CHAMBER MUSIC:
The Best Things Come in Small Packages
Jonathan Palevsky

Sessions I and II
Tuesday, 9:30 a.m. (begins March 5)
Fee: $130 ($65 for each session)

We have limited time on this planet and there’s no point in wasting it listening to substandard music! While composers devote much of their time writing great public statements like symphonies and operas they often reserve their most intimate thoughts and ideas for chamber music. Mozart once said, "I am an opera composer who writes piano concertos for a living and chamber music for my friends." This course will examine some of the fabulous chamber repertoire of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorak and Shostakovich. Good things do indeed come in small packages—this course promises to explore great masterworks written for a cast of eight players or less!

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 WBJS. He also hosts Cinema Sundays at the Charles Theater. He has been a regular of the Osher faculty since the former Auburn Society’s first semester in spring 1999.

SIMPLE GIFTS: The Ballets of Aaron Copland
R. Samuel Fine

Session I
Wednesday, 11 a.m. (begins March 6)
Fee: $65

Aaron Copland is one of the most defining figures in American music. The sound we think of as American is uniquely reflected in many of his wonderful compositions, particularly in the ballets "Billy the Kid" (1938), "Rodeo" (1942), and "Appalachian Spring" (1944). How did this Brooklyn-born son of Russian Jewish immigrants become so identified with music of the heartland? We will examine the music and the compositional history of these three ballets plus two earlier lesser-known ones, "Grohg" (1925) and "Hear Ye! Hear Ye!" (1934) in order to understand how Copland’s style evolved from European neoclassical to pure Americana.

Sam Fine earned a Master of Music degree in musicology from the Peabody Conservatory and a Ph.D. in musicology from the University of Maryland. A native of Baltimore, Fine currently serves as the president of the Baltimore Chamber Jazz Society. He teaches courses on Western Music History and the History of Jazz at Towson University. Fine is an active saxophonist who regularly performs with Mood Swings. He has also performed with Ethel Ennis, Whit Williams, and Camille Calloway.
We usually associate great songs with a beautiful melody or a particularly great performance. Forgotten is the poor lyricist, their contributions minimized. In this class we'll give them their due, examining songs penned by master lyricists from the American songbook and musical theater classics. Each class will feature a different writer, covering biographical information and historical context, distinctive stylistic features, musical collaborations and comparison with their peers, while listening to original performances and newer interpretations. Writers covered will include Ira Gershwin, Larry Hart, Oscar Hammerstein, Johnny Mercer, Betty Fields, Cole Porter, Betty Comden, and Adolf Green.

Julie Kurzava is a singer, actor, and writer and a versatile performer who has performed in professional theaters throughout the United States. A classically trained singer, she is a graduate of Northwestern University (BM) and the Peabody Conservatory (MM). In Baltimore, she can frequently be heard in solo cabaret performances at Germano’s in Little Italy. Ms. Kurzava is co-founder and executive director of New Moon Theater, a nonprofit touring theater and opera company that performs in schools, libraries and museums throughout the region. For New Moon Theater, she has created, produced and performed many original scripts and adaptations, and has been creating commissioned works for Port Discovery Children's Museum since 2011. She is on the Maryland State Arts Council’s roster of artists-in-residence. Formerly a faculty member of the Peabody Conservatory Road Scholar program, Ms. Kurzava is a popular lecturer on the history of musical theater and American popular song throughout the Mid-Atlantic area. Ms. Kurzava is on the music faculty at Loyola University Maryland. Since 2004, she has been the cantor for the Radio Mass of Baltimore, which is broadcast live weekly on WCBM.

Dance in the great film musicals often called the "Golden Age" of musicals, the 1940s, 1950s, and early 1960s produced some of the fabulous films we still love today. They are a history of exciting, innovative dance treasures: "Flying Down to Rio", "Top Hat", "Cover Girl", "Signin' in the Rain", "American in Paris", "Oklahoma", "Show Boat", "Seven Brides for Seven Brothers", and "The King and I". However, at the beginning of the 20th century a newfangled invention—the moving camera—did not do justice to dance. Silent film stars Buster Keaton, Charlie Chaplin, Rudolph Valentino and, finally, productions by Busby Berkeley led to solving the puzzles of how to put a three-dimensional art onto a two-dimensional screen. We’ll see the works of some of the great dance directors/choreographers who brought about the needed changes: Fred Astaire, Gene Kelly, Agnes de Mille, Jerome Robbins, Gower Champion, Michael Kidd, and others. Come and enjoy the journey!

Patricia Enoch performed on Broadway, and, after joining The American Ballet Theatre Company, she toured extensively in the U.S., Canada, North Africa, and Europe. In Baltimore, she has performed with the Baltimore Opera Company, various TV productions, the Peabody Chamber Company, the Maria Morales Spanish Dance Company and Pas de Six Ballet Company. Enoch founded and directed the Kyrios Liturgical Dance Company. Locally, she has taught and choreographed for Peabody Preparatory, Maryland Ballet, Children’s Dance Division of Towson University, and the Moving Company Dance Center. Her former students are performing in concert and Broadway venues and many are now teaching dance.
THE BEST OF “HAMILTON” AND RAP TAP SNAP ALONG
Ellen Katz

Session II
Tuesday, 11:15 a.m. (begins April 16. The final class meeting will be on May 7.)
Fee: $65

We will be inspired by the sheer, electrifying brilliance of “Hamilton”. With vibrant visuals and music, Ellen Katz will chronicle this dramatic saga of our nation’s founding. Meet Alexander Hamilton, his wife Eliza and the other founding heroes—including Jefferson, LaFayette, and Madison. Be amazed at Hamilton’s achievements that laid the foundation for our country. Find excitement in composer Lin Manuel Miranda’s pulsing poetry (rap) along with a variety of musical styles including Beatles, jazz, ballads and exhilarating Broadway show stoppers. We will learn the back stories of “Hamilton’s” creation, and why this musical has created a cultural tsunami in our country and around the world. We will look carefully at Act 1 and Act 2 in the first three classes and then in the last classes, study the awesome lyrics of the songs and raps and try them ourselves. We will sing the classic songs in a wide variety of styles that energize this extraordinary production. And of course, Ellen will be in costume!! Don’t miss a note!

Ellen Katz graduated magna cum laude from the University of Maryland with a degree in music education and a major in voice. She completed graduate studies at Towson University. She taught music for Baltimore County Public Schools, private schools in the area, Catonsville Community College, and for the Peabody Conservatory of Music Elderhostel. Professionally, she has entertained for many community organizations with a wide array of musical selections from popular, Broadway, and the American songbook. She is a former member of the prestigious Baltimore Symphony Chorus and Handel Choir.

DEFINING AMERICA: Early American Art
Kim Sels

Sessions I and II
Monday, 11 a.m. (begins March 4)
Fee: $130 ($65 for each session)

This course surveys American painting and visual culture from the Colonial period through the early 1800s, exploring the ways in which artists helped to define the budding nation. We will begin by looking at maps and drawings of the first encounters with the New World. Next we will consider how Colonial American portraiture illustrated the social and political aspirations of the colonists. With the Revolutionary War brewing, we will discover how political prints were important tools for educating and persuading the public to resist. We will examine the imaging of George Washington, the architecture of the new capital, and the attempts to paint the history of the new nation. Looking at the artistic output of the Peale family, we will survey paintings that deal with everyday life. And finally we will explore the ways in which the American landscape took on signifiers of national identity, and how these ideas expanded with the drive towards Manifest Destiny.

Kim Sels is a full-time lecturer in art history at Towson University. She received her Ph.D. in art history from Rutgers University in 2012 with a specialty in American and modern/contemporary art history. She has taught art history for over 10 years.
SURREALISM
Joseph Paul Cassar

Sessions I and II
Tuesday, 11:15 a.m.–12:30 p.m. (begins March 5)
Fee: $130 ($65 for each session)

OR

Sessions I and II
Thursday, 9:30 a.m. (begins March 7)
Fee: $130 ($65 for each session)

Sigmund Freud’s publication in 1900, On the Interpretation of Dreams, regarded dreams as the serious business of our lives. The Surrealist movement developed in the early 1920s with an art of disquiet, sabotaging the existing order of things, relating theories of psychology to the idea of creativity and the production of art. The dream became equivalent to imagination itself. This course explores the origins of the Surrealist movement, its widespread influence, and the art of some of its most prominent members such as Max Ernst, Jean Arp, Joan Miro, Andre Masson, Rene Magritte, Alberto Giacometti, Salvador Dali, and others.

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

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 were awarded best prize for research in the Book Festival, Europe. He served as a freelance 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, 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. His work is represented by Vee Gee Bee Galleries and Opus 64 Galerie in Europe.
FILM ON FILM: REFLECTIONS OF THE ART
Michael Duffy

Sessions I and II
Thursday, 11 a.m. (begins March 7)
Fee: $130 ($65 each)

Since its beginnings, film has reflected its own making in fascinating ways. From the earliest pre-cinema phantasmagoria to contemporary digital effects, filmmakers often took the opportunity to reference the process itself in camera—and in doing so, comment on it in a variety of ways. Whether it is a repositioning of the lens focus, or a Hitchcockian view into the psychosis of "the gaze," across industries and cultures, the universal fascination with the film process itself pervades modern history. In this course, we will investigate such instances throughout the history of international film. Is it an artist's longing for a deeper understanding? Or simply a narcissistic impulse that perpetuates egotistical control? This will not just be a course on "Films about Film"—rather we will explore and question the unconscious, subtle and blatant explorations of the art by its makers, whether in "cameos" of technology or persona, or indeed as the subjects of a narrative or experimental state. In doing so, you may question your own assumptions and values about film history.

Michael S. Duffy is a lecturer in film and media studies in the Department of Electronic Media and Film at Towson University. His teaching and research focus on film history, special effects, industry studies, genre, and regional/international cinemas. He holds a Ph.D. from the University of Nottingham, U.K., and an M.A. from New York University. His book Special Effects: New Histories, Theories, Contexts (an edited collection with Dan North and Bob Rehak) was published in 2015, and is available from Bloomsbury/BFI. He records weekly film reviews for WTMD 89.7FM as "Silver Screen Radio" that air Thursday mornings and are archived on their website.

CLEOPATRA IN HISTORY, DRAMA, AND FILM
Peter Lev

Session I
Wednesday, 9:30 a.m. (begins March 6)
Fee: $65

Cleopatra VII, queen of Egypt, lived more than 2000 years ago. We know about her mainly from Romans writing one or more generations after her death. Nevertheless, she is one of the most famous women in history. This course will discuss the historical Cleopatra and her world, but also the many literary, dramatic, and cinematic works she has inspired. Indeed, Cleopatra has become a household word less because of history than because of a powerful myth: she represents the independent, intelligent, and sexual woman. The course starts with Stacy Schiff's biography Cleopatra: A Life, a bestseller in 2010. It then looks at the many different Cleopatras of theater and film, drawing on examples including plays by Shakespeare and Shaw, films by Cecil B. DeMille (1934) and Joseph L. Mankiewicz (1963) and even the Blaxploitation Cleopatra of "Cleopatra Jones" (1973). The course concludes by speculating on what a Cleopatra film made today would or should emphasize. Stacy Schiff's biography is recommended but not required reading.

Peter Lev is professor emeritus of electronic media and film at Towson University. He is the author or editor of six books of film history. His honors include the Academy Scholars Award from the Academy of Motion Picture Arts and Sciences, 2009; the Lifetime Achievement Award from the Literature/Film Association, 2009; and the Distinguished Service to the University Award from Towson University, 2010—2011.
WHY A DUCK? Anarchy and the Marx Brothers
Arnold Blumberg

Session I
Monday, 1–4 p.m. (begins March 4)
Fee: $65
The Marx Brothers reigned supreme as practitioners of anarchic humor through the 1930s and early 1940s, blending razor-sharp wit with laugh-out-loud physical gags. In this series, we’ll look at four films released in order that represent their creative high point and the transition from one movie studio to another. Our films are “Horse Feathers” (1932) and “Duck Soup” (1933) from Paramount, and “A Night at the Opera” (1935) and “A Day at the Races” (1937) from MGM.

THE ENEMIES WITHIN:
The 1950s Sci-Fi Film Invasion
Arnold Blumberg

Session II
Monday, 1–4 p.m. (begins April 8)
Fee: $65
In the 1950s, alien invasion and atomic accidents served as allegory for America’s growing paranoia about the threat of communism and a nuclear future that could lead to utter annihilation. Through visitations from alien emissaries, attacks from within and without by giant insects, amorphous blobs, and our own invisible Id, we were working through the terror of what lay ahead in the second half of the 20th century. Our films are “The Day the Earth Stood Still” (1951), “Them!” (1954), “Forbidden Planet” (1956), and “The Blob” (1958).

Arnold T. Blumberg, D.C.D., is a cinema historian, publisher, author, and world-renowned pop culture scholar, having taught courses on the zombie genre, science fiction history, superhero media, comic book literature, and the Marvel Cinematic Universe. He spent 15 years in the comics industry, curated a pop culture museum for five years, and lectures regularly at conventions and other events.

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PLEASE SUBMIT YOUR REGISTRATION BY FEBRUARY, 18, 2019.

Late registrations will be accepted. After the deadline, you may register for courses that are not full. You will be notified if you do not get into a selected course. Confirmations will be sent via email.