Dear Friends,

When I was named the eighth president of Brandeis, I referred to the job as a calling. What I meant is that this university speaks to so many different parts of my life — my professional life, my academic life, my religious life, my social action life — and my creative life. My wife, Kathy, and I are devoted enthusiasts of theater, ballet, film and modern art — but music has been my special passion.

I grew up in New York, so I was exposed to the arts at an early age. In high school, I played the French horn in the band and orchestra and sang in the chorus. While attending Williams College, I performed in the choral society and played in the marching band. During my senior year, I was one of two student leaders of the Williams “Moocow Marching Band,” which was and still is a pretty irreverent scramble band in which students run to each formation. My college experiences studying and performing music shaped my values, gave me a feeling of community and awakened not only my mind but my spirit. So I am personally committed to making Brandeis a beacon for the arts and culture — in practice as well as scholarship — for our students, our region and beyond.

During my first months in office, I have had the opportunity to sample the extraordinary range of arts events available on our campus. I’ve enjoyed concerts by the Lydian String Quartet, graduate composers and a cappella groups. The Brandeis–Wellesley Orchestra and University Chorus gave a magnificent performance of Aaron Copland’s “The Promise of Living” at my inauguration. As a longtime Stephen Sondheim fan, I was delighted by the Brandeis Theater Company’s memorable production of “Sunday in the Park with George.” And during my first Brandeis commencement, I got to chum around with cellist Yo-Yo Ma.

In recent years, Brandeis’ Rose Art Museum became a source of controversy, but that challenging period is now behind us. As we celebrate the 50th anniversary of the museum, the Rose has a beautifully renovated interior, and the famed collection of modern and contemporary art remains fully intact. I encourage you to learn more about the Rose’s exceptional history and distinguished collection in its three fine exhibitions opening October 27.

Participation in the arts is, in many ways, the foundation of a liberal arts education. Just because young people study art history or acting does not mean that we expect them to become curators at the Metropolitan Museum of Art or Broadway stars, although the chief curator at the Met and a star of Broadway’s Tony Award-winning “Memphis” are both Brandeis alumni. The mission of our School of Creative Arts states that “we seek to unite creative expression and academic inquiry in the pursuit of personal truth, social justice and artistic freedom; to educate students to become accomplished artists and engaged citizens prepared to contribute to a global society.” I believe that partaking in the arts, whether creating or attending, will serve students throughout their lives.

We cannot know what the world will look like decades from now. But we do know that students will need creativity to help them discover new solutions to the ethical, economic and environmental challenges facing our global community. They will need the ability to think visually, the ability to communicate truthfully, the ability to feel empathy that cannot be experienced through a computer screen, and the ability to imagine possibilities of which we have not yet dreamed. These capacities are awakened when we visit a museum, attend the theater or lift our voices in song.

The arts were integral to the founding vision of Brandeis, and I pledge to strengthen and renew that vision. I will rely on your help — as artists, as audiences, as arts advocates and as donors.

In the words of Stephen Sondheim, “Something’s coming, something good.”

Sincerely,

Fred Lawrence, President
State of the Arts

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BACK COVER: Roy Lichtenstein,
“Forget it! Forget me!” 1962.
© Estate of Roy Lichtenstein.
A NEW ERA FOR THE ROSE

Brandeis’ famed museum holds a unique place in American art history. How did it all begin?

The story of the Rose Art Museum at Brandeis is one of the most remarkable in the history of American museums — even, perhaps, in the history of American art collecting.

Art played an important role at Brandeis from the university’s founding in 1948. Donors and artists gave works to the university in the early years even before there was a museum to house it. A bequest of nearly 200 paintings by Boston art patron Louis Schapiro in 1951 was typical of the cultural community’s enthusiastic support for the new university. By 1952, hundreds of pieces, including works by Stuart Davis, Milton Avery and Willem de Kooning, were stored in the only available place on campus: the basement of a residence hall.

Brandeis’ first president, Abram Sachar, believed a university museum was a worthy goal despite, as he later wrote in his memoir, “murmurs on and off campus about the imprudence of a university hankering after a museum when it needed so much else.”

In 1958, Sachar saw his wish fulfilled. Edward Rose, a trustee, and his wife, Bertha, pledged $250,000 (they later increased the amount) toward the construction of a museum on campus.

The Bertha and Edward Rose Art Museum was dedicated in June 1961. Its first director, Samuel Hunter, had worked as curator of painting at the Museum of Modern Art in New York City. He was a passionate modernist with a brilliant eye, and he began expanding the collection almost immediately, albeit with modest resources at hand.

That changed in 1962 when New York attorney Leon Mnuchin, an art-collector friend of Hunter, informed Sachar that his wife’s family wished to contribute $30,000 from her uncle’s estate to Brandeis for the purposes of buying “works of art by 20th-century American artists.” Mnuchin, along with several other friends and relatives, later added to what became known as the Gevirtz-Mnuchin Purchase Fund, which ultimately totaled $45,500. They stipulated that the money was to be spent quickly.

ROSE ART MUSEUM at fifty
Return visitors to the Rose Art Museum will notice some significant changes this fall. The museum's main building has undergone a major renovation in preparation for the celebration of the Rose’s 50th anniversary. Gone is the neon sculpture that has graced the building’s façade since the 1980s. Gone are the metal railings that ringed the center atrium and lined the stairway. And gone is the shallow pool on the lower level that was never quite compatible with museum environmental guidelines.

In their place, visitors will experience a space that is much more open, with clearer sightlines and a greater sense of spaciousness. The entry wall was moved several feet farther from the door. New glass balustrades and a bannister line the atrium and stairway. A new heating, ventilation and air conditioning system will provide a more stable environment for the paintings and other works of art.

“The difference is remarkable,” says Director of Museum Operations Roy Dawes. “The improvements will create new exhibition opportunities and make for a more enjoyable art-viewing experience throughout the galleries.”

In the decades that followed, Hunter and directors who succeeded him — William Seitz, Michael Wentworth, Carl Belz, Joseph Ketner and Michael Rush — expanded the museum’s collection to more than 7,000 works, including sculpture, photography and video art. The additions of the Mildred S. Lee Gallery in 1980 and the Lois Foster Wing in 2000 allowed for more ambitious exhibitions and increased attendance. Now, with the latest renovations to the original Rose building, the story of the Rose continues, looking forward to the next 50 years and more with a renewed sense of purpose and energy.
The Rose Art Museum opened in 1961. Within five years, it housed one of the most daring contemporary art collections at a university. This exhibition celebrates the museum’s formative years by displaying paintings, sculptures and prints created during 1961–65.

During this pivotal period in American history, events such as the Freedom Rides for civil rights, the inauguration of President John F. Kennedy, and the Cuban missile crisis gripped the world, including the international art community. Artists such as Willem de Kooning, Adolph Gottlieb and Robert Motherwell were at their apogee, while a slightly younger generation, led by Robert Rauschenberg and Jasper Johns, demonstrated that the rules were changing. At the same time, upstarts like Claes Oldenburg and Roy Lichtenstein had their first exhibitions, exploring anew the materials, subjects and meanings of art.

A majority of the paintings in this exhibition were purchased for the Rose in 1962–63, many directly from artists’ New York studios. Director Sam Hunter used a gift from the Gevirtz-Mnuchin family to acquire the artworks. “The guiding principle of the selection was individual quality,” Hunter wrote in an introduction to the new paintings. “Abstract expressionism is the collection’s point of departure, taken at a point of subtle but significant transition.”

Hunter’s choices were prescient and magnificent: the Gevirtz-Mnuchin acquisitions represent a brilliant capsule of art from this specific moment in history, and they laid a substantial foundation for the growth of the collection into the present.


1962 The Cuban missile crisis sends shock waves, and Brandeis students hold teach-ins in response. Eleanor Roosevelt, who served on the Brandeis faculty and board of trustees, dies.


Harrison and Abramovitz, architects of the United Nations Building (1952) and Lincoln Center (1962), complete the Rose Art Museum, the fourth building of the Brandeis arts campus. The Rose opens on May 31 with “A Century of Modern European Painting,” featuring loans of impressionist and early 20th century masters. Donor Bertha Rose’s collection of porcelain and ceramics remains on view for the museum’s first 15 years.

Brandeis accepts 350 of 2,800 applicants, at an annual tuition of $2,190. Morrie Schwartz (“Tuesdays With Morrie”) completes his first year on the Brandeis faculty. John F. Kennedy is inaugurated as the U.S. president. Brandeis students join the Freedom Riders in challenging racial segregation in the American South.

NASA astronaut Alan Shepard Jr. is the first American in space. Average annual U.S. income is $5,315. Brandeis awards David Ben-Gurion, the first prime minister of Israel, an honorary degree. Barack Obama is born in Hawaii.

David Hockney, age 24, exhibits in the Young Contemporaries show in London, bringing international attention to pop art.

TIME CAPSULE: THE EARLY 1960s

1961

Harrison and Abramovitz, architects of the United Nations Building (1952) and Lincoln Center (1962), complete the Rose Art Museum, the fourth building of the Brandeis arts campus. The Rose opens on May 31 with “A Century of Modern European Painting,” featuring loans of impressionist and early 20th century masters. Donor Bertha Rose’s collection of porcelain and ceramics remains on view for the museum’s first 15 years.

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COLLECTING STORIES
Opens Oct. 27
Lois Foster Gallery

The Rose's adventurous collecting spirit, initiated by Sam Hunter in 1961, has never faltered. How has the collection come together during the past five decades? Which works of art distinguish the collection, and how do they convey an intertwined history of art, the Rose and Brandeis? The exhibition "Collecting Stories" narrates episodes from the collection's growth, illuminating the ways individual works of art became part of, and helped define, the Rose.

From the small but significant selection of modernist paintings given to Brandeis during the 1950s that fueled the creation of the museum, to the brilliant legacy of contemporary acquisitions through cutting-edge exhibitions, the Rose has grown into the finest collection of modern and contemporary art in New England.

Marsden Hartley, “Musical Theme (Oriental Symphony),” 1912–13
Samuel Lustgarten gave this spectacular painting to Brandeis in 1952, the year that the university graduated its first class. It now seems prophetic that an early, avant-garde work by an American modernist would anchor the collection. (Other modernist paintings given to Brandeis before 1961 include works by Stuart Davis, John Graham, David Burliuk, Fernand Léger, Juan Gris and Max Beckmann.) While not much older than the new Brandeis graduates, Hartley traveled to Paris and Berlin to make this series of musical paintings, which reflect the most advanced innovations in art at that time as well as his interest in the mystical and spiritual.

Andy Warhol, “Saturday Disaster,” 1964
In 1964, the Rose owned a minor Warhol from his “Paint by Numbers” series. Director William Seitz traded the painting for the harrowing, complex and seminal “Saturday Disaster,” now one of the most significant works of art in the Rose collection.

Kiki Smith, “Lucy’s Daughters,” 1992
Throughout the decades, exhibitions at the Rose broke new ground in contemporary art and resulted in major acquisitions for the collection. In 1992, Rose curator Susan Stoops organized “Kiki Smith: Unfolding the Body.” Smith was already an established and successful artist, but this was the first show to focus exclusively on her production in paper, a medium of critical importance to her oeuvre. With the Hays Acquisition Fund, the museum purchased a large and luminous new piece, “Lucy’s Daughters,” and has continued to acquire works on paper by artists including Terry Winters, Ana Mendieta and Nancy Spero.
David Parrish, “Yamaha,” 1993

Some gifts can profoundly shift the identity of a museum collection. During the directorship of Carl Belz in 1993, Herbert W. Plimpton gave his large collection of contemporary realist paintings to the Rose, adding realism to a collection highly regarded for its seminal holdings of other postwar movements. One major work is “Yamaha” by David Parrish. “Parrish takes the photorealist sensibility to baroque or mannerist extremes, producing a modern tour de force,” Gerald Silk ’70 writes in “The Rose Art Museum at Brandeis.” The Plimpton collection also includes works by Robert Bechtle, William Beckman, Janet Fish, Alex Katz, James Weeks, Neil Welliver and Fairfield Porter.

Nam June Paik, “Charlotte Moorman II,” 1995

This acquisition of work by an artist whose career was deeply connected to the Rose filled a major gap in the collection. Pioneering video artist Nam June Paik and his longtime collaborator, Charlotte Moorman, were featured in the Rose’s groundbreaking 1970 exhibition “Vision and Television,” the first exhibition of video art in a U.S. museum. Moorman’s performance “TV Bra for Living Sculpture” opened the exhibition and formed the basis for Paik’s 1995 sculpture “Charlotte Moorman II.” Video has become a focus during the past decade of acquisitions, with works by Isaac Julien, Tracey Moffatt, William Kentridge and Anri Sala.

Yasumasa Morimura, “Futago,” 1989–90

Contemporary photography is a growing area in the Rose collection. While photographs began entering the collection in the early 1970s, the medium was not seriously pursued until the 1980s. Japanese artist Morimura’s self-portrait in the guise of Manet’s notorious Olympia beautifully melds the medium of photography with painting and performance art, not to mention fusing East and West, past and present. This acquisition helped cement director Joe Ketner’s commitment to collecting work that embodied current innovations in photography and video. It also reflects the increasing globalization of the means and venues of contemporary art broadly.

Hays Acquisition Fund, 2005.
© Nam June Paik Estate.

Courtesy of the artist and Luhring Augustine, New York.
The Rose at 50 Celebration
Thursday, Oct. 27, 5–8 p.m.
Join the kickoff event of the Rose's golden anniversary year. Enjoy the renovated galleries and three magnificent new exhibitions.

Visual Thinking Thursdays
Nov. 17 and Nov. 29, 4 p.m.
Stimulate your creative and critical thinking skills in community conversations about works of art in the Rose's collection.

Close Looking
Wednesday, Nov. 2 and Dec. 7, 3:30–5 p.m.
Join Brandeis faculty for a yearlong series of interdisciplinary conversations about art, rare books and manuscripts. For the full schedule, visit go.brandeis.edu/mandelhumanities.

Wednesday, Nov. 2, 3:30 p.m.–5 p.m.
Nam June Paik, “Charlotte Moorman II.” Eric Chasalow (Music) and Alice Kelikian (History; Film, Television and Interactive Media).

Wednesday, Dec. 7, 3:30 p.m.–5 p.m.
“Della Trasportatione dell’Obelisco Vaticano et delle Fabrice di Nostro Signore Papa Sisto V,” from the Bern Dibner Collection in the History of Science. Charles McClendon (Fine Arts), Mary Baine Campbell (English, Comparative Literature, Women and Gender Studies).

Sponsored by the Rose, the Mandel Center for the Humanities, and Library and Technology Services.

Museum Tours
Throughout the semester, Brandeis undergraduates offer insights and lead discussions about the current exhibitions. Visit the Rose website for dates and times.

Perlmutter Visiting Artist: Sam Jury
The 2011 Perlmutter Visiting Artist is Sam Jury, a British photographer and filmmaker. Her technically complex yet painterly work explores the impact of mass media and screen technologies on society's relationship with reality. Check the Rose website for details on her Nov. 1 artist's talk and related programs.
The Brandeis Department of Fine Arts invites students to experience art as scholarship and as a process of creation. It offers programs in studio art and art history, and its postbaccalaureate program is recognized as one of the finest in the country. Student exhibitions are free and open to the public. Visit go.brandeis.edu/finearts.

New Work from Abroad and Home  
Sept. 21–Dec. 2
Members of the Class of 2012 who studied abroad in summer 2011 with support from the Brandeis Arts Council exhibit new work in the Goldman-Schwartz Art Center. In the Dreitzer Gallery in Spingold Theater Center, work by postbaccalaureate students is on view. Opening reception: Sept. 21, 5–7 p.m.

Senior Studio Mid-Year Exhibition  
Honors candidates in the senior studio program show paintings, sculpture and prints in the Dreitzer Gallery, Spingold Theater Center. Opening reception: Dec. 7, 5–7 p.m.

Brandeis Art Cards
Own — or share — an original work of art by a Brandeis student, reproduced on a 4.5” by 6.25” notecard. Each pack of four cards costs $14 and contains one each of paintings by Polin Abuaf ’10; Molly Ledbetter, PB’10 (right); Jonathan Kindness, PB’10; and Nando Pellegrino, PB’10. Proceeds support the Brandeis libraries. To order, contact your local Brandeis National Committee chapter, bnc@brandeis.edu, or 781-736-7588.

Kniznick Gallery
The Women’s Studies Research Center (WSRC) is where research, art and activism converge. The center’s Kniznick Gallery is committed to feminist exhibitions of artistic excellence that reflect the activities of the WSRC Scholars and engage communities within and beyond Brandeis University. For more information, call 781-736-8102 or visit go.brandeis.edu/wsrc.

Embodied: Laurie Kaplowitz and Stacy Latt Savage  
Oct. 11–Dec. 20
Painter Laurie Kaplowitz and sculptor Stacy Latt Savage share a conviction in the female form’s expressive potential in contemporary art. Kaplowitz paints iconic heads of women, adorned with the flora and fauna of the earth, that reference a universal impulse to ornament oneself. Conversely, Latt Savage’s figurative sculptures are stripped of all embellishment and adornment to expose an underlying emotional core.

This exhibition is made possible by the generous support of the Gary David Goldberg ’66 and Diana Meehan Endowment for the Arts.

EXPAND YOUR EXPERIENCE  
BRANDEIS.EDU/ARTS/EXTRAS

BRANDEIS THEATER COMPANY

The Brandeis Department of Theater Arts presents a season of classic comedies, new dramas and original work destined to delight and challenge you. BTC productions are held in the Spingold Theater Center. Contact Brandeis Tickets at 781-736-3400 or online at go.brandeis.edu/BrandeisTickets.

The Comedy of Errors
By William Shakespeare
Directed by Bill Barclay
Nov. 10–13

Delight in the Bard’s outrageous folly of mistaken identity involving two sets of identical twins separated at birth. When all four fellows converge in the same city, mayhem, mischief and marital mishaps erupt in this mash-up of music and iambics. Tickets are $20; $15 for Brandeis community and seniors; $5 for students.

Ordinary Mind, Ordinary Day
Created and directed by Adrianne Krstansky
Feb. 16–19, 2012

Experience Virginia Woolf’s darkly elegant voice in an original stage adaptation of four compelling short stories. Follow her fascinating characters in a quest beyond fact and reason — to the rich inner life beneath the routines of our days. Tickets are $10/$5.

She Stoops to Conquer
By Oliver Goldsmith
Directed by Eric Hill
March 29–April 1, 2012

There is much satirical diversion to be had in this 18th-century comedy of manners. At the Hardcastle country estate, two impassioned sweethearts, a socially ambitious stepmother and the irrepressible Tony Lumpkin engage in a multitude of schemes and ruses, all for love. Tickets are $15/$20; $5 for students.

Senior Thesis Festival
April 16–22, 2012

Enjoy a week of adventurous works devised by the theater arts Class of 2012. Free and open to the public.

Beyond the Boundaries
Created by choreographer Susan Dibble and sculptor Tory Fair
April 28–29, 2012

Modern dance collaborates with sculpture and music. Part abstraction, part storytelling and entirely original, this innovative, category-breaking event unites the performing and visual arts in a creative encounter beyond your imagination. Free and open to the public.
Musiclarity Takes Stage

Renaissance man Bill Barclay seeks the meaning in the music of the Bard

There are roughly a million words in Shakespeare's canon, and Bill Barclay intends to utter them all — out loud, in order, and in public.

Barclay, who will direct and compose original music for BTC's "The Comedy of Errors," defies conventional creative categories. He is a director, actor, designer, composer and musician. As an artistic associate at Boston's Actors Shakespeare Project, he recently appeared as Prince Hal in "Henry IV" and directed and designed the company's acclaimed "Timon of Athens." For nine years, he has been an actor and resident music director at the famed Shakespeare & Company in Lenox, Mass., and his 2009 album, "Tongues and Bones," features folk-rock songs from that troupe's production of "All's Well That Ends Well." A Fox Foundation Fellowship, the nation's largest grant for actors, took Barclay to England, France and Bali last year to train in theatrical and religious rituals, Balinese dance and shadow puppetry. He has lectured on "Muse on Fire: Shakespeare & The Music of the Spheres" at universities in the United States and abroad.

What made you fall in love with Will? An outdoor production of "A Midsummer Night's Dream." I was 13 and hooked on musicals, and I enrolled in the Weston Drama Workshop. Someone asked me to run the sound cues for "Midsummer," so I got to watch this wonderful production about a dozen times. It was staged on a hilltop at Regis College. Bottom's death was probably the funniest thing I had ever seen. Pervading all my lasting impressions is the magic of the outdoor setting: the lovers running through the gardens, the audience sitting on the grass, Puck at the top of the tower, the warm summer breeze, the moon, and this hysterical play of a kind I had never heard before.

What possessed you to want to speak all of Shakespeare's plays out loud? Shakespeare Aloud is a curious and daunting project that grew from a small idea into a much bigger one through the goading of my friends. I started at his birthplace in Stratford-upon-Avon, and I blog about the ongoing experience on shakespearealoud.com. I'm interested in the musicality of Shakespeare's canon from every angle — songs, dances, metaphors, music of the spheres, theory and verse. From the verse angle, I am trying to discover differences in the musical feel of each play by speaking it. Shakespeare wrote verse intending for its meaning to mingle well with its delivery — what I call musiclarity, the extent to which the musical quality of language clarifies the meaning.

Why "The Comedy of Errors?"
Most productions take a farcical approach, with few real-life consequences for the characters. Perhaps that is a cue from the text, so much of which is in rhyming couplets, and pretty darn silly. But look where the play takes place: in the strict civil structure of Ephesus, where immigrants are put to death and servants habitually beaten. The comedy really hinges on status and violence. So our mission is, in short, how can laughter peel from tragedy? Exploring this challenge promises rich experiences for the undergraduate cast, who will play people their own age. In addition, I want to spend my time in residence at Brandeis creating a strong ensemble that can play live original music.

Describe your directorial concept in five words.

Does being a composer and musician influence your approach to directing? Tempo, pitch, vibration, poetry, phrasing, specificity, resonance, transitions, acoustics. … In each of these areas I know my musical experiences have brought a host of valuable tools to the table, but it's hard to describe the impact generally. What I know now about my approach is that I think holistically from the get-go, and, since I didn't always think this way, I suspect it's the result of moving between acting/directing and composing/sound designing several times. However it happened, imagining how the world sounds and then composing the music for it is now integral to my preparation as a director.

"Shakespeare's plays aren't that funny." Respond.
You know, plays aren't usually all that funny to me either. But actors are.

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS
The Undergraduate Theater Collective presents student-produced plays and musicals in the Shapiro Campus Center Theater. Tickets are $3-$5 and are available through Brandeis Tickets, at 781-736-3400, and online at go.brandeis.edu/BrandeisTickets. For more information about the UTC season, visit brandeisutc.weebly.com.

Margaret: A Tiger’s Heart
Oct. 20–23 | Brandeis Players and Hold Thy Peace
An original adaptation of Shakespeare’s Henry VI plays.

Cinderella Waltz
Oct. 27–30 | Brandeis Ensemble Theatre
Don Nigro’s dementedly twisted fairy tale shows Rosey Snow battling her evil stepsisters, Regan and Goneril, for a prince who is not quite charming.

The Last Night at Ballyhoo
Nov. 17–20 | Hillel Theater Group
Alfred Uhry’s comedy, poignantly set on the eve of World War II, finds the Levy family trying to secure a date for their daughter for the country club dance.

Brandeis Comedy Festival
Dec. 2–3 | Boris’ Kitchen
Professional and collegiate troupes perform original sketch comedy in this annual festival of irreverence and utter disrespect. Mature audiences.

Urinetown
Dec. 8–11 | Tympanium Euphorium
Inspired by the works of Bertolt Brecht and Kurt Weill, Hollmann and Kotsi’s irreverent musical romps through a revolution against the evil Urine Good Company.

Brandeis is home to more than 30 arts and culture student clubs, including a cappella groups, improv 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.

MELA
Nov. 19, 8 p.m. | Levin Ballroom, Usdan Student Center
A cultural show produced by the South Asian Students Association, which represents Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka.
The Brandeis Department of Music hosts an exceptional series of professional concerts each year featuring faculty and visiting artists. Unless otherwise noted, concerts are in Slosberg Music Center. Tickets are $20; $10 for Brandeis community and seniors; $5 for students. Purchase tickets online at go.brandeis.edu/BrandeisTickets, or call Brandeis Tickets: 781-736-3400.

Music for 2, 3 and 4: Honoring Irving Fine
Saturday, Sept. 10, 8 p.m. (preconcert lecture, 7 p.m.)
Daniel Stepner, Mary Ruth Ray, Joshua Gordon and guest Ya-Fei Chuang present Irving Fine’s rarely performed and elegant Fantasia for String Trio, Ravel’s sublime duo sonata written in memory of Claude Debussy, and Fauré’s passionate and powerful Piano Quartet in G minor.

Dinosaur Annex: Dissolving Boundaries
Sunday, Sept. 25, 8 p.m. (preconcert lecture, 7 p.m.)
Boston’s premier contemporary music ensemble performs music by distinguished composers whose work is genuinely new, an authentic blend of classical, vernacular, pop, jazz and non-Western. Works by David Sanford, Derek Bermel, Gabriela Ortiz and Mario Lavista. Tickets are available at www.dinosaurannex.org or at the door.

Bob Nieske 4:
Music by Chants
Saturday, Oct. 1, 8 p.m.
Brandeis professor Bob Nieske (bass) is joined by Phil Grenadier (trumpet and flugelhorn), Jon Hazilla (percussion) and Dave Tronzo (slide guitar and gizmos) in an exploration of chant-like simplicity as well as … chance. Program also includes jazz standards and Nieske compositions.

Lydians at Noon
Wednesday, Oct. 12, noon
Mandel Center for the Humanities
An informal recital with Mozart’s Quartet in D major, K. 499 and John Harbison’s Quartet No. 2. Free and open to the public.

Lydian String Quartet: Vienna Meets Boston
Saturday, Oct. 15, 8 p.m. (preconcert lecture, 7 p.m.)
The Lydians perform Mozart’s genial Quartet in D major, K. 499; John Harbison’s nod to baroque forms in his Quartet No. 2; and Amy Beach’s hot-blooded Piano Quintet, plus “In8” by Brandeis professor David Rakowski. With guest Judith Gordon, piano.

Session X
Saturday, Nov. 5, 8 p.m.
Session X blends funk classics and funky free improvisation. April Hall’s gutsy vocals are backed by Amadee Castenell and Tom Hall (sax), Kevin Barry (guitar), Marty Ballou (bass), Mr. Rourke (turntables), and Dean Johnston (drums) — an all-star band that has performed with the likes of Elvis Costello.
Naoko Sugiyama: Solo Piano
Sunday, Nov. 6, 3 p.m.
Pianist Naoko Sugiyama, a faculty member of the Boston Arts Academy and Longy School of Music, celebrates Franz Liszt’s bicentennial with his Sonata in B minor (1854). The program also includes Gershwin’s Rhapsody in Blue and Debussy’s “Pour le piano.”

Exsultemus: “Music for Voices and Viols by Byrd, Gibbons and Tomkins”
Saturday, Nov. 12, 8 p.m.
Declared “unquestionably in the top tier of Renaissance vocal ensembles in the Northeast” (Boston Musical Intelligencer), Exsultemus rejoices in early music’s best-known favorites and rediscovered gems spanning the medieval, Renaissance and early baroque periods. Peter Phillips, director. Supported by the Brandeis Arts Council.

Joshua Gordon and Randall Hodgkinson: Birth of the Duo (Short Form and Long Form)
Sunday, Nov. 13, 3 p.m.
“Insightful and impassioned.” —The New Yorker
Joshua Gordon and Randall Hodgkinson’s look back on Beethoven’s revolution of the cello-piano duo as an art form is juxtaposed with the work of Arthur Berger (1912–2003), legendary composer and Brandeis faculty member.

MusicUnitesUS
Music can unite diverse cultures in our own neighborhoods and transcend boundaries in the global community. Join the exploration through concerts, workshops and open classes on related topics. For a full residency schedule, visit go.brandeis.edu/MusicUnitesUS.

Navarasa Dance Theater
Residency: Oct. 27–29
Concert: Saturday, Oct. 29, 8 p.m. (preconcert lecture, 7 p.m.)
Free preview concert: Thursday, Oct. 27, 4 p.m. in the Shapiro Campus Center Atrium.

“An experience that stunned the audience with its complexity and beauty.” —The Times of India
Navarasa Dance Theater devises stories for the stage using classical Bharatanatyam dance of India, western modern dance, martial arts and contemporary text, presented with comic timing and innovative staging. The dancers portray encounters with entities as varied as Bob Marley, Love, the Divine and the military in Iraq, Afghanistan or Rwanda. Aparna Sindhoor, artistic director.

Spring semester MusicUnitesUS residencies include Nimbaya! — Women Drum and Dance Company of Guinea (February) and Improvisations in Raga (March).

MusicUnitesUS is made possible in part by the Brandeis Arts Council, Brandeis Office of Global Affairs, Aga Khan Trust for Culture, Massachusetts Cultural Council and CDQ Charitable Trust.
BRANDEIS STUDENT ENSEMBLE CONCERTS

Brandeis’ outstanding student ensembles perform music ranging from classical to world music to contemporary jazz. All student concerts take place in Slosberg Music Center, unless otherwise noted, and are free and open to the public.

Brandeis University Chorus and Chamber Choir
Sunday, Nov. 6, 7 p.m.
Enjoy majestic vocal music of the 17th century, including Carissimi’s oratorio “Jephte,” based on the story of Jephthah from the Hebrew Bible. James Olesen, director.

Brandeis-Wellesley Orchestra
Saturday, Nov. 19, 8 p.m.
One of New England’s finest university orchestras performs Elgar’s mysteriously sublime Enigma Variations and Sibelius’ Symphony No. 7, which has been called “the grandest celebration of C major there ever was.” Neal Hampton, conductor.

Brandeis Jazz Ensemble: The Music of Charles Mingus
Saturday, Dec. 3, 8 p.m.
Jazz legend Charles Mingus (1922–1979) recorded more than 100 albums, and his performance at the 1955 Brandeis arts festival established him as a leading composer of his day. Revisit his ferocity with a program of his best-known works. Bob Nieske, director.

Leonard Bernstein Scholars and Fellows Recital
Sunday, Dec. 4, 3 p.m.
Two select groups of undergraduates, named in honor of former faculty member Leonard Bernstein, receive special coaching from members of the Lydian String Quartet.

Brandeis University Wind Ensemble: Twisted Melodies
Sunday, Dec. 4, 7 p.m.
Familiar tunes that we’ve heard many times, in many places, but never like this. “Frère Jacques” in a minor key? Really?! Thomas Souza, director.

Improv Collective
Monday, Dec. 5, 7 p.m.

New Music Brandeis
Saturday, Dec. 10, 8 p.m.
World premieres of new works from Brandeis’ renowned graduate composition program, performed by the Lydian String Quartet.

Early Music Ensemble: “Power to the Pious!”
Sunday, Dec. 11, 3 p.m.
Music of the 16th-century Reformation in Europe, performed on period instruments. These popular songs and ancient chants, adopted for congregational singing, were a rich source for piety and praise, reflection and joy. Sarah Mead, director.

Fafali: African Music and Dance Ensemble
Sunday, Dec. 11, 7 p.m.
Traditional music and dance from Ghana, West Africa, led by master drummer Nani Agbeli. The ensemble performs on bells, rattles and drums with call-and-response singing in local languages. Discover how the rhythms of Ghana speak to all people.

Messiah Sing
Tuesday, Dec. 13, 4 p.m.
Shapiro Campus Center Atrium
Grab a Handel and join the chorus for the music department’s annual community celebration.

EXPAND YOUR EXPERIENCE
BRANDEIS.EDU/ARTS/EXTRAS
In the collaborative community of the Brandeis-Wellesley Orchestra and the Brandeis University Chorus, mistakes can generate discovery. And an English major is as welcome as a music major.

By Sujin Shin ’13,  
Brandeis University Chorus

The Brandeis University Chorus is a community of respect and amity. We are sustained by a love for the classical and admiration of the great titans of music. Brandeisian curiosity plays a big part, too. Last year there was an economics major who decided to take choir in his senior year just to see what it was like. He ended up being a core member of the tenor section and strengthening the choir as a whole.

Chorus incorporates many aspects of my liberal arts education in a beautiful and transcendent way. For example, a friend of mine composed a piece for piano and voice, and the lyrics were French poetry that she had read in her French romanticism class. For me, this defines what a liberal arts education should do — expose us to as much as we can experience so that, in the end, we can take that knowledge and create something.

Singing in chorus also sparked my interest in composition. It was actually a specific moment during a rehearsal: We were singing one of the more difficult runs in Handel’s “Messiah,” and my section all sang an incorrect phrase together. It was a strange and funny coincidence, but it inspired me to see if I could create music on my own.

When I sing during rehearsal, I completely focus on technique such as proper breathing and voice quality. But when I perform, something washes over me and my body sensitizes to the music. I feel each note as it lifts into the air and rings across the ceiling.

And when I hit that moment in a performance, I try to capitalize on it as much as I can, stretching notes and dynamics until I feel that the phrase is as beautiful as I can make it.

I love being able to hear layers of instruments, creative percussion and voice timbres. I don’t discriminate, either. I can find these in Puccini’s “Tosca” or in Nicki Minaj’s pop hit “Superbass.” And though complexity fascinates the detail-oriented part of my brain, I also love to listen to beautiful, swelling chords that really strike my heart.

One of my favorite modern composers is Eric Whitacre, whose works are ethereal and innovative, using text from writers like Rudyard Kipling, Ogden Nash and Emily Dickinson. The great coloratura soprano songs are beyond my technical abilities, but I will sing as long as I can, because creating something that people enjoy satisfies me.

Sujin Shin is an English and philosophy major with a minor in French. She has sung soprano in school and competitive choruses since age 12. She covers arts for the Brandeis Justice.
By Yoni Battat ’13, Brandeis-Wellesley Orchestra

Every rehearsal and performance with the BWO is a learning experience. The immersion in music puts my mind to work with a level of focus that is deeper than that of my other courses. And I am fortunate to work with conductor Neal Hampton, who not only is passionate and skilled, but gets the value of experiential learning. He let me conduct the full orchestra in a rehearsal of the third movement of Sibelius’ First Symphony, allowing me to grasp the music on a much deeper level than I had ever imagined.

Orchestra is a very open and collaborative environment. We work together on the technical demands: the bowings and fingerings, the tricky passages. Each player works as a member of the whole: I see the battles of free will and the independence of spirit versus collective consciousness. Of course, you have to trust your fellow musicians. We are all expected to master our parts. It’s not like in high school, when if we didn’t know our music, we would be asked to play alone in front of the rest of the orchestra. I’ve learned when it is the right time to stop rehearsal and ask Professor Hampton a question and when to figure it out on my own; when to tap my stand partner’s shoulder and when to save it for later.

There is a moment in the Mahler Symphony where there is a very exposed viola passage. The violas had to count for odd, seemingly random amounts of time, then dig into their strings and play three notes at full volume while everyone else played quietly. This would have been hard for anyone (for those of you ready to crack a viola joke). During the concert we had to trust ourselves, listen to one another, say a prayer, breathe together and go. It went great, but there were countless rehearsal bloopers, and I was responsible for many of them!

Close listening during long rehearsals brings me many discoveries about harmony, about orchestration. But what I love the most is simply how the music rumbles under our feet and surrounds us. I sometimes feel bad that audiences can’t sit in the middle of the orchestra so they could hear what I hear.

Playing in the BWO is as close as I’ve ever been to being on a team. Orchestra rehearsals are, frankly, not the most social environment, but we get a rush from being a part of something so grand. The sense of camaraderie I feel after a concert is incredibly fulfilling. I respect and appreciate the other members of my ensemble and in turn feel respected and appreciated by everyone else. It is a good feeling.

Yoni Battat is a music major and philosophy minor. He has played violin since age 4 and viola since age 15. He has performed with the New York Youth Orchestra and the Boston Philharmonic. At Brandeis he leads the orchestra’s viola section, is musical director of the a cappella group Company B, sings in the University Chamber Choir, and is involved in student musical theater.
Peacebuilding and the Arts:
Community Cultural Development
Oct. 21–23 (postponed from April 8–10)
Designed for students, practitioners and policymakers in the arts as well as in sustainable community, youth and economic development. Facilitated by Cynthia Cohen, director of Peacebuilding and the Arts at Brandeis; Polly Walker, assistant professor of peace and conflict studies, Juniata College; and Dijana Milošević, director of DAH Teatar, Belgrade. Free to the Brandeis community and the Acting Together project; open to others on a tuition basis. Registration is required.

Just Performance: Enacting Justice in the Wake of Violence.
Dec. 1–2
Rapaporte Treasure Hall, Goldfarb Library
This symposium explores a range of approaches through which societies seek justice in the aftermath of violent conflict and gross violations of human rights. It focuses on four different types of “performance” that are used in Peru, Cambodia and the United States: public ritual, theater, truth commissions and judicial proceedings.

The keynote speaker is Salomón Lerner Febres, head of Peru’s Truth and Reconciliation Commission. Sponsored by the International Center for Ethics, Justice and Public Life in collaboration with the Northeastern University School of Law.

Acting Together: Join the Conversation!
In troubled regions around the world, artists, conflict resolution practitioners and scholars work directly with communities struggling with violence and its painful legacies. Theater, storytelling, vigil, skateboarding, martial arts, and hip hop are some of the expressive actions that can support communities in conflict.

Learn about these practitioners’ firsthand experiences in “Acting Together: Performance and the Creative Transformation of Conflict” (New Village Press), co-edited by Cynthia Cohen, director of Peacebuilding and the Arts at Brandeis. In Volume I of the anthology, “Resistance and Reconciliation in Regions of Violence,” nine case studies from six continents shape a vocabulary for assessing performance as a social justice, conflict resolution and peace-building resource. Volume II will be available in December.

Throughout October, Acting Together partners around the world will engage with the anthology and host screenings of the documentary “Acting Together on the World Stage” to explore how peacebuilding performance can be adapted to strengthen their own communities. Visit www.actingtogether.org to join the conversation.
The arts were well-represented at Brandeis’ 2011 Commencement, with an honorary degree given to cellist Yo-Yo Ma, who performed “Prayer” by Ernest Bloch and “Gigue” from Johann Sebastian Bach’s Third Suite at the ceremony. Ma is renowned for his recordings and performances of classical music as well as for his collaborations across cultures through the Silk Road Project. Also honored was documentary filmmaker Errol Morris, who discussed “Investigating With the Camera” at the Wasserman Cinematheque.

Music

Last summer Judith Eisenberg, Lydian String Quartet violinist and director of MusicUnitesUS, was one of four Americans to attend the International Gugak Workshop in Seoul as a guest of the Korean Ministry of Culture. The BEAMS Electronic Music Marathon received the IBM Innovation Award from the Boston Cyberarts Festival. Professor Eric Chasalow curated the marathon, and graduate students Christian Gentry, Victoria Cheah, David Dominique and Peter Van Zandt Lane served as producers.

Lawrence Siegel, Ph.D.’88, had his oratorio “Kaddish” played this month by the Jerusalem Symphony at Yad Vashem, the Israeli people’s memorial to the victims of the Holocaust. In addition to touring internationally this year, composer Jeff Roberts, Ph.D.’08, oversaw the first Music Beyond the Moongate International Chamber Music Festival, in Beijing.

Theater

The world premiere in May of “Silver Spoon” was a Brandeis feast. The musical was produced by the Nora Theater Company in Cambridge, Mass., with Mary C. Huntington, M.F.A.’87, as artistic director. Amy Merrill ’69 wrote the book, Daniel Gidron, M.F.A.’68, directed, Zohar Fuller ’10 was assistant dramaturg, and the production featured actress Kara Manson ’08. Eric Levenson, M.F.A.’70, did the set design.

Visual Arts

“Untied We Stand,” an exhibition of paintings by Professor Joseph Wardwell, is on view through Oct. 22 at Heskin Contemporary in New York City. Tory Fair received the Michael L. Walzer ’56 award for teaching, given to a tenure-track faculty member who combines superlative scholarship with inspired teaching.

In April, painter Natalie Frank (“The Czech Bride” painter) gave a talk at the Rose Art Museum and met with studio art students. Professor Charles McClendon has been elected to the board of directors of the International Center of Medieval Art, the preeminent organization for art historians specializing in the Middle Ages. Professor Talinn Grigor’s new books include “Contemporary Iranian Visual Culture and Arts: Of Street, Studio and Exile” (London: Reaktion Books/University of Chicago Press) and “Persian Kingship and Architecture” (London: I.B. Tauris).

Lawrence Siegel.

Maria Alana Anderson joined the Department of Student Activities as adviser to the Undergraduate Theater Collective. The Oregon Shakespeare Festival staged a new adaptation of Moliere’s “The Imaginary Invalid” by Oded Gross ’93. Other plays by Gross (who is also an actor and musician) include “Tragedy”; “And God Said #@?”; “The Comedy of Romeo and Juliet”; and “Why Am I Here?”

Yo-Yo Ma.

Amy Merrill.

Joseph Wardwell.
Free Ticket Offers and Email Reminders
Join the Arts at Brandeis E-List for the inside scoop on plays, concerts and fine arts at Brandeis, as well as free and discount tickets to arts events in Greater Boston. See go.brandeis.edu/arts.

Arts at Brandeis Calendar Online
A monthly online calendar with more information and additional programming, including film, dance, lectures and related symposia, is available at go.brandeis.edu/arts/calendar.

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Online Extras
For interviews, additional images, audio files and other extras, plus back issues of State of the Arts, visit the Office of the Arts at go.brandeis.edu/arts/office.

Purchasing Theater and Concert Tickets
To buy tickets for events at the Spingold Theater Center, Slosberg Music Center or Shapiro Theater, visit go.brandeis.edu/BrandeisTickets, call 781-736-3400, or stop by the Brandeis Tickets office in the Shapiro Campus Center, Monday–Friday, noon–6 p.m. or Saturday, noon–4 p.m.

Tickets are available for pickup or purchase in the lobbies of Spingold, Slosberg and Shapiro one hour before curtain. Reservations are recommended. Any person requiring special or wheelchair accommodations should call Brandeis Tickets at 781-736-3400.

Visiting the Rose Art Museum
Admission is free. The museum is open Tuesday–Sunday, noon–5 p.m. For more information, visit go.brandeis.edu/rose or call 781-736-3434.

Visiting the Kniznick Gallery
Admission is free. The Kniznick Gallery at the Women’s Studies Research Center is open Monday–Friday, 9 a.m.–5 p.m. For more information, visit go.brandeis.edu/wsnc or call 781-736-8102.

Supporting the Arts
To keep the arts at Brandeis accessible and affordable, we rely on the contributions of our community. When you make a tax-deductible gift to the arts at Brandeis, you can direct it to support the Rose Art Museum, the Brandeis Theater Company, the Brandeis Concert Season or the larger arts community through the Office of the Arts. Please show your support by making a donation online at go.brandeis.edu/arts.

Parking
All major Brandeis arts venues are located on Lower Campus within easy walking distance of each other. Free parking is available directly behind Spingold Theater in the Theater Parking Area (T Lot). There are accessible parking spaces in front of Spingold, Slosberg and the Rose.

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

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