

2-18-1979

Kaleidoscope of the Arts (marking the addition to the Center for the Arts)

Moorhead State College

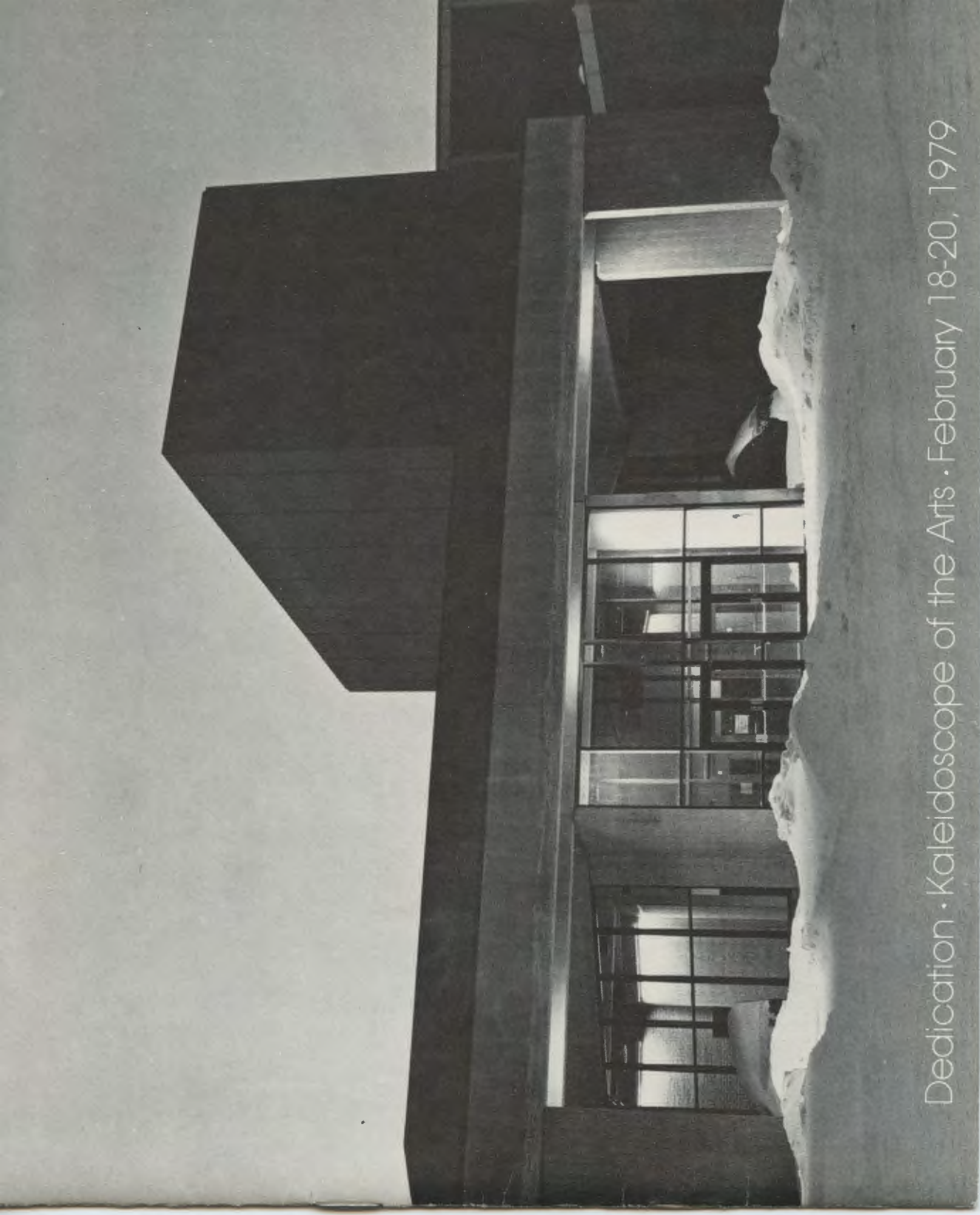
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Dedication • Kaleidoscope of the Arts • February 18-20, 1979

MARTHA SCHLAMME and ALVIN EPSTEIN
in
A HURRY WHELL GABAZET
with STEVEN ELIER at the piano

MORITAT (Ballad of Mack the Knife) Alvin Epstein	THE THREEPENNY OPERA (1928) German Lyrics by Bertolt Brecht English Version by Marc Blitzstein
BARBARA-SONG Martha Schlamme	THE THREEPENNY OPERA English version by Marc Blitzstein
ALABAMA-SONG Martha & Alvin	THE RISE AND FALL OF THE CITY OF MAHAGONNY (1930) Lyrics by Bertolt Brecht
HERR JAKOB SCHMIDT Martha & Alvin	THE RISE AND FALL OF THE CITY OF MAHAGONNY Lyrics by Bertolt Brecht
BALLAD OF SEXUAL SLAVERY Alvin Epstein	THE THREEPENNY OPERA English version by George Tabori
BALLAD OF THE PIMP AND THE WHORE Martha & Alvin	THE THREEPENNY OPERA English version by Marc Blitzstein
PIRATE JENNY Martha Schlamme	THE THREEPENNY OPERA English version by Marc Blitzstein
KANONENSONG Alvin Epstein	THE THREEPENNY OPERA English version by Marc Blitzstein
SOLDATENWEIB Martha Schlamme	Composed after World War II, the last song written in collaboration with Brecht
SAYING Martha & Alvin	THE RISE AND FALL OF THE CITY OF MAHAGONNY English version by Arnold Weinstein

THAT'S HIM Martha & Alvin	ONE TOUCH OF VENUS (1943) Lyrics by Ogden Nash
SEPTEMBER SONG Alvin Epstein	KNICKERBOCKER HOLIDAY (1938) Lyrics by Maxwell Anderson
THE SAGA OF JENNY Martha & Alvin	LADY IN THE DARK (1941) Lyrics by Ira Gershwin
JELICHO SONG Martha Schlamme	Songs from HAPPY END (1929) Lyrics by Bertolt Brecht
SAILOR'S TANGO Alvin Epstein	English version by Will Holt
SURABAYA JOHNNY Martha Schlamme	
THE LIFE THAT WE LEAD Martha & Alvin	THE RISE AND FALL OF THE CITY OF MAHAGONNY English version by Will Holt

FINALE

An arts center is not so unlike any other building. That which distinguishes the space of the artist is the nature and quality of the activity which occurs there. This addition to the Center for the Arts is the keystone which sustains our artistic endeavors. Let us then measure the worth of this building by the creative work that is done here and by the joy that is given to those who come to share in that work.

Center for the Arts Completion

The 50,000 square feet addition is a completion of the space for the arts. The arts themselves are never complete while there is imagination, talent, ability and a space to work. This completion offers that space to work as a home for the expanding art department and featuring a 316-seat thrust stage theatre and new scene shop for speech-theatre.

The new addition nearly doubles the working area of the art department. And modernizes it. New industrial processes in art—welding, spray painting, print making, grinding and work with heat and chemicals—demand the studio space provided by the addition. An elaborate exhaust and ventilating system has been incorporated into the structure to eliminate the fumes and dusts that are by products of the new art processes. Besides the studio for heat processes, separate areas are laid out for crafts, graphic arts, photography, a machine shop, print making, drawing and painting. An art history room along with a critique area and student lounge are also included.

Designed in 1971, constructed in 1977-78, the new art center is layered with a series of mezzanines and second levels, lending a sense of openness and space to the interior. The centerpiece of the addition is an open-air courtyard that can be used for outside work and storage.





The addition also accommodates a 316-seat thrust stage theatre, similar to, but on a smaller scale than the Guthrie Theatre. The thrust stage juts out into the audience and its intimacy is tailored for smaller and possibly experimental productions. Besides the new stage, the department has gained a new scene shop. It will add dimension to new methods of studying and designing scenery.

The original Center for the Arts section, completed in 1967, is being remodeled and will be devoted primarily to the theatre and music departments. The art gallery in the main building will remain as the university's major exhibition site and the 900 seat auditorium will continue to stage major productions.

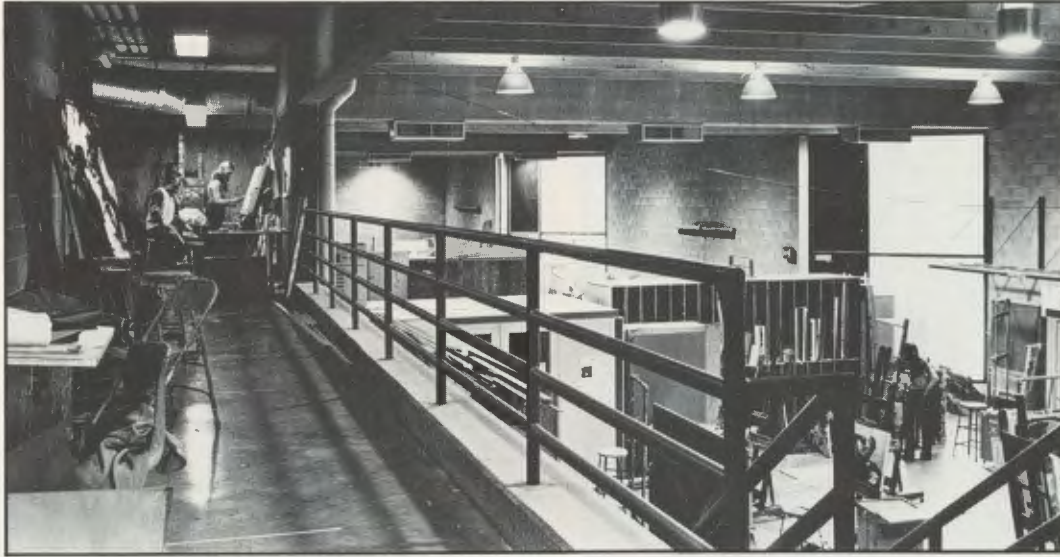
Architects: Walter Butler and Co. Costs: \$2,400,000

Departments in the Center for the Arts

The **Art Department**, composed of 200 students and 10 faculty members, prepares its students for professional practice, teaching or graduate work. The undergraduate curriculum offers a B.A. in painting, ceramics, sculpture, printmaking, photography, graphic design and drawing, and a B.S. degree in art education. An MS and BFA are also offered as graduate degrees. In each of these areas the department is equipped to give thorough training in techniques, aesthetic theories and related art history. To make each student's experience as professional as possible, each senior must complete a final exhibition to fulfill requirements for graduation. In addition, both students and the university community also may become better acquainted with historic collections and outstanding contemporary artists through the exhibition program conducted in the CA Art Gallery. Richard Szeitz, Chair.

With about 150 declared majors, the **Music Department** offers certification in either vocal or instrumental music and within these areas a student may prepare for teacher education or professional work. Majors may specialize in voice, keyboard, string, wind or percussion instruments. Besides regular class requirements, majors must also hold a public recital demonstrating their musical abilities before graduation. For students interested in music, whether declared majors or not, they have at least nine specialized student groups in which they may participate. These include: the Concert Choir, Festival Choir, Chamber Singers, Snowfire, Collegium Musicum, Orchestra, Concert Band, Wind Ensemble, Womens Chorus and Stage Band. Robert Pattengale, Chair.





Perhaps the most visible of the three departments is the **Speech/Theatre Department** with over 34,000 paid admissions sold to students and the community each year. Theatre Arts is a part of the Department of Speech, which also includes Speech Communication and Speech Pathology and Audiology. With 185 majors the department offers both a B.A. and a B.S. degree. A student majoring in theatre arts can concentrate on acting, directing, technical theatre, theatre arts management or children's theatre. During the academic year the department presents one major main stage production each quarter. A program known throughout the country is MSU's Strawhat Theatre Company. The company composed of 45-50 members, runs for ten weeks each summer and presents six full-length plays, one major musical and a special late night musical comedy performance Delmar Hansen, Chair.

Dedication Events Kaleidoscope of the Arts

Sunday, February 18,

"A Kurt Weill Cabaret" 8:15 p.m., CA

Auditorium

performed by Martha Schlamme and Alvin Epstein (presented by Arthur Shafman International Limited)

"Weill's songs make great cabaret material because they are great theatre—when sung by performers who know how to "act" as Schlamme and Epstein do, they make some of the most exciting theatre in town." Howard Kissel, Women's Wear Daily
Stephen Blier, accompanist

Tuesday, February 20

Dedication Luncheon 12 noon, Student Union Ballroom

Speaker: "Business and the Arts" Kenneth N. Dayton, Chairman, Executive Committee of Dayton Hudson Corporation
co-sponsored with Moorhead Chamber of Commerce

Kaleidoscope I Dedication Ceremony, 7:30, CA Auditorium

An Arts Year Fanfare

Premiere of work by Donald Key, the late chairman of the music department; performed by the Brass Choir under the direction of John Tesch

Introduction of Honored Guests

Remarks, Gretchen Quie, Minnesota's First Lady,

Roland P. Dille, President of Moorhead State University

A Poem on the Dedication, Mary Pryor, Professor of English

Presentation of Commemorative Photoessay on the Arts Year

"Nun Danket alle Gott," by Pachelbel

performed by the Concert and Brass Choirs, directed by David Ferreira

Robert Badal, Director of Arts Year, Master of Ceremonies

Kaleidoscope II 8:30-9:15

Art "Object and Illusion: My Recent Work," slide/discussion by Anthony Thompson, Artist-in-residence, Art History Room, Room 165

Walk through demonstrations in ceramics, printmaking and other media.

Music Woodwind Quintet, directed by Ruth Dahlke

Chamber Singers, directed by David Ferreira
Brass Choir, directed by John Tesch
CA Recital Hall

Theatre Dramatic Readings, individual selections by advanced acting students under the direction of Delmar J. Hansen,
New Theatre

Kaleidoscope III 9:30-10:15

Art Thompson slide/discussion, Art History Room

Walk through demonstrations

Music Stage Band, directed by Al Noice, CA Auditorium

Theatre Dramatic reading, New Theatre
Refreshments available throughout the evening

Major Participants



Martha Schlamme began her 40 year career in Europe singing Weill-Brecht songs until she was driven from her homeland because of Nazi persecution. After leaving Austria, she performed in English and American clubs. Together with years of one-woman shows, her off-Broadway engagement in "The World of Kurt Weill in Song" led to her collaboration with Alvin Epstein on a national tour in "Whores, Wars and Tin Pan Alley," another Weill evening. It played the Lincoln Center, The Bitter End and the Sheridan Square Playhouse in New York, and MacLoren Playhouse in Hollywood and at the Ravinia Music Festival in Chicago. Among her other theatre performances are "The Rise and Fall of the City of Mahoganny" and "Fiddler on the Roof" on Broadway and "The Three Penny Opera" with the New York City Opera.

Alvin Epstein, recently appointed artistic director of the Guthrie Theatre, is a veteran performer and director. He was a member of Marcel Marceau's Mime Company and played Lucky in the original Broadway production of "Waiting for Godot". Also, his New York appearances include "No Strings," "Endgame" and "Dynamite Tonite" for which he received an Obie Award as well as a number of appearances in major roles in regional theatres. Before the Guthrie appointment, Epstein was Associate Artistic Director of the Yale Repertory Theatre.



Kenneth N. Dayton is Chairman, Executive Committee of Dayton Hudson Corporation, the seventh largest non-food retailer in the nation and noted for its contributing five percent of federal taxable income to philanthropic causes—a practice followed for over 30 years. K.N. Dayton joined Dayton's in 1946 serving as vice president and executive president until the formation of Dayton Hudson Corporation in 1969 where he has been President, Chairman of the Board and Chairman. He is a director of

the Minnesota Orchestral Association and was its president from 1953-55. He has also co-chaired the Orchestra's Endowment Fund Campaign, served on the Rockefeller Brothers Fund Panel for the Performing Arts, on the National Council on the Arts and on the Minnesota State Arts Board.



Gretchen Quie, First Lady of the state, has long been involved with the arts and has committed herself to "doing all she can to further the arts in Minnesota." Her artistic involvement began in high school as winner of a statewide poster contest, art editor of the yearbook and continued as she majored in art at St. Olaf College, 1945-48. Recently she has taken classes at Antioch College, Maryland, to further her knowledge of ceramics, studied painting with Jack Perlmutter and other teachers, and has won awards as well as selling over 50 paintings. Active in civic and church activities since her marriage to Governor Quie in 1948, she became involved in a new variety of activities with his election to congress in 1958. She attended the inaugurations of five presidents; was active in the Republican Congressional Wives Club and was a member of the International Club composed of the spouses of diplomats and members of congress.



Anthony Thompson, Artist in Residence at MSU during winter quarter, received his education at Dartmouth College; the Rhode Island School of Design and Cornell University. Thompson has taught at Cornell University; Pine Manor College; the Consortium of Colleges Abroad, Paris; and the Rhode Island School of Design. Among his one person shows are exhibits at the Nielson Gallery, Boston, the University of Rhode Island, Simmons College, the Cohen Arts Center at Tufts University and the White Art Museum at Cornell University. Mr. Thompson's residency is made possible in part by a grant from the Minnesota State Arts Board from funds provided by the Minnesota State Legislature.

The Arts Year



The Arts Year was planned in anticipation of the dedication which we now celebrate. The idea for a year-long festival was an ambitious undertaking, even for a University such as ours with a long standing commitment to the arts. Traditionally, the hub of our arts programming consists of student and faculty performances and exhibitions: art shows, theatrical productions, concerts and recitals. In addition, the Series for the Performing Arts regularly provides our students and the community with opportunities to observe the work of polished professionals—this year ranging from The Illusion Theatre to the St. Paul Chamber Orchestra.

But the Arts Year has also provided us with an extraordinary dimension—special performances, residencies and commissioning projects. In the performance area, we hosted groups such as the U. S. Army Field Band and the Stafford Festival of Canada. We commissioned a major musical composition, an original sculpture and a commemorative photo essay on the building itself. Our residency activities have included distinguished actors, musicians and visual artists who have shared their talents and experience with our students.

Most importantly, the Arts Year has not ended with this dedication event. We look forward, for example, to a March 11 opening of a world-class exhibition of art glass from Norway. This exhibit, which is arranged in cooperation with the Royal Norwegian Embassy and the Smithsonian Institution, will open its two year North American tour in Moorhead.

In spite of the many forthcoming activities, the one event not planned for the Arts Year is a grand finale. We are thinking about beginnings—not endings. The arts at Moorhead State University will continue to flourish with the renewed vigor which the Arts Year celebration has brought to each of us.

