THE SYMPHONIES OF BEETHOVEN
Jonathan Palevsky

Sessions I and II
Tuesday, 9:30 a.m. (begins on March 3)
Fee: $130 ($65 for each session)

There are certain groups of pieces that are a canon unto themselves and you can find no better example than the nine symphonies of Ludwig Van Beethoven. He wrote these pieces over a period of 24 years. The degree of change and development contained in these masterpieces is remarkable. In 1802 Beethoven realized that his hearing was deteriorating and this radically changed his approach to composition and frankly everything else. While the first two symphonies are firmly ensconced in the classical tradition, the third is a musical revolution. From this point on Beethoven realized that every symphony would be a unique statement of its own. The fifth is all about conflict, the sixth about pastoral beauty, and the seventh explores our need to dance. His eighth symphony is all about humor and finally the ninth contains Beethoven’s recipe for how we can all live together peacefully. While Beethoven uses forms and structures of the classical period there is nothing dry or dull about one minute of his music. He was a passionate and intense individual who put every ounce of his soul and energy into these nine pieces. Even 250 years after his birth, they are more interesting and relevant than ever.

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 WBJC. 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.

AMERICAN JAZZ ROYALTY: Duke Ellington and Count Basie
Seth Kibel

Sessions I and II
Monday, 11:00 a.m. (begins on March 2)
Fee: $130 ($65 for each session)

This course is a thorough examination of the lives, careers, and music of two of the greatest bandleaders of jazz and swing. They had much in common as individuals, yet their music was markedly different. Together, “The Duke” and “The Count” sit at the pinnacle of the American royal family of jazz. Recordings, video excerpts, and live performances from the instructor will keep these lectures lively and interesting.

Seth Kibel is one of the mid-Atlantic’s premier woodwind specialists, working with some of the best bands in klezmer, 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 Kleztet, Bay Jazz Project, Music PilgrimTrio, The Natty Beaux, and more. Winner of 28 Washington Area Music Awards (Wammies), including “Best World Music Instrumentalist” (2003–11) and “Best Jazz Instrumentalist” (2005, 2007–8, 2011–14).
ARTS & CULTURE

GREAT AMERICAN SONGBOOK: The Art of Interpretation
Julie Kurzava

Session I
Thursday, 11:00 a.m. (begins on March 5)
Fee: $65

A song becomes a “standard” by remaining popular well after its original performance, encouraging other performers to create their own interpretations. Countless jazz and popular singers have covered standards from the Great American Songbook, such as Frank Sinatra, Ella Fitzgerald, and Tony Bennett, as well as contemporary performers. Tone, phrasing, tempo, and orchestral arrangement are just some of the choices that a performer must make to create their version of a song. Julie Kurzava shares her perspective as a performer and voice teacher, detailing various ways noted performers have used their instrument and aesthetic to make a song their own. By listening to different performances of well-known songs, the class will dig into the details of how each performer assembled their performance. At the end of each class, each person should understand a little bit more about their own personal tastes and preferences.

Julie Kurzava is a versatile singer, actor and writer who has performed professionally throughout the mid-Atlantic, at venues as varied as the Columbia Orchestra, Germany’s Cabaret, Olney Theatre, the Maryland Renaissance Festival, and the Annapolis Opera. Julie is executive director of New Moon Theater, a non-profit touring theater and opera company for young audiences. Julie is a popular lecturer on American musical theater and the American Songbook at life-long learning centers throughout the region, including the Peabody Conservatory Elderhostel program. She has been a faculty member at Loyola University Maryland and is a graduate of Northwestern University (B.M.) and the Peabody Conservatory (M.M.) in voice performance.

EIGHT PLAYS EVERYONE SHOULD KNOW
Greg Jones

Sessions I and II
Monday, 1:00 p.m. (begins on March 2)
Fee: $130 ($65 for each session)

Using video clips, live performances by guests and spirited discussion, this course examines why each of these plays remains relevant to today’s audiences. Along the way, the class discovers common bonds between each work that help deepen our understanding of how they continue to entertain, provoke and intrigue us. Pre-reading or screening is helpful, but not required. All plays are readily available, either on the web or through local public libraries. The plays to be covered are: Oedipus the King, Death of a Salesman, Everyman, A Midsummer Night’s Dream, Tartuffe, The Cherry Orchard, Pygmalion, and A Raisin in the Sun.

Greg Jones received a 2017 Julie Harris Playwriting Award for his comedy-drama All Save One. His published articles include “The Lifelong Dinner Guest of the Negro Vogue” about Langston Hughes’s theatre influences, and profiles of playwrights Marsha Norman and Paul Zindel. He holds a B.A. in drama (Catholic University) and an M.A. in English (Salisbury University) and studied cinema with William K. Everson at NYU and playwriting with Lucas Hnath (A Doll’s House Part 2).

Classes held at 7400 York Road | Free, accessible parking
**Session I**
**Tuesday, 11:00 a.m. (begins on March 3)**
**Fee: $65**

The female influence on dance in America changes from the early “cuties” of Vaudeville to the sophisticated, highly trained dancers, choreographers, and directors of the 20th century. Broadway and film benefited from their achievements and the ballet and modern dance fields expanded under their teaching and performing. We will explore through lecture and film/DVD some of these remarkable women. We'll look first at the early pioneers of modern dance: Isadora Duncan, Ruth St. Denis, Martha Graham, and the influence of the Russians and classical ballet artists such as Anna Pavlova and Albertina Rasch. We then turn to the "discovery" of Agnes de Mille and the musical, "Oklahoma," and the many ballet and modern companies directed by women: Lucia Chase with American Ballet Theatre, Martha Graham for herself and her dancers, Katherine Dunham, Hanya Holm, Twyla Tharp, and many more. We'll look at the wonderful dancing of those women who spanned Broadway and Hollywood such as Cyd Charisse and Leslie Caron and Marie Tallchief and Suzanne Farrell from the ballet world. Finally, if time permits, we review the development of women choreographer/directors such as deMille, Onna White, Twyla Tharp, and Susan Stroman, to name a few. This is a repeat of the course offered in fall 2016.

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 Ballet, the Maria Morales Spanish Dance Company and Pas de Six Ballet Company. Locally, she has taught and choreographed at Peabody Preparatory, Maryland Ballet, Children's Dance Division of Towson University, and the Moving Company Dance Center. She lectures for Elder Hostel at Peabody Institute and Osher Lifelong Learning Institute at Towson University. Her former students are performing in concert and Broadway venues and many are now teaching dance.

**Session I**
**Monday, 9:30 a.m. (begins on March 2)**
**Fee: $65**

Contemporary glass artists create works that mesmerize and dazzle us. In this class, we will explore the works and creative process of eight prominent glass artists. These artists hale from Australia, the Czech Republic, Italy, Sweden, and the United States. They create sculptures that evoke compelling narratives—archetypal horses, faces immersed in mysterious and otherworldly vessels, spectacularly colored depictions of endangered parrots from Australian rainforests, adorned masks of Shaman super-entities who impart wisdom and knowledge to indigenous peoples in Zambia, and stringed instruments made of glass that could have been created thousands of years ago. Feminist themes—women’s strengths, the public and private spaces they inhabit, women caught between despair and hope, and between the moment when darkness becomes inspiration—are also explored by these artists.

Howard Cohen is an active Osher member. Howard is a Fellow of the Casualty Actuarial Society who worked primarily at GEICO prior to retiring. He has taught courses on contemporary glass art for Osher at Towson University, Osher at JHU, and the Community College of Baltimore County Senior Institute. A collector of art glass for the past 24 years, Howard is on the board of the Art Alliance for Contemporary Glass Art.
ARTS & CULTURE

AMERICAN MURALS
Katharine Fernstrom

Sessions I and II
Thursday, 1 p.m. (begins on March 5)
Fee: $130 ($65 for each session)

Murals are paintings placed on culturally meaningful walls. This course on American murals discusses the lively artwork created during the Beaux Arts, Work Progress Administration, Mexican Mural Movement, and mid to late 20th century Civil Rights Movements through today in the 21st century. Beaux Arts murals (1890–1920) were placed in many government buildings and asserted conservative Neoclassical ideals. They create the backdrop against which the WPA (1930s) asserted democratic ideals during the Depression, Mexican Muralism (1920s–1930s) introduced an exotic style of narrative. More recent murals are prompting lively dialogues about American history and accomplishments, global history, and important social movements such as the Civil Rights Movement. As cities work to maintain themselves as safe, vibrant places to live, work, and play, murals have a key role in creating a welcoming and visually rich environment for residents and visitors alike.

Katharine Fernstrom is an anthropologist and archaeologist who teaches part-time at Towson University in the areas of anthropology and art history. She enjoys working with murals and their social context because murals including rock art have been made for at least 15,000 years in some parts of the world and are found on every continent except Antarctica. They represent a rare opportunity to look at one art form cross-culturally around the world and through time.

SOCIAL REFORM THROUGH PHOTOGRAPHY
Steve Dembo

Sessions I and II
Wednesday, 9:30 a.m. (begins on March 4)
Fee: $130 ($65 for each session)

Jacob Riis, who documented the crowded tenements of the Lower East Side of NYC, is considered the first “socially conscious photographer.” Along with Lewis Hine and others, he provided the photographic proof critical to the social reform movements of the late 19th and early 20th centuries. They laid the groundwork for those who followed: the photographers of the Farm Security Administration—including Walker Evans, Dorothea Lange, Gordon Parks, and many other New Deal image makers—and photographers of the civil rights movement. We will also take a look at more contemporary photographers including W. Eugene Smith, Sebastião Salgado and others.

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.
ARTISTS OF THE CÔTE D’AZUR

Joseph Paul Cassar

Sessions I and II
Tuesday, 11:15 a.m.–12:30 p.m. (begins on March 3)
Fee: $130 ($65 for each session)

OR

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

This art history course focuses on the Côte d’Azur, the area around Nice in the South of France. Artists found the light here to be an essential element for their art. We will study such artists including Matisse, Dufy, Chagall, Renoir, Bonnard, Picasso, Leger, and Hartung. The presentations are 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.

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, DC, 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.
THE RACE GOES ON:
An In-depth Study of “Ben Hur”
Dick Thompson

Sessions I and II
Thursday, 11:00 a.m. (begins on March 5)
Fee: $130 ($65 for each session)

Even after 60 years, “Ben-Hur” remains a singular achievement in modern cinema. It received 11 Oscars—a record that has never been surpassed. The American Film Institute has ranked it #2 on its list of greatest film epics. In our study, we will look at the circumstances surrounding MGM’s second filming of General Lew Wallace’s novel. The evolution of the final script will be considered and key scenes from the screenplay will be read and discussed. In addition, we will examine key elements of this mammoth epic, including cast performances, costuming, cinematography and editing, with a focus on the famed chariot race. Special attention will also be given to the magnificent musical score of Dr. Miklos Rozsa, including consideration of key scenes from a musical perspective. Finally, we will assess the place of “Ben Hur” in American cinematic history and examine the key themes of the film which are as contemporary and as vital today as they were in 1959 when the film was made.

Dick Thompson earned B.A., M.Ed., and M.S. degrees from Towson University. For 38 years, Thompson was a 7th grade language arts educator in the Carroll County Public School System, instructing well over 5,000 students. He has received seven teaching awards including Carroll County Teacher of the Year and was a finalist in The Disney Channel Salutes the American Teacher competition. Mr. Thompson continues to volunteer and instruct in the Baltimore City Public Schools. He believes that his greatest joy as an educator was and is the privilege of working with so many bright and talented young men and women. Mr. T, as his students call him, brings his enthusiasm and love of literature and film to a whole new audience at Osher. Films of Agnes Varda and Jacques Demy

Session I
Wednesday, 1:00–4:00 p.m. (begins on March 4)
Fee: $65

Agnes Varda and Jacques Demy, a married couple, were two of the leading filmmakers of the French New Wave. Varda, a tremendous innovator in both documentary and fiction, made her first film in 1954 and her last in 2018. Demy was a fiction filmmaker but, like Varda, one with a strong sense of place. This course will screen and discuss feature films. We will show Varda’s early fiction film, “Cleo from 5 to 7” (1962) and her last film, the documentary, “Faces/Places” (2018). For Demy, we will show his most famous film, “Umbrellas of Cherbourg” (1964) and then “Jacquot de Nantes” (1991), Varda’s tribute to her husband which highlights his films but also shows his familial and regional roots. The films are in French with English subtitles.

Peter Lev is professor emeritus of Electronic Media and Film at Towson University. He is the author or editor of six books, most recently “Twentieth Century-Fox: The Zanuck-Skouras Years 1935-1965”. His awards include an Academy Scholars Award from the Academy of Motion Picture Arts and Sciences and the President’s Award for Distinguished Service to Towson University.
Session I
Monday, 1:00–4:00 p.m. (begins on March 2)
Fee: $65

In this series revisiting the classic cinematic work of film maker Alfred Hitchcock, we explore and examine his versatility in bringing suspense and human drama to life on the silver screen, set against familiar historic backdrops like the paranoia of WWII-era espionage to the similar psychosis of Cold War machinations. The films included are “Saboteur” (1942), Hitchcock’s personal favorite “Shadow of a Doubt” (1943), “Rear Window” (1954), and “North by Northwest” (1959). NOTE: This series is a sequel to a previous run of Hitchcock films at Osher and does not repeat any movies.

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 fifteen years in the comics industry, curated a pop culture museum for five years, and lectures regularly at conventions and other events.

Session II
Monday, 1:00–4:00 p.m. (begins on April 6)
Fee: $65

In this series exploring the potent human drama inherent in the courtroom setting, the class will watch four class films that take us into the American justice system, with tales that combine tension with taut storytelling and star performances. The films included are “12 Angry Men” (1957), “Anatomy of a Murder” (1959), “Inherit the Wind” (1960), and “To Kill a Mockingbird” (1962).

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