during a gallery tour with Joe Wardwell.

Symposium: The Artist and the Architect: Hofmann and Sert
Monday, February 9, 6:30–8:30 PM
(galleries reopen at 5:30 PM)
Speakers include Eric Mumford, assistant professor of architecture, Washington University; Sandy Isenstadt, assistant professor of art history, Yale University; and Special Collections librarians Mary Daniels and Ines Zalduendo, Harvard Graduate School of Design.

Food for Thought Luncheon/Art Break
Wednesday, February 18, 11:00 AM
Join Rose curators for tours of the current exhibitions, followed by lunch in the galleries. Admission: $10 members, $12 non-members, free for Brandeis faculty and staff. Advance registration required. Call 781-736-3429 or e-mail emello@brandeis.edu.

MUSIC AT THE ROSE

Jazz at the Rose
February 8, 2:00 PM
Eric Hofbauer and Garrison Fewell
March 8, 2:00 PM
Charlie Kohlhase

Lydian Wednesdays: Music at Noon
January 28 and March 11
Enjoy the elegant, interdisciplinary experience of listening to the acclaimed Lydian String Quartet in the acoustic warmth of the Rose Gallery. Featuring works by Beethoven, Yehudi Wyner, and Leo Janácek.

Inside View: Hans Hofmann: Circa 1950
Saturday, March 7, 2:00 PM
Join exhibition curator Michael Rush, Henry and Lois Foster Director of the Rose.

Meet the Curator: Laura Hoptman
Wednesday, March 11, 6:30 PM
(galleries reopen at 5:30 PM)
Laura Hoptman, Kraus Family Senior Curator at the New Museum, New York, speaks about Saints and Sinners.
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.

Saints and Sinners

This exhibition is a light-hearted look at a fundamental division in modern and contemporary art between the spiritual and the material, the eternal and the everyday, and abstraction and the natural world. Artists as diverse as Pablo Picasso, Claes Oldenburg, and Dana Schutz have tried to integrate art into the world by depicting everything from the quotidian details of a daily meal to the epic dramas of passion and death. In curator Laura Hoptman’s analysis, these “sinners” work is visceral, familiar, and self-reflexive. The “saints” include Wassily Kandinsky, Marc Grotjahn, and Julie Mehretu. Their realm is the immaterial world where color equals sound, and thought equals color. The exhibition features work from both the Rose and private collections.

Hans Hofmann: Circa 1950

Curated by Michael Rush, Henry and Lois Foster Director of the Rose, and Catherine Morris

The year 1950 was an important one for Hans Hofmann. He produced more than fifty paintings that year, and his writing at that time, including a lecture on a ground-breaking exhibition of post-abstract painting at the Provincetown Art Association and Museum, reveals the intricacies of his intellectual concerns and his creative processes.

Hans Hofmann: Circa 1950 surrounds a body of work created for the Chimbote Project, a city plan by Spanish architect Josep Sert (known locally for buildings such as the Harvard Science Center). The nine studies Hofmann produced for a series of murals in the Peruvian city of Chimbote, never before shown in a U.S. museum, form a concise and inspired example of the depth of his strengths as an abstract painter and modernist visionary. The Rose exhibition consists of the full suite of Chimbote paintings in the context of two dozen major works from 1950, including Push Pull, Spiral Nebulous, Magenta and Blue, Image in Green, Image in Blue, and Image in Red. Vibrant colors mix with a variety of forms (circular, angular, and cruciform), so full of energy that the canvasses virtually vibrate with physicality.

Chimbote Mural, 1950
84 x 36 inches
Courtesy of the Renate, Hans, and Maria Hofmann Trust
MASTER OF REALITY

QUESTIONING NATIONAL AND CULTURAL IDENTITY

by Joseph Wardwell
Exhibition Guest Curator • Assistant Professor of Painting

Master of Reality, on display in the Rose’s Herbert and Mildred Lee Gallery through April 5, presents the work of five emerging New York artists: Angela Dufresne, Chie Fueki, Francesca DiMattio, Kanishka Raja, and Matthew Day Jackson. During the exhibition, the artists will give workshops and lectures to Brandeis students, who will also visit their New York studios.

These young artists exemplify the freedom and imaginative possibilities open to artists working today. Living in a global society that no longer consists solely of individual histories, they are free to let cultural influences and traditions of representation weave or clash to create a new type of “reality.” Neither surreal nor realist, yet definitely representational, this specific “reality” appropriates an eclectic multiplicity of historical, art historical, and pop cultural references as well as a variety of combined or distorted artistic practices.

Kanishka Raja
Born 1969, Kolkata, India
The Dissolution of the Prepublic (version 2), 2005
Oil and mixed media on canvas over five panels, 80 x 176 inches

Kanishka Raja, recipient of the 2004 Digitas/ICA Artist Prize, addresses the collisions of the foreign and the familiar. He creates complex psychological interiors in which traditions of Western perspectival space meet the conventions of pictorial design in Indian miniature painting. Raja’s recent work references visual and historical repetition and our persistent political and cultural amnesia.

Matthew Day Jackson
Born 1974, Los Angeles
Endless Column, 2008
Posters mounted on Dibond with archival dry-mount adhesive, 125 x 36.75 inches

Matthew Day Jackson’s work has been praised for its stunning vivacity. The Saatchi Collection, which exhibits Jackson’s art, notes that he offers “a portrait of heroism that frames American cultural history with futuristic promise,” and adds, “Using found materials, his work appropriates the cultural symbolism of everyday objects to reassemble visions of American identity. Uniting references to colonial optimism, native mysticism, pioneering technology, socialism, and hippie fashion, Jackson executes a portrait of lost ideals.”
The cosmology of the artists in Master of Reality, while distinctly self-contained, also reaches out to the world, conveying global cosmopolitanism expressed through individual experience.

• Peter Kalb
  Professor of Contemporary Art History

**Chie Fueki**
Born 1973, Yokohama, Japan
The Nature of How We See, 2005
Acrylic, mixed media, paper/wood, 96 by 72 inches

Chie Fueki, born in Japan and raised in Brazil, sees superhuman, tribal, and mythological qualities in the culture of team sports. In her intricate and colorful works, Fueki reveals her appreciation of the folk art, textiles, and patterning prevalent in Asian culture. Paper collage, graphite rubbing, colored pencil, washes, and beads of paint create a brocade-like skin that allows the image to be experienced through texture, surface, and color.

**Francesca DiMattio**
Born 1981, New York
Dead Dog, 2008
Oil on canvas, 99 x 66 inches

Francesca DiMattio’s enormous, disorienting patterns of brick and tile, decorative arches, and staircases become departure points for painterly contrasts and expressive mark-making. Veering among historical references from pop art, art nouveau, and op art, DiMattio extends postmodern eclecticism into the realm of the surreal.

**Angela Dufresne**
Born 1969, Hartford, Connecticut
Cat on a Hot Tin Roof Delusional Dinner Party for Big Daddy, 2007
Oil canvas, 84 by 132 inches

Angela Dufresne “produces large-scale landscapes that contain the collaged effect of rectilinear modernist buildings inserted into rough, time-swept landscapes, all rendered in a painterly collision of color,” writes Nicole Rudick in Artforum. “She rewrites the context of form and space, creating her own branches of history and infusing them with a Romantic mood and a sense of personal freedom [that allows her to create] places that could have or may yet exist.”
WOMEN’S STUDIES RESEARCH CENTER

KNIZNICK GALLERY

The Kniznick Gallery at the Women’s Studies Research Center embraces the WSRC motto—where research, art, and activism converge—and 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 AM to 5:00 PM or by appointment. For more information, call 781-736-8102 or visit go.brandeis.edu/wsrc.

Salon of the Arts 2009
April 22–September 25
An elegant and eclectic selection of art by WSRC scholars, ranging from painting, photography, and sculpture to theater, film, and poetry. This year’s exhibition is inspired by the historical and metaphorical idea of the cairn. Now commonly built as landmarks, cairns—artificial piles of stones—have a rich and diverse history. They have been erected as sepulchral monuments, commemorative landmarks, and for astronomical or supernatural purposes.

The images included in the WSRC Salon of the Arts 2009 explore issues of memory, journey, and the interrelationship of humanity with the natural and cosmic world, relating to a broader understanding of cairns.

Salon of the Arts Live
Thursday, April 23, 2:30 PM
Inspire your own creativity with artist talks, poetry readings, presentations, and performances by WSRC artist-scholars. Presented in conjunction with the Leonard Bernstein Festival of the Creative Arts.

My background is in psychology, design, and photography. I make photographic images that combine portraiture with dreamed landscapes and the natural world. As my work creates juxtapositions in time, it also re-imagines relationships of scale and physical possibility. Although my images violate the laws of physics, they honor the interdependence and connections of humanity with the animals, insects, and plants that populate the natural world.

* Fran Forman ’67
WSRC Artist-Scholar

Blue Egg (2007), Fran Forman
Courtesy of the artist
music

MusicUnitesUS

World Music Concert and Intercultural Residency Series

Experience diverse histories and cultures through the universal narrative of music. This semester, MusicUnitesUS presents Nettle, a collective made up of an African-American DJ, two Moroccan musicians, and a Scottish cellist who met while living as expatriates in Barcelona.

The concert is preceded by a free lecture at 7:00 PM in the Rose Art Museum. Tickets are $10–$25. In association with the residency, Brandeis sponsors free films, open classes, and symposia on related topics. For a schedule, visit go.brandeis.edu/MusicUnitesUS.

Nettle

Saturday, March 21, 8:00 PM, Slosberg Music Center

North African folksong, free improvisation, and Arab classical traditions rub up against digital experimentalism, gritty electronics, and hip-hop breakbeats. By merging cutting-edge music technology with centuries-old traditions and bringing various repertoires and musical idioms into cross-cultural conversation, Nettle gives expressive form to the contradictions and creative frictions of globalization. Together, DJ/rupture (Jace Clayton), Jenny Jones, Khalid Bennaji, and Abdelhak Rahal create a powerful sonic space where World Music optimism confronts the intricate realities of border-crossing, conflict, and cohabitation.

Jace Clayton, well-known for his electronic music, wanted to find a more powerful way to tell a story, and he found a technical solution in a type of free-flowing Arabic improvisation called taqasim. “I spent a year or two translating these ideas into pieces for samplers and laptop,” he says. “Two albums later I still wasn’t satisfied: one-way cultural flows aren’t good enough. I wanted community, two-way translations.” So Nettle, the idea, became Nettle, a live ensemble of violin, an Arabic string instrument called the oud, percussion, electronics, and real-time sampling. “It’s intense. It’s working. We’re starting to get under each other’s skin.”

MusicUnitesUS was inspired in the wake of 9/11 as a way to reach out and forge connections beyond our increasingly policed borders. Nettle’s embodiment of communication across cultural and national boundaries offers a powerful example of how music can bring people together, in conversation and community—not just so that we can get used to each other, as some theorists of cosmopolitanism might propose, but, as Jace Clayton suggests, so we can get under each other’s skin.

—Wayne Marshall
Florence Levy Kay Fellow in Ethnomusicology
Around the World in a String Quartet

Audiences around the world have experienced the exceptional musicianship of the Lydian String Quartet. Daniel Stepner, Judith Eisenberg, Mary Ruth Ray, and Joshua Gordon continue their concert series “Around the World in a String Quartet,” presenting musical narratives from Peru to the Czech Republic.

Concerts begin at 8:00 PM in Slosberg Music Center unless otherwise noted and are preceded by a free lecture at 7:00 PM. Tickets are $10–$25. Purchase tickets online at go.brandeis.edu/BrandeisTickets, or call Brandeis Tickets: 781-736-3400.

United States/Peru/Germany
Saturday, January 31
Yehudi Wyner
Henri Dutilleux
Ludwig van Beethoven

“Brandeis Sunday”
“Ainsi la nuit”
Quartet in E Minor, op. 59, no. 2

Germany/United States/Czech Republic
Saturday, March 14
Ludwig van Beethoven
Jace Clayton
Leo Janáček

Quartet in E-flat Major, op. 127
Improvisations for String Quartet and DJ with Jace Clayton, aka DJ/rupture
Quartet no. 2 “Intimate Letters”

Music at Noon
Rose Art Museum
January 28 and March 11
Enjoy the current Rose exhibitions and a free noontime concert.

Lydian Summer Music Festival
June 6 and 13

Purchase tickets online at go.brandeis.edu/BrandeisTickets.
MARQUEE CONCERTS

Slosberg Music Center is home to exhilarating professional concerts of diverse styles and traditions. Tickets are $10–$25 unless otherwise noted. Purchase tickets online at go.brandeis.edu/BrandeisTickets, or call Brandeis Tickets: 781-736-3400.

Futureman and the Black Mozart Ensemble
Saturday, February 7, 8:00 PM
Grammy nominee Roy “Futureman” Wooten and the Black Mozart Ensemble of young virtuoso violinists and cellists celebrate the life and music of Joseph Boulogne, also known as Le Chevalier de Saint-Georges. Called the “Black Mozart,” Saint-Georges was one of the most important figures in eighteenth century France and one of the earliest classical European musicians with African ancestry. Discover this lost chapter of music history in a dazzling performance of new American classical roots and dance music featuring hip-hop artists and actors.

A Tribute to Irving Fine
Sunday, February 8, 3:00 PM
In the university’s annual tribute to composer Irving Fine, founder of the Brandeis music department, violinist Daniel Stepner and pianist Sally Pinkas perform music by Fine, Stravinsky, Harbison, and Fauré. Free and open to the public.

Mozart Celebration
Sunday, March 29, 11:00 AM
An all-Mozart program featuring Robert Hill, fortepiano, and members of the Lydian String Quartet.

Music by Women of the Americas from Three Centuries
Sunday, March 29, 3:00 PM
Women’s Studies Research Center
The Lydian String Quartet performs music by Teresa Careño (Venezuelan, late nineteenth century), Florence Price (African-American, mid-twentieth century), Ruth Lomon and Beth Denisch (late twentieth century) and new work by Magaly Ruiz (Cuban). Free to the Brandeis community (ticket required), $10–$14 for the general public. To reserve tickets, call 617-776-1809 or e-mail lcurtis@brandeis.edu.

Christine Lavin: Happydance of the Xenophobe
Friday, March 6, 8:00 PM
Christine Lavin’s funny, topical, political folk songs (“Sensitive New-Age Guy,” “Tom Cruise Scares Me”) joyfully reveal the absurdities, reversals, and neuroses of our daily lives. This concert promises to irk Priscilla Presley, the NRA, cigarette smokers, and Dick Cheney. Join Christine for a knitting circle at 7:00 PM in the Slosberg lobby.

Fortepiano and Friends: Songs and Sounds from 1750 to 1850
Sunday, March 1, 3:00 PM
Classical and early romantic chamber works featuring voices, period winds, and Viennese fortepiano. The program includes spirited music by Spohr, Mozart, and Helene Montgeroult. Pamela Dellal, mezzo soprano; Diane Heffner, classical clarinet; Na’am Lion, classical flute; Vivian Montgomery, fortepiano. Free and open to the public.

Christine Lavin

Christine Lavin: Happydance of the Xenophobe

Futureman and the Black Mozart Ensemble

A Tribute to Irving Fine

Mozart Celebration

Music by Women of the Americas from Three Centuries

Fortepiano and Friends: Songs and Sounds from 1750 to 1850

Christine Lavin
DEPARTMENT OF MUSIC CONCERTS

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

New Music Brandeis
Saturday, February 28, 8:00 PM
Innovative world premieres by graduate composition students. Free and open to the public.

Brandeis Early Music Ensemble and Chamber Choir
Saturday, March 28, 8:00 PM
Music of Rossi, Lupo, Bassano, and other great Jewish musicians of the sixteenth and seventeenth centuries. Sarah Mead, director.

Brandeis University Chorus
Sunday, April 5, 3:00 PM
Cantiones Sacrae et Profanae: Songs and motets in Latin, from the Middle Ages to the present. Sarah Mead, guest director.

Brandeis Wind Ensemble
Sunday, April 5, 7:00 PM
Symphonic works by Bernstein, Tull, and Grainger. Thomas Souza, director.

Chamber Music Ensembles
Tuesday, April 28, 7:00 PM
Undergraduate ensembles explore the passion and soul of the most intimate form of classical music-making. Judith Eissenberg, director. Free and open to the public.

New Music Brandeis
Saturday, May 2, 8:00 PM
World premieres by graduate composition students. Free and open to the public.

LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS CONCERTS

Four great concerts, free and open to the public as part of the Festival of the Creative Arts!

Brandeis Early Music Ensemble
Wednesday, April 22, 7:00 PM
Jewish musicians of the sixteenth and seventeenth centuries. Sarah Mead, director.

BEAMS Half-Marathon
Friday, April 24, 8:00 PM
New electronic and electro-acoustic music by graduate composition students from the Brandeis Electro-Acoustic Music Studio and the CUNY Graduate Center new media lab plus special guest Charles Dodge (Dartmouth).

Brandeis-Wellesley Orchestra and Brandeis University Chorus
Saturday, April 25, 8:30 PM
Carl Orff’s Carmina Burana: Neal Hampton, conductor; Lisa Graham, director of the Wellesley College choral program; Sarah Mead, guest choral director. (See related article on page 17.) Levin Ballroom.

Brandeis Jazz Ensemble
Sunday, April 26, 4:00 PM
From Then to Now: jazz from the 1920s to today. Bob Nieske, director.
Carmina Burana Strides through Time

By Ingrid Schorr /// Office of the Arts

In thirteenth-century Bavaria, a song-loving crew of university and monastery dropouts put together what might be considered the first boxed set: a collection of lyrics that celebrated religion, love, and a good amount of drinking and gambling. The lyrics were in Latin, which served two purposes: it was appropriate for the ecclesiastical themes, and it camouflaged the naughty bits. The manuscript rested quietly in the monastery at Beuren for the next six hundred years. In 1937, the young German composer Carl Orff set selections from the Latin text to music, and the resulting cantata, now known as Carmina Burana (literally, songs from Beuren), rocked Frankfurt and the rest of Germany.

Had the work originated in another country at another time, the earnest young composer—founder of a children’s music school, admirer of Stravinsky—might be regarded with less controversy. But musicologists and biographers cannot agree on the extent of Orff’s involvement in the Nazi Party. Some see him as a working artist who would not turn down a commission or a performance, even one associated with an ideology he may have opposed. Orff’s use of the songs’ original Latin text is seen as evidence that he considered himself pro-European rather than a German nationalist, and indeed, the Nazi Party newspaper denounced the work as degenerate. (Three years later, however, nationalist critic Alfred Rosenberg declared it “the clear, ardent, and disciplined music required for our times.”) Others interpret Orff’s own vague statements and missing pieces of personal history as proof of party sympathies, and they read a fascist aesthetic into the music itself. Regardless, Carmina Burana has been performed around the world since 1937, recently by an Israeli dance company at the Beijing Olympics.

Singers love the challenge of the rapid, percussive Latin text. Audiences respond to the sensual call of the melody and rhythm. And if it reminds you of Black Sabbath, it’s because Ozzie Osbourne has used the music for years as his stage entrance theme.

On April 25 Neal Hampton conducts Carmina Burana with the Brandeis-Wellesley Orchestra, the Brandeis University Chorus, the Wellesley College Chorus, and guest soloists and choruses in a free concert during the Leonard Bernstein Festival of the Creative Arts. Come hear what many conductors (and hip-hop singers and heavy-metal musicians) consider essential listening for the twenty-first century.
Experience the power of art as transformation at this great Brandeis tradition. The 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 22–26, Brandeis celebrates the creativity of our students, faculty, alumni, and professional guest artists through concerts, plays, and art exhibitions across campus. All events are free and open to the public.

For a complete schedule, visit www.brandeis.edu/arts/festival.

**Performing Arts Festival**
Sunday, April 26, 1:00–5:00 PM
Throughout the afternoon, more than 200 actors, singers, dancers, and musicians give free performances across the Brandeis campus. Last year’s event drew an estimated three thousand people! Bring the whole family for art making with Boston’s Sidewalk Sam and performances from New England’s finest professional theater companies, including the Tanglewood Marionettes.

**SUNDEIS FILM FESTIVAL**
MARCH 20–21
Wasserman Cinematheque (International Business School) and Shapiro Campus Center
New England’s premier student film festival offers screenings of student films from around the country as well as discussions with professional directors, actors, producers, and alumni. For more information, including application guidelines, please visit www.sundeis.com.

**JEWISHFILM.2009**
MARCH 26–APRIL 5
The National Center for Jewish Film’s Twelfth Annual Film Festival
Wasserman Cinematheque, International Business School
Jewishfilm.2009 presents ten Boston-area premieres of films from around the world, as well as the center’s newly restored 1937 Yiddish musical comedy, The Jester, with new English subtitles. For more information, visit www.jewishfilm.org or call 781-736-8600.
Nick Rabkin ’69, executive director of the Center for Arts Policy in Chicago, served on President Barack Obama’s National Arts Policy Committee. Rabkin is the author of Putting the Arts in the Picture: Reframing Education in the 21st Century.

Under the leadership of Professor Alice Kelikian, Brandeis has launched a new film and visual media studies major. Last fall, the program screened a series of films with Oscar buzz, followed by Q&A sessions with the films’ stars. Richard Jenkins, Melissa Leo, Mark Ruffalo, Alan Alda, and Kate Beckinsale were among those interviewed by Los Angeles Times blogger Scott Feinberg.

James Conlon, one of the world’s leading conductors and current music director of the Los Angeles Opera, visited Brandeis to speak about Recovered Voices, his initiative to restore to the repertoire the works of Jewish composers who were silenced by the Holocaust. His talk can be viewed at www.brandeis.edu.

The Brandeis Arts Council met in New York City in November for an exclusive tour of the Metropolitan Museum of Art with curator Gary Tinterow ’76. The tour was followed by a theater salon at Brandeis House with Broadway playwright Theresa Rebeck, MA’83, MFA’86, PhD’89, Second Stage’s Christopher Burney ’90, and Broadway producer Robyn Goodman ’69, who shared her experiences mounting the new West Side Story revival.

Award-winning actress Annette Miller ’58, MFA’76, was the toast of Boston, appearing in the Nora Theater’s production of Martha Mitchell Calling. The Nora, led by artistic director Mimi Huntington MFA’87, recently opened its new space in Cambridge’s Central Square. Its inaugural production, We Won’t Pay!, was directed by Daniel Gidon, MFA’85.

Music-composition faculty member Yu-Hui Chang, PhD’01, received an Aaron Copland Award for a residency at the Copland House, the famed composer’s former home. There she will write a new work inspired by Schubert’s “Trout” quintet, to premiere in San Francisco in May 2009.

Notariotous, the innovative ensemble devoted exclusively to microtonal music of the twentieth and twenty-first centuries, was in residence in the music department last fall to give two concerts of new works by student composers, funded by the Brandeis Arts Council.

Michael M. Kaiser ’75, president of the John F. Kennedy Center for the Performing Arts, published The Art of the Turnaround: Creating and Maintaining Healthy Arts Organizations (Brandeis University Press). He catalogs his experiences leading cultural groups through financial crises, including the Alvin Ailey American Dance Theater, the American Ballet Theater, and the Royal Opera House in London.
Become an Arts Advocate

At Brandeis, we believe in the power of art and the imagination to inspire personal and social transformation. Each year, more than three hundred professional and student arts events take place on our campus. We advocate creativity, community, and arts participation as being essential to global citizenship and a new vision for this century.

If you would like to help, 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 also may choose to decline benefits for the full deduction. Join online at go.brandeis.edu/arts.

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

**Benefactor: $1,000**
- 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 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**
- 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)

**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
MS051, PO Box 549110
Waltham, MA 02454-9110
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Join the Arts at Brandeis E-List to receive monthly arts information and invitations, including free or discount ticket offers: www.brandeis.edu/arts.

Patron Information
Purchase tickets for the Brandeis Theater Company or the Brandeis Concert Season:
- online at go.brandeis.edu/BrandeisTickets
- by phone: 781-736-3400
- at the box office: Monday–Friday, 10:00 AM–4:00 PM

Reservations are recommended. Any person requiring special or wheelchair accommodations should contact the box office at 781-736-3400. For more information, visit www.brandeis.edu/btc.

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

The Women’s Studies Research Center is open to the public Monday–Friday, 9:00 AM–5:00 PM. There is no charge for admission. Visit go.brandeis.edu/wsrc or call 781-736-8120 for more information.
LEONARD BERNSTEIN
FESTIVAL OF THE CREATIVE ARTS
APRIL 22–26

State of the Arts
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Office of the Arts
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www.brandeis.edu/arts