Osher Lifelong Learning Institute at Towson University
Endowed by the Bernard Osher Foundation

History and Mission
Founded in 1999 with its first home the historic Auburn House on the Towson University campus, the Auburn Society became the Osher Lifelong Learning Institute at Towson University in the summer of 2006 when it was awarded its first grant from the Bernard Osher Foundation. Osher is a part of the university’s Division for Innovation and Applied Research (DIAR), and its sub-division, the Center for Professional Studies (CPS). The mission of Osher is to offer to adults, age 50 and older, opportunities for continued learning along with programs and activities for social and cultural enrichment. The basic concept of the organization is that learning is a life-long process and is enhanced in a congenial atmosphere with others who share a love of learning. There are no educational prerequisites for membership and no grades or credits are given.

Osher is a self-funded membership organization, endowed by the Bernard Osher Foundation since 2009. Its programs and activities are planned and carried out by staff and member volunteers through committees. These committees are: curriculum, outreach/membership, social/hospitality, facilities, safety, mailings and fundraising.

Membership in the Institute
Membership in Osher is required to take classes. Membership is open to individuals age 50 and older and their spouses. Annual dues, effective January to December, are $50 for an individual and $75 for a couple. For NEW MEMBERS ONLY, who join between June and December, dues are prorated to $25 for an individual and $37 for a couple. Membership fees support operating costs of the organization and provide the following Towson University benefits: use of the university’s Cook Library, the University Store, and campus dining facilities. A membership application is in the back of this catalog.

The Academic Program
Osher has fall and spring semesters each year. Each semester is divided into two four-week sessions separated by a week with no classes. Some classes are only four weeks in length while others are eight weeks. This catalog describes the academic program for the SPRING 2017 SEMESTER.

The dates are:
Session I: March 6 – 30
Session II: April 10 – May 4

Classes are held on Mondays, Tuesdays, Wednesdays, and Thursdays at 9:30 a.m., 11 a.m. and 1 p.m. Each class meets once a week for one hour and 15 minutes unless stated otherwise in this catalog. Classes are held at 7400 York Road.

Because of space restrictions, some class sizes may be limited. For some classes, a minimum enrollment may be required. If a class must be canceled for any reason, participants will be informed and a credit or refund arranged if necessary.

Tuition
The fee for one four-week course is $65. The fee for two four-week courses or one eight-week course is $130. For $150 an unlimited number of courses may be taken. A registration form is in the back of this catalog.

Other Programs of the Institute
In addition to its academic program, the Institute offers special lectures, book clubs, interest groups, occasional day trips, and a variety of social and cultural activities.

Osher’s Policy on Jewish Holidays
The Osher Institute follows Towson University’s gener- al policy as related to Jewish holidays, which is to hold classes as scheduled. However, an individual teacher may reschedule his/her class if desired. If a class has been rescheduled, it will be stated in the catalog after the description of the particular course affected.

For more information call 410-704-3688 on Monday–Friday, 9 a.m.–4 p.m.

Fine Arts

It’s Romantic, Isn’t It?
Jonathan Palevsky
Sessions I and II
Tuesday, 9:30 a.m. (begins March 7)
Fee: $130 ($65 for each session)

The late 18th century established a fabulous set of rules and procedures for European music that everyone seemed happy with. It didn’t matter where you lived, what language you spoke, or what religion you believed in. By 1830 composers wrote in the cosmopolitan Austro-German style. It was a time when music respected the proper manners and good taste of the aristocracy and the rising middle class. It was a grand old time until... the French Revolution, the Napoleonic Wars, and the rise of that pesky middle class which was now demanding much more than they were entitled to! All of this social unrest was the beginning of what we now call Romanticism. Composers didn’t want to write about forms and structures; they wanted to express their own personal feelings. Come and explore the lives and music of composers such as Schubert, Chopin, Schumann, Liszt, Berlioz, and Mendelssohn. In addition to exploring the music of this traumatized time, we will also take a cursory look at its art and literature. Not by the book!

Maurice Ravel: Boléro and Beyond
Amy Killian
Session II
Wednesday, 9:30 a.m. (begins April 12)
Fee: $65

Do you think of Maurice Ravel as the composer of the very Spanish-flavored Boléro, the refined Frenchman with a touch of the Alhambra and a splash of jazz, the composer reflecting the joy of dance, or the composer reflecting the disorientation of war? Join us as we explore the many dimensions of this fascinating composer. We’ll begin by watching Leonard Bernstein conduct Boléro in a riveting Paris performance! Well then open the door to the world beyond as we experience the shimmering sounds of Ravel’s Impressionistic works, the warm heart of his chamber music, the haunting beauty of his “Kaddish” setting, the wizardry and depth of the Piano Concerto for Left Hand, the fantastical, imaginational quality of his Children’s Afternoon, the tone of Boléro, and his powerful depiction of the unraveling of society in “La Valse.” Come and discover for yourself “the ironic and tender heart which beats under the velvet vest of Maurice Ravel.”

Amelia Killian received her B.M. and M.M. in piano performance from Peabody Conservatory, and has performed in diverse settings including Carnegie’s Weill Recital Hall. An avid enthusiast of combining musical and educational experiences, she taught Elderhostel courses at Peabody for many years. She organizes educational workshops and theme recitals for the younger set at the Peabody Prep, where she is a faculty member and branch coordinator and recent recipient of the Excellence in Teaching Award.
The Great Songwriters
Bill Messenger
Session II
Thursday, 11 a.m. (begins April 13)
Fee: $65

Before the age of the “singer-songwriter,” professional songwriters wrote songs that were performed by dozens and sometimes hundreds of popular American performers. The best of these songs are remembered nearly a century later and are today known as the “standards.” We’ll explore last songs from the early 1900’s through the late 1940’s. We begin with “Tin Pan Alley Pioneers” like George M. Cohan, and explore Irving Berlin’s fascination for a new kind of syncopated music called “ragtime.” We then move to the early “standards.” We’ll hear how W.C. Handy polished the country blues of the Mississippi Delta into the most recorded blues in history: “St. Louis Blues.” Both blues and jazz provided inspiration for George Gershwin’s concert music and his popular songs. We then come to the 1930s and the “Golden Age” of popular songs with Cole Porter, Rodgers, Berlin, and many others. Along the way, there’ll be lots of live piano music and an occasional “singalong.”

Bill Messenger, a native of Baltimore, studied composition on scholarship at the Peabody Conservatory of Music and acquired two Master’s Degrees from Johns Hopkins University. Messenger is a music critic and author of 200 published articles. He has taught at synagogues, Jewish cultural programs, colleges, and universities throughout the United States. He helped found the Elderhostel program at Peabody where he taught classes for years.

Clarinetists of the Swing Era
Seth Kibel
Session II
Monday, 9:30 a.m. (begins April 10)
Fee: $65

Once upon a time, the clarinet occupied a central role in the music we call jazz, especially during that brief period known as the “Swing Era,” roughly late 1935 until the end of World War II, when jazz and popular music were one and the same. We will explore the lives, careers, personalities, and music of Benny Goodman, Artie Shaw, and Woody Herman, as well as their lasting impact on jazz history. In doing so, we will examine a multitude of issues in the history of American music during the 20th century. Audio recordings, video clips, and live performances by the instructor will all keep this class lively and engaging.

Kibel last offered a course on “Clarinetist of the Swing Era” in fall 2008. Seth Kibel is one of the Mid-Atlantic’s premier woodwind specialists, working with some of the best bands in jazz, swing, and more. Wowing audiences on saxophone, clarinet, and flute, Seth has made a name for himself in the Washington/Baltimore region, and beyond. He is the featured performer with The Alexandria Klezket, Bay Jazz Project, Music Pilgrim Trio, The Natty Beaux, and more. He is winner of 28 Washington Area Music Awards, including “Best World Music Instrumentalist” (2003-11) and “Best Jazz Instrumentalist” (2005, 2007-8, 2011-14). His most recent recording, No Words—Instrumental Jazz & Klezmer by Seth Kibel, was released in 2015 on the Azalea City Recordings record label. www.sethkibel.com.

Rock’n’Roll, Race, and Society
Daryl Davis
Session I
Monday, 11 a.m. (begins March 6)
Fee: $65

If you have a passion for the music of Chuck Berry, Elvis Presley, Jerry Lee Lewis, Little Richard, Fats Domino, the Platters, the Coasters, the Drifters, and others of the Rock’n’Roll era, this is the class for you. We will explore the evolution of this music from its preceding genres like gospel, blues, country, jazz, and swing. Learn how this evolution impacted society, not just musically, but socially and politically as well. We will relive the criticism and obstacles the artists of this music had to face and the sound they made that reverberated around the world that still affects us today. You’ll learn how Rock’n’Roll helped pave the way for abolishing many Jim Crow laws by bringing black and white kids together in their common love of this music, and you’ll see what happens when Rock’n’Roll meets the KKK. Explore the side of Rock’n’Roll you never knew!”

Daryl Davis, pianist/vocalist/actor/author/race relations expert, received his degree in jazz from Howard University. Legendary pianists, Pinetop Perkins and Johnnie Johnson, claimed him as their godson, praising his mastery of a piano style popular before he was born. His book Klan-Destine Relationships, details his experiences as black man interviewing the Ku Klux Klan. Davis is both a national and international recording and touring artist and recipient of numerous awards for his music and work in race relations. Additionally, he is a stage and screen actor recently appearing in the critically acclaimed TV series, The Wire. Apart from leading The Daryl Davis Band, he has worked with Elvis Presley’s Jordanaires, Chuck Berry, The Legendary Blues Band, Percy Sledge, Jerry Lee Lewis, The Coasters, The Platters, The Drifters, and many others. Please visit: www.DarylDavis.com.

Understanding Sculpture
Joseph Paul Cassar
Sessions I and II
Tuesday, 11:15 a.m. – 12:30 p.m. (begins March 7)
Fee: $130 ($65 for each session)
OR
Sessions I and II
Thursday, 9:30 a.m. (begins March 9)
Fee: $130 ($65 for each session)

This course focuses specifically on the three-dimensional visual language of sculpture. The lectures will explore the art of carving as well as that of modeling and differentiate between them. Processes such as plaster casts as well as the art of bronze will be discussed alongside a history of sculpture through the ages. Among the artists that will be discussed are Michelangelo and Rodin, Brancusi and Matisse, Bernini and Canova, Burdelle and Picasso, among many others. The lectures are in the form of a PowerPoint presentation rich in images that invite questions and discussion.

This course will be offered both on Tuesday and Thursday mornings. Please choose one or the other.

Each course is limited to 55 participants at the request of Dr. Cassar. Dr. Cassar last offered a course on sculpture in fall 2009.

Joseph Paul Cassar, Ph.D., is an artist, art historian, curator, and educator. He studied at the Accademia di Belle Arti, Pietro Vannucci, Perugia, Italy, School of Art in Malta (Europe), and at Charles Sturt University in NSW, Australia. He is the author of several books and monographs on the pioneers of modern art of the Mediterranean island of Malta, two of which have been awarded best prize for research in the Book Festival, Europe. He served as a freelance art critic for The Daily News (1978-1980) and The Times of Malta (1997-2000). He has lectured at various educational institutions in Europe, including the Smithsonian Institute in Washington, D.C., The Renaissance Institute in Baltimore, York College of Pennsylvania, the Johns Hopkins University, Carroll Community College, and the Community College of Baltimore County, among others. He is a visual arts examiner and moderator for the International Baccalaureate Organization in Cardiff, United Kingdom. He currently designs online art courses for the University of Maryland University College. Cassar exhibits his work regularly in the Baltimore–Washington area and his work is represented by Vee Ges Bee Galleries and Opus 64 Galerie in Europe.
**MONDAY AT THE MOVIES**

**Women in Art History**
Ann Wiker
**Session I**
Monday, 9:30 a.m. (begins March 6)
Fee: $65

Women artists of the 20th century and after are familiar to us. Frida Kahlo and Georgia O’Keeffe, to name two. But how much do we know about women artists prior to the 20th century? In this course, we’ll take a look at a few of them. Louise Elisabeth Vigée Le Brun, a French painter, is recognized as the most important female painter of the 18th century. Berthe Morisot was described as one of “les trois grandes dames” of Impressionism alongside Marie Bracquemond and Mary Cassatt. Rosa Bonheur, Gabriele Munter, and Artemisia Gentileschi are lesser known female artists and yet they each influenced the launching of new art styles. Female artists have been involved in making art in most times and places. Many art forms dominated by women have been historically dismissed as craft, instead of being considered fine art. This course will explore some famous female artists and their contributions to art history.

Ann Wiker is the director of Art Exposure Inc. She has taught art studio, history and appreciation courses to students of all ages through the Johns Hopkins and Towson University Osher programs, York College, Roland Park Country School Kaleidoscope program, Howard County Department of Parks and Recreation, and Frederick County Public Schools. Wiker has been published in various local media, and she works as an art consultant and as a painter.

**Muses, Mistresses, and Inspirations Throughout Art History**
Ann Wiker
**Session II**
Thursday, 9:30 a.m. (begins March 9)
Fee: $65

In this film series, we will focus on the crises of four different women and determine if and how each crisis is resolved. In our first film, *The Lady in the Van* (2015), Miss Shepard has been living in a van for fifteen years in the driveway of a good Samaritan who endeavors to assist her ever-ineffective efforts to resolve her internal conflicts. How is her crisis finally resolved? In *Alice Doesn’t Live Here Anymore* (1974), Alice’s abusive husband dies leaving her to reconcile an unhappy and unfulfilled lifelong dependency issue. Alice goes through a trial and error period. We will see how it ends. In *Hello, My Name is Doris* (2015), Doris faces the impossible—or the possible. The outcome is remarkably surprising! The concluding film, *45 Anymore* (2015), begins benignly enough for Kate, presumably married happily for 45 years and anticipating a 45th wedding anniversary. Then suddenly and melodramatically, this reality is psychologically destroyed. What will you make of the film’s ending? Join us to view and discuss each film.

**Women in Crisis: Resolved and Unresolved**
Eric Gratz
**Session I**
Monday, 1 – 4 p.m. (begins March 6)
Fee: $65

**Alfred Hitchcock’s “Perfect Crimes”**
Arnold Blumberg
**Session II**
Monday, 1- 4 p.m. (begins April 10)
Fee: $65

**BIG THANKS**
to all Osher Volunteers who help to make Osher a success.