

# Festival of the Creative Arts – 1952

Leonard Bernstein, Director

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

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

## ‘...a sustained inquiry...’

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

The memorable experience which will be the first Brandeis Festival of the Creative Arts, will serve to unite, and perhaps to inspire, the men and women who come to participate, for those who come will analyze for themselves fine works of contemporary society. Like the Berkshire Music Festival, the Festivals at Aspen, Colorado, or the Salzburg Music Festival, the Brandeis Festival will recreate some of the highest artistic achievements of man and serve as a means of interpreting these achievements for the audience and for the nation. But more than this, the Brandeis Festival will represent the currents of thought and expression which characterize our generation, for the Festival will present a sustained and integrated inquiry into the state of creative arts today.

## Festival Participants

**Karl Shapiro** achieved recognition during the past years when from his station in New Guinea he sent back brilliant and moving poetry. He has achieved notice, too, for his criticism of the obscurity of some modern poetry and opposed the decision to award the Bullingen prize to Ezra Pound. Among his works are *Person, Place and Thing* and *V-Letter and Other Poems*.

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

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

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

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

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

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

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

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

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

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

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

## Programs

Thursday, June 12, 1952

8:30 p.m., Adolph Ullman Amphitheatre

### Symposium and Opera

#### "An Inquiry into the Present State of Creative Arts"

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

#### Opening Remarks

- Abram L. Sachar, President, Brandeis University

#### Moderator

- Leonard Bernstein, Professor of Music, Brandeis University

#### Participants

- **Creative Writing:** Ludwig Lewisohn, Professor of Comparative Literature, Brandeis University
- **Art:** James Johnson Sweeney, Art Critic
- **Theater Music:** Hans W. Heinsheimer, Symphonic and Operatic Director, G. Shirmer, Inc.
- **Jazz:** John Mehegan, Juilliard School of Music
- **Dance:** Merce Cunningham, Associate in Creative Arts (Dance), Brandeis University

#### "Trouble in Tahiti"

Music and libretto by Leonard Bernstein

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

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

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

## Friday, June 13, 1952

11:00 a.m. to 1:00 p.m., Nathan Seifer Auditorium

### Art Films

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

### Discussants

- Mitchell Siporin, Artist in Residence, Brandeis University
- James Johnson Sweeney, Art Critic

### Films

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

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

### Jazz

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

### Symposium

#### Moderator

- Leonard Bernstein, Professor of Music, Brandeis University

#### Participants

- John Mehegan, Juilliard School of Music
- Lenny Tristano, Jazz Pianist
- George Simons, *Metronome Magazine*
- Barry Ulanov, *Metronome Magazine*
- Leonard Feather, *Downbeat Magazine*
- George Wein, Storyville Club, Boston
- Nat Hentoff, Jazz Commentator, WMEX, Boston

### Concert

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

## Saturday, June 14, 1952

3:00 to 5:00 p.m., Library Triangle

## Poetry

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

### Discussant

- Ludwig Lewisohn, Professor of Comparative Literature, Brandeis University

### Participants

- Karl Shapiro, Editor, "Poetry: A Magazine of Verse"
- Peter Viereck, Associate Professor of History, Mt. Holyoke College
- William Carlos Williams, Poet

8:30 p.m., Adolph Ullman Amphitheatre

## Theatre

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

### Discussant

- Hans W. Heinsheimer

### "Threepenny Opera" (Dreigroschenoper)

By Kurt Weill

Adapted and translated by Marc Blitzstein

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

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

### "Symphonie Pour un Homme Seul"

By Pierre Schaeffer

#### Choreography

- Merce Cunningham, Associate in Creative Arts (Dance), Brandeis University

#### Dancers

- Merce Cunningham and Group, Members of the Brandeis University Dance Group

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

#### “Les Noces”

By Igor Stravinsky

#### Vocal Soloists

- **Soprano:** Phyllis Curtin
- **Contralto:** Eunice Alberts
- **Tenor:** David Lloyd
- **Bass:** Leon Lishner

#### Chorus

- Members of the Arthur Fiedler Chorus (Prepared by Mr. Fiedler)

#### Pianists

- Gregory Tucker, Allan Sly, Rhea Sadowsky, Kalman Novak

#### Dancers

- Merce Cunningham and Group, Members of the Brandeis University Dance Group

#### Choreography

- Merce Cunningham, Associate in Creative Arts (Dance), Brandeis University

(This is the first choreographed performance of this work in New England.)

### Sunday, June 15, 1952

3:30 p.m., Adolph Ullman Amphitheatre

#### Concert

(In Memory of Serge Koussevitzky)

#### Discussant

- Aaron Copland, Composer

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

### Symphony for Strings

- William Schuman  
(Commissioned by the Koussevitzky Foundation)

### Two Pieces for String Orchestra

- Ben Weber

### Serenade for Tenor, Horn and Strings

- Benjamin Britten
- **Tenor:** David Lloyd
- **Horn:** James Stagliano

### Notturmo for Strings and Harp

- Irving Fine

### Concerto for Clarinet

- Aaron Copland
- **Clarinet:** David Oppenheim

8:30 p.m., Adolph Ullman Amphitheatre

## Films and Forum Symposium

### Discussant

- Louis de Rochemont, President, Louis de Rochemont Asso., Inc.

### Symposium Moderator

- Leonard Bernstein, Professor of Music, Brandeis University

### Remarks

- Abram L. Sachar, President, Brandeis University

### Participants

- **Creative Writing:** Ludwig Lewisohn, Professor of Comparative Literature, Brandeis University
- **Art:** James Johnson Sweeney, Art Critic
- **Theater Music:** Hans W. Heinsheimer, Symphonic and Operatic Director, G. Shirmer, Inc.
- **Jazz:** John Mehegan, Juilliard School of Music
- **Dance:** Merce Cunningham, Associate in Creative Arts (Dance), Brandeis University

- **Films:** Louis de Rochemont

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

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

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

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

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