EIGHT GREAT COMPOSERS AND EIGHT GREAT SYMPHONIES
Jonathan Palevsky

Sessions I and II
Tuesday, 9:30 a.m. (begins September 13)
Fee: $130 ($65 for each session)

The symphony has been the vehicle of choice for composers to make their grand public expressions since the Classical period. Each week we will examine the life of a particular composer regarding one or perhaps two of his amazing symphonies. We will examine the great symphonies of Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Brahms, Mahler, and Shostakovich.

Jonathan Palevsky, B.M., M.M., is program director for WBJC. His undergraduate studies focused on musicology and his graduate work at Baltimore’s Peabody Institute on instrumental training in classical guitar performance. Jonathan can be heard as host of Face the Music, Past Masters, WBJC Opera Fest and regular afternoon classical programming on WBLC. He also hosts Cinema Sundays at the Charles Theater. Jonathan has been a regular of the Osher faculty since the former Auburn Society’s first semester in spring 1999.
ARTS, CULTURE & HUMANITIES

THE MUSICA BRITANNICA
Marc Bellassai

Sessions II
Wednesday, 11:00 a.m. (begins October 19)
Fee: $65

This course will provide an exploration of English music from the Renaissance to the 18th century and the architectural spaces in which it echoed. Students will get a sense of the styles and forms of English music and international influences in the context of its performance venues, as well as some basic architectural vocabulary. Explore music for an Elizabethan wedding masque, English prodigy houses, Inigo Jones’ Banqueting House in Whitehall, Purcell’s “Anthems for the Chapel Royal,” the typical church architecture of the 17th century, Handel’s operas, and Italian opera theatres in London, and Johann Christian Bach/Abel chamber concerts in Hanover Square. The course will be enhanced by suggested class readings, relevant poetry, song texts, theatrical scenes, and correspondence.

Marc Bellassai has studied at the Oberlin Conservatory [BMus ’85, harpsichord], Indiana University [MMus ’89 and artist diploma] and, as a Fulbright IIE scholar from 1994-6, at the Civica Scuola di Musica and Castello Sforzesco in Milan, Italy. His interests include early keyboard performance practice, basso continuo, organology, art history, theatre, and the music and literature of the Italian seicento/settecento. He performs with many period instrument ensembles including The Academy of Sacred Drama (New York City), Mountainside Baroque (Cumberland, MD), Capitol Early Music, and the Gotham Early Music Scene concert series. He is an art lecturer in various local museums with Wandering Docents LLC. He currently teaches harpsichord, art history, and directs the Early Music Ensemble at Towson University.

ONLINE COURSE

RHYTHM & JEWS: STORIES OF JAZZ, BLUES, ROCK, AND POPULAR CULTURE
Emanuel Abramovits

Session I and II
Friday, 11:00 a.m. (begins September 16)
Fee: $130 ($65 for each session)

This course documents the fertile interaction between minorities that transformed, not only the music of the 20th century, but the whole industry of entertainment and its huge impact on American popular culture. We will explore the contribution of Jews to many musical genres, record labels, booking agencies, venues, innovations, and production. An excursion through stories that clarify why so many jazz standards come from Tin Pan Alley, why many Christmas songs were penned by Jewish songwriters, how the civil rights movement was triggered by music, the songwriter who received the Nobel Prize in Literature, and much more. With strong support from audiovisuals, anecdotes, and the instructor’s experience of several decades as concert promoter, working with some of the biggest names in the industry.

Emanuel Abramovits has been a concert promoter since 2000. He has been directly involved in many concerts by international artists including Itzhak Perlman, Gustavo Dudamel, Sarah Brightman, Roger Hodgson, ASIA, Journey, and Kenny G. He has designed and staged many original orchestral events including an Event of the Year winner and several world premieres. As cultural director at Union Israelita de Caracas from 2008 to 2019, his team released books, organized film series, concerts, and art exhibits. He has been consistently teaching online across the U.S. since 2020.
FOUR PLAYS EVERYONE SHOULD KNOW
Greg Jones

Sessions II
Wednesday, 11:00 a.m. (begins October 19)
Fee: $65

This course features four theater classics requested by students of the previous “Eight Plays” course. Using a lively mix of lectures, video clips, live performance, and Q&A, the course traces connections and offers new insights on the following plays: “La Ronde,” “The Sea Gull,” “Mrs. Warren’s Profession,” and “Six Characters in Search of an Author.” In addition to exploring each play’s unique literary qualities, the course will place each in its theatrical context, noting how it was produced and why it is still relevant. No prior reading required, though students are sent a list of online sources for their own reference and research. This course does not require prior enrollment in the earlier “Eight Plays” courses.

Greg Jones holds a B.A. in drama from Catholic University and an M.A. in English from Salisbury University. An award-winning playwright and actor, he has also published essays on Langston Hughes’s dramatic monologue poems and profiles of playwrights Marsha Norman and Paul Zindel. He is a one-day Jeopardy! champion whose winning Final Jeopardy category was...Characters in Plays!

CARAVAGGIO (1571–1610) HIS ART AND TIMES
Joseph Cassar

Sessions I and II
Monday, 11:15 a.m. (begins September 12)
Fee: $130 ($65 for each session)

THIS COURSE WILL NOT BE RECORDED

This course covers the short but prolific artistic life of Michelangelo Merisi da Caravaggio, the most important painter of the Baroque period. Lectures will focus on his production in Rome as well as on the Mediterranean island of Malta where he was the official painter of the Knights of St. John. The course will address the technique of dramatic light and shade in his compositions, as well as his novelty in depicting religious subjects and portraiture. The course contains rich images that will invite questions and discussion.

Joseph Cassar, Ph.D., is an artist, art historian, curator, and educator. He studied at the Accademia di Belle Arti, Pietro Vannucci, Perugia, Italy, the 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 free-lance art critic for “The Daily News” (1978–1981) and “The Times of Malta” (1997–2000). He has lectured at various educational institutions in Europe and the United States. He lectures at the Smithsonian Institution in Washington DC, The Renaissance Institute, Notre Dame University, Towson University, York College of Pennsylvania, Johns Hopkins University, Community College of Baltimore County among others. He currently designs online art courses for the New York Times Knowledge Network and for the University of Maryland University College. As an artist he has had two residencies: at Luther College, Decorah Iowa (2002) and at the Virginia Center for the Creative Arts (2003). Cassar exhibits his work regularly in the Baltimore-Washington area.
PHOTOGRAPHY IN WAR AND CONFLICT—THE NEXT CHAPTER
Steve Dembo

Sessions I & II
Friday, 9:30 a.m. (begins September 16)
Fee: $130 ($65 for each session)

Roger Fenton, considered the first war photographer, went to the Crimea in the 1850s to document the British at war. Due to the technology of the photographic processes of the time—it took up to a minute or more to take the picture—his images are quite benign. Mathew Brady and others fully documented the American Civil War and were only slightly better able to show its horrors. As the technology of warfare progressed, so did that of photography. World War I and World War II, Korea, Vietnam, and other conflicts were heavily photographed. Images of fighting action and the dead were no longer impossible to make. Robert Capa’s images in Spain and on Omaha Beach are iconic, as are David Duncan’s and Larry Burrows’ images from Vietnam. This course will present photography and photographers of war and conflict from the 19th century to today. This course is a continuation of previous “Photography in War and Conflict” courses. However, it is not necessary to have taken the previous courses.

Steve Dembo received his M.F.A. from MICA. He is an adjunct professor at CCBC, where he teaches digital photography, digital imaging, and 2-D design. His photographic work has been critically acclaimed, has garnered numerous competitive awards and accolades, and has appeared in national publications and juried exhibitions. He has taught several courses at the Osher Lifelong Learning Institute at Towson University.

ONLINE COURSE

Sessions I and II
Tuesday, 1:00 p.m. (begins September 13)
Fee: $130 ($65 for each session)

The late Myra Kukiyuaut (1929–2006) of Baker Lake, Canada, left a legacy of artwork depicting Inuit life, and indigenous religious debates about conversion to Christianity vs. traditional Shamanism. Her scenes of daily life and her cosmological figures from Inuit oral tradition are exotic and colorful. They make clear that Indigenous Inuit people have a rich contemporary culture, and a history and prehistory reaching back 1000 years, of which they are deeply proud. In the 19th–21st centuries their lives and cultural changes have been documented and illustrated in works on paper, wall-hangings, and carvings created to make a living and to talk about their lives on the land. Colonial fur trading, cyclical famines, and Canadian national policies have resulted in most communities living in permanent towns most of the time thereby ending their semi-nomadic historical lifestyle. Other artists discussed will include Jessie Oonark, Kenojuak Ashevak, Luke Anguadhluq, and Luke Arngna’naaq.

Katharine Fernstrom is an anthropologist and archaeologist teaching part-time at Towson University and Maryland Institute College of Art in anthropology and art history. Her research specialty is the role of visual art as communication within the context of economic transactions in Native American, Inuit, and Papua New Guinean cultures. Katharine is currently interim president of the Central Chapter of The Archeological Society of Maryland and is also an appraiser specializing in Native American art made for the market (no antiquities).

POWERFUL WORDS: THE ART OF MYRA KUKIYAUT
Katharine Fernstrom
ARTS, CULTURE & HUMANITIES

THE FILMS OF VINCENT PRICE, MASTER OF MENACE
Arnold T. Blumberg

Sessions I
Friday, 1:00 p.m. (begins September 16)
Fee: $65

Vincent Price has long been regarded as one of the quintessential icons of cinematic horror, but Price’s extensive career saw him appear in a variety of roles in multiple genres across seven decades from the 1930s to the ’90s. With his elegant but menacing voice, oft-present well-manicured moustache, and real-world love for the finer things in life such as good food and good company, Vincent Price has become an indelible pop culture icon, often copied, and parodied but never equaled. This course will look at Price’s lengthy career, with a focus on the fear-filled films that made his name synonymous with Halloween and horror.

THE FILMS OF JANET LEIGH
Arnold T. Blumberg

Sessions II
Friday, 1:00 p.m. (begins October 21)
Fee: $65

Although Janet Leigh is best remembered as the ill-fated Marion Crane from Alfred Hitchcock’s “Psycho” (1960), her career spans over five decades of films in a wide variety of genres, while her marriage to Tony Curtis placed her in the spotlight as a member of Hollywood’s royalty. From musicals to dramas to cult classics, Leigh was always the picture of elegance in everything she did, and her sparkling personality shone through in every role. This course will look at the career of Janet Leigh, and how she was so much more than just ‘that girl in the shower’ and a modern horror icon.

Arnold T. Blumberg is a pop culture historian and a professor of multiple courses in media literacy and other cultural topics. He has taught at UMBC, the University of Baltimore, and the Osher Lifelong Learning Institute at Towson University. He spent 15 years in the comic book industry as writer and editor of The Overstreet Comic Book Price Guide, curated a pop culture museum for five years, and currently runs his own publishing company, ATB Publishing.
**THE EXAMINED LIFE:**
**PHILOSOPHICAL DISCUSSIONS**
Charles Fortin

**Session I**
**Wednesday, 1:00 p.m. (begins September 14)**
**Fee: $65**

igsaw: This class will not meet on October 5. Instead it will meet on October 12.

Socrates posited that he had no time to investigate irrelevant things before he came first to know himself. Our moderated discussion sessions are modest steps in one’s own personal philosophical journey. What have I come to know about myself, my beliefs, my values, my talents, my ambitions, my concerns, the people I care for (and others maybe not so much), the world around me, what I am committed to, how do I intend to conduct my life, and what difference does it make? Philosophical inquiry begins with wonderment, fascination, and curiosity about ourselves and the world around us. Asking questions is one way of probing into issues that matter. Answers depend on the questions asked. During sessions, we will learn how to formulate philosophical questions, the kinds of questions that are most suitable for satisfying our curiosity and deepening our understanding in transformative ways. Prior to each session participants prioritize their preferred topics to be finalized by agreement among colleagues. Handouts will synthesize the perspectives of some notable thinkers.

Charles Fortin taught philosophy at Carroll Community College for six years. His international development work includes Peace Corps volunteer in a Brazilian favela; professor of urban development at the Federal University in Recife; evaluation officer at the Inter-American Development Bank in Washington; and consultant evaluating the effectiveness of development projects in Latin America and the Caribbean. He earned his doctorate at the University of Sussex in the U.K., a masters at the University of Wisconsin-Madison, and undergraduate degree in sociology and philosophy at the University of Notre Dame (Indiana). In recent years he has been conducting similar discussion sessions through the OLLI program at Eckerd College in St. Petersburg, Florida.

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**CLASSICAL LITERATURE:**
**ANCIENT AND MEDIEVAL STUDIES**
Robin Tress

**Session I**
**Thursday, 9:30 a.m. (begins September 15)**
**Fee: $65**

This course traces the chronological development of the physical materials of reading and writing. The course starts with a look at Mesopotamian clay tablets, Egyptian papyrus, Roman wax tablets, and why the Greeks read silently. Then we will explore the production of the many beautiful medieval manuscripts written on parchment and why parchment replaced papyrus and books replaced scrolls. We will learn about Gutenberg’s movable-type press and its dependence on paper. We see how early printed books gradually came to look like modern books with title pages, page numbers, and punctuation. In the final week, we will discuss the machinery of modern printing, such as continuous paper production and automatic type setting. The course ends with chalkboards, crayons, the BIC pen, and a list of museums and libraries to visit.

Robin Tress worked for 45 years in information technology before retiring from M&T Bank in 2012. She has a B.A. in German from Barnard and an M.S. in computer science from Johns Hopkins University. She is a master gardener and serves as a docent at the Evergreen Museum and Library of the Johns Hopkins University. It is Evergreen’s collections of 6,000 rare books that inspired her to develop this course. She previously taught two courses on Maryland Butterflies for Osher.
ARTS, CULTURE & HUMANITIES

PARTING WAYS: HOW JUDAISM AND CHRISTIANITY BECAME TWO RELIGIONS
Floyd Herman

Sessions I and II (begins September 14)
Wednesday, 9:30 a.m.
Fee: $130 ($65 for each session)

PLEASE NOTE: This class will not meet on October 5. Instead it will meet on October 12.

The first and second centuries CE were exciting and challenging times. Two of the world’s great religions emerged in this era in the Eastern Roman Empire. This course will examine how Judaism and Christianity grew from the religion of the Hebrew Bible and how they developed on different paths. What led to the parting of the ways?

Floyd Herman is a Rabbi Emeritus of Har Sinai-Oheb Shalom Congregation in Baltimore. He has served this congregation for more than 40 years and has taught at Loyola University, Osher at Johns Hopkins University, Notre Dame, and Osher at Towson University. He loves teaching his contemporaries.

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

PLATO: THE FATHER OF WESTERN PHILOSOPHY
Ed Fotheringill

Session I
Wednesday, 11:00 a.m. (begins September 14)
Fee: $65

PLEASE NOTE: This class will not meet on October 5. Instead it will meet on October 12.

Alfred-North Whitehead, a famous 20th century British philosopher, is the author of a revealing statement on the philosophy of Plato: “Twenty-five hundred years of Western thought is but a series of footnotes to Plato.” What this means is that all philosophy since the time of Plato is a response to or a further elaboration of what Plato said. Plato, born in 427 BC, was the student of the philosopher Socrates, and the teacher of Aristotle. He was the first systematic philosopher of the Western world, establishing brilliant theories of metaphysics (the theory of reality), epistemology (the theory of knowledge), ethics (the theory of goodness), and psychology (the theory of mind).

Harold Bloom, distinguished professor of world literature, tells us that the authentic foundation for Western cultural thinking is Plato and Shakespeare. In this course, we will examine the major themes and principles of Platonic philosophy. Special attention will be given to three Platonic dialogues: “Apology” (a discussion about the life of Socrates), “Phaedo” (reflections on death), and “Symposium” (reflections on the nature of love). If you are interested in the origins of Western philosophy, this course will inform and inspire you.

Edward Fotheringill has taught philosophy for over forty years. For many years he held the position of senior lecturer of Philosophy at Towson University and Goucher College. He finished his formal teaching career as Professor of Philosophy and Intellectual History at the Maryland Institute College of Art.
Session I and II  
**Tuesday, 11:00 a.m. (begins September 13)**  
**Fee: $130 ($65 for each session)**

This course will involve studying both the Old and New Testaments of the Bible. To adopt a quote from the late Pope John Paul II, the Old Testament is intrinsic to the New Testament. One cannot know the Jewish Jesus story without knowing the Hebrew texts of the Old Testament. These scripture stories are the basis for what has culturally become Christmas—a celebration known around the world with countless stories, carols, customs, rituals, movies, dramas, legends, songs and poems. Join us! It will change your view of Christmas.

Rev. Robert E. Albright is a retired Catholic priest of the Archdiocese of Baltimore. He served as the Catholic Campus Minister at Towson University for the 26 years before his retirement in July 2006. Through teaching a scholarly approach to the Bible over the past 50 years, Father Bob has explored greater interfaith issues at the Institute for Islamic, Christian, and Jewish Studies of Baltimore. He has studied twice in Israel at the International Center for Holocaust Studies and has been to Israel over 18 times leading study tours and retreats and doing private research in Biblical sites and studying the Palestinian/Israeli situation. Father Bob is engaged in numerous Catholic/Jewish endeavors including a funded program to educate Jewish and Catholic high school students in each other’s tradition.

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**Session I**  
**Thursday, 11:00 a.m. (begins September 15)**  
**Fee: $65**

This course is based upon a nonverbal foundation and focuses on developing expressive and receptive American Sign Language skills within a cultural framework. Classes are conducted without the use of voice, lipreading, written English or excessive reliance on fingerspelling. Course content includes ASL signs, concepts, grammatical features, and Deaf cultural information. Emphasis is placed on skill development, correct usage of signs and grammatical features, and general understanding of American Sign Language used by Deaf persons. Lectures and class time will focus on various aspects of the lives of deaf and hard-of-hearing persons.

Kathleen Hajdamacha earned B.S. in child development from Gallaudet University and M.A. in deaf education from McDaniel College. Kathleen was born and raised in New Jersey. She is proudly Deaf and is currently in her eighth year of teaching American Sign Language and Deaf studies courses at Towson University.