

Lowell Institute Broadcasts Brandeis Early Music Concert

A recording of a concert of early music performed at Brandeis University on October 25 was broadcast at 4:30 p.m. on Sunday, November 14 over Station WGBH which is operated by the Lowell Institute Cooperative Broadcasting Council.

The concert, held in Nathan Seifer Hall at Brandeis University, was performed by August Wenzinger of Basel, Switzerland, one

of the world's outstanding players of the viola de gamba; Erwin Bodky, harpsichordist and Chairman of the School of Creative Arts at Brandeis; and Helen Boatwright, noted soprano. The program, which was given under the auspices of the Friends of the School of Creative Arts, featured music by Jenkins, Couperin, Rameau, Simpson, Schneck, Poglietti and Hammer.

Brandeis University has recently

joined the Lowell Institute Broadcasting Council which is made up of Boston College, Boston Symphony Orchestra, Harvard University, Massachusetts Institute of Technology, Lowell Institute, Museum of Fine Arts, the New England Conservatory of Music, Northeastern University and Tufts.

Brandeis University will join with other members in making available for future radio and television programming purposes many faculty and extra-curricular events.

The Tempest': Shakespeare's Final Measurement of Mankind

(The Drama Group will stage Shakespeare's *The Tempest* on the evenings of Nov. 19 and 20. The *Justice* presents, in the following article, a discussion of some of the questions often associated with this play.)

The Tempest, Shakespeare's last and most serene play, has often been called a poetic testament. The parallel between Prospero, the magician, and Shakespeare, the magician of words; Prospero's voluntary return to the human condition, his promise to drown his book of magic "deeper than did ever plummet sound": We may well speculate on the meaning of this abjuration. But what interests us more is the "message" of the play, its position in Shakespeare's works.

Viewed in this context, "The Tempest" represents the vision of a man who has suffered and struggled with doubt. In *Troilus and Cressida* and in *Timon of Athens* the poet seems to condemn the whole of humanity. There is no hope or light. But as Shakespeare's career drew to a close, he returned to the themes of his youth. Not that evil has disappeared, but it is no longer sovereign.

The central theme of *The Tempest* is the old theme of revenge. Prospero, exiled from his dukedom by treachery, seeks revenge as passionately as earlier Shakespearian heroes. But it is a different kind of revenge. It is no longer punishment which is sought, but regeneration, redemption. In this sense, *The Tempest* is a vision steeped in the Christian conception of grace.

Prospero employs his magic in a ritual of judgement with almost god-like power. He has mastered himself by accepting his condition, with all its limitations. The magic powers are his reward for this. By this magic, each of the characters in the play is brought to self-realization.

The innocent Miranda is brought out of her paradisaic state, for she must live, and life implies experience. Ferdinand must prove himself to Miranda and to Prospero. Brutality, Cupidity, Selfishness: All are acknowledged as part of the

human condition. But Prospero can master evil as well as good, and the wicked are reduced to impotence.

Only Caliban, the monster, remains outside of Prospero's sphere of influence. He is "a thing of darkness" and cannot be redeemed—as instinct and passion can not be eradicated from man's nature. But even Caliban exists on a note of hope. He too will seek for grace. And this monster is not entirely antipathetic: his love for the island, his response to the charms of music are endearing qualities. And Ariel, the symbol of the creative imagination, without whose aid Prospero could not have worked his magic, this charming spirit is set free, to assume new shapes, new identities, to serve new "masters", yet ever free.

The play ends in harmony and reconciliation. "Let us not burden our remembrance with a heaviness that's gone" is Prospero's advice to Antonio. And the lines "We are such stuff as dreams are made on; and our little life is rounded with a sleep" are not inspired by despair, as some would have it, but represent a positive faith in life, with recognition of its limitations as well as its beauties. And there is hope in Miranda's exclamation:

"O brave new world, that has such people in't"—an outburst tempered, but not destroyed by Prospero's wise and simple answer: "Tis new to thee".

—Dan Morgenstern

Elections . . .

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Whether his former Democratic alignment will long survive the pressure of small-town Republicanism is not a sociological problem, but a political one as well. Until recently the Republican town committees have had a free field for vote-getting, but if the Democrats have any political sense they will concentrate on building their town organizations and keeping these suburban Democrats in the fold.

—Grace Davidson

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