MUSIC THAT TELLS STORIES
Jonathan Palevsky

Sessions I and II
Tuesday, 9:30 a.m. (begins on March 2)
Fee: $130 ($65 for each session)

In the music biz we call it program music...as opposed to abstract music. The idea of using music to tell stories or reflect extra musical ideas is as old as music itself. We have examples from each and every period and style from Renaissance to modern. Music has been used to depict the weather, the four elements, historical events (especially battles!) and mythological events. From Vivaldi’s Four Seasons to Richard’s Strauss’ Tone Poems to Stravinsky’s Fireworks and Firebird, composers have used their music to portray things greater than the music itself. Come and spend a few weeks enjoying this combination of sound and story...signifying just about everything.

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.

THE GREAT SAXOPHONISTS
Seth Kibel

Sessions I and II
Monday, 11:00 a.m. (begins on March 1)
Fee: $130 ($65 for each session)

Discover the music and lives of the greatest practitioners of jazz’s favorite instrument—the saxophone. Explore the lives and careers of Frankie Trumbauer, Coleman Hawkins, Lester Young, Ben Webster, Charlie Parker, John Coltrane, Sonny Rollins, and more. 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).
THE COLLABORATIVE WORLD OF SONG-WRITER JULE STYNE
Julie Kurzava

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

While less known than some of his contemporaries, songwriter Jule Styne’s 50 year career spans the history of the American songbook and beyond, eventually writing over 1,500 songs. While Styne began his career playing in house bands in 1920s Chicago speakeasies, he went on to write songs for classic Hollywood films and Frank Sinatra, followed by hit Broadway musicals for Carol Channing, Judy Holliday, Ethel Merman and Barbra Streisand. While this course will explore the trajectory of Styne’s career, Julie Kurzava will also elaborate and expand upon the world he inhabited, including his musical collaborators such as lyricists Betty Comden and Adolph Green, a young Stephen Sondheim, and the great singers who made his work iconic.

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, Germano’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 lifelong 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 (BM) and the Peabody Conservatory (MM) in voice performance.

THREE POP DIVAS: Carole King, Bette Midler and Barbra Streisand
Ellen Katz

Session II
Wednesday, 1:00 p.m. (begins on April 7)
Fee: $65

In four classes on pop divas we delve into the lives of three talented women—Barbra Streisand, Bette Midler, and Carole King. In their multifaceted roles as singers, composers, actresses, activists and philanthropists, their accomplishments have been extraordinary. We will be deliciously edu-tained by highlights of their musical careers spanning more than fifty years. How did they break into show business and what personal attributes have taken them to the top? You’ll delight in their memorable performances from TV, film and Broadway. Enjoy Streisand performing “People,” “The Way We Were,” “Yentl” and “Hello Dolly.” Did you know Bette Midler was born and raised in Honolulu, Hawaii? Savor her renditions of “The Wind Beneath My Wings” and “From A Distance.” Carole King is one of the most popular composer divas and has gained even more popularity since “Beautiful,” her biography on Broadway. Join in as she sings “You’ve Got A friend,” and “Will you Love Me Tomorrow?” The stories and songs from our divas will delight us emotionally and artistically. Please join in. You’re in for a real treat!

Ellen Katz believes her blood type is B—B for Broadway. She presents her lively and informative talks on Broadway’s super musicals in colorful costumes sure to entertain, educate and enrich her audiences. Ellen Katz graduated magna cum laude from the University of Maryland with a degree in music and voice. She has presented for Towson University, Johns Hopkins University, Peabody Conservatory of Music, The Chautauqua Institute, Osher Institute, Old Dominion University and Florida Gulf Coast University.

Spring 2021 classes will meet online via Zoom
**OSHER LIFELONG LEARNING INSTITUTE AT TOWSON UNIVERSITY**

**ARTS, CULTURE & HUMANITIES**

**AMERICAN DOCUMENTARY FILM, 1970–2020**

Peter Lev

Session I
Wednesday, 1:00 p.m. (begins on March 3)
Fee: $65

This course will screen and discuss several examples of American documentary film: *Spend It All*, *Wonder Woman*, *Sherman’s March*, *The War Room*, and *The Central Park Five*. Some of the directors are probably familiar—D. A. Pennebaker, Ken Burns—but others are not well-known. The course will cover cultural, personal, and political documentary. There will be some historical background, but the emphasis will be on documentary styles. Different approaches will be discussed, for example, attempts to be objective and invisible versus making the director a character of the film. Students will screen films out of class using Kanopy, a streaming database available via Towson University’s Cook Library. Class time will be spent on lecture, film clips, and discussion.

Peter Lev is professor emeritus of electronic film and media 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.

**EIGHT MORE PLAYS EVERYONE SHOULD KNOW**

Greg Jones

Sessions I and II
Monday, 9:30 a.m. (begins on March 1)
Fee: $130 ($65 for each session)

This sequel to the fall 2020 course features a new range of theater classics, including a lively mix of lecture, video clips, live performance, and Q&A via Zoom. This course does not require prior enrollment in the fall class. Each week is devoted to exploring one of these milestone plays: *Lysistrata*, *Hamlet*, *The Importance of Being Earnest*, *Our Town*, *A Streetcar Named Desire*, *The Visit*, *Who’s Afraid of Virginia Woolf* and *The Piano Lesson*. In addition to exploring each play’s unique literary qualities, the course will place each in its theatrical context, noting how it was produced, performed 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.

Greg Jones has appeared in more than 60 stage productions ranging from community theater to the professional stage under the stage name Greg Jones Ellis. Also an award-winning playwright, he holds a B.A. in drama from Catholic University and an M.A. in English literature from Salisbury University. Aside from his plays, his other published works include a scholarly examination of the influence of theatre on the monologue poems of Langston Hughes and profiles of playwrights Marsha Norman and Paul Zindel, as well as critical reviews of poetry.

**BIG THANKS**

to all Osher Volunteers who help to make Osher a success.
PHOTOGRAPHY IN WAR AND CONFLICT

Steve Dembo

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

Roger Fenton, considered the first war photographer, went to 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 a 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. WW I and WW II, Korea, Vietnam and 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 and Larry Burrows’ images from Vietnam. This course will present a brief introduction to the photography and photographers of war and conflict from the 19th century to today.

Steve Dembo received his M.F.A. from MICA. He is an adjunct professor at CCBC, where he teaches digital photography, digital imaging, and 2D 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.
ARTS, CULTURE & HUMANITIES

WOMEN IN WESTERN ART HISTORY
Michael Salcman, M.D.

Sessions I
Thursday, 9:30 a.m. (begins on March 4)
Fee: $65

Since the 1970s the advent of feminist theory and identity art has naturally led to an explosion of curatorial interest in the contribution of women to the history of art prior to the onset of modernism and contemporary art. The first lecture presents the historical context with a discussion of women artists in the Renaissance and subsequent periods into the 19th century. Who were the great women artists and why so few? The second lecture will discuss the major impact of women artists in the development of early modernism, including impressionism, German expressionism, Russian constructivism and abstraction, a period of famous artist couples. The third lecture is devoted to the contribution made by women to American abstract expressionism, minimalism, post-minimalism and pop art when women reach full autonomy. The final lecture brings us into the contemporary period of conceptualism, Earth art and identity art when women are often the major figures. We will learn that the arc of women’s inclusion in Western art history is very similar to that of other disadvantaged groups such as Jews and African-Americans.

Michael Salcman, M.D. was chair of neurosurgery at the University of Maryland and president of the Contemporary Museum. A widely published poet, he is well known for his lectures on the history of modern and contemporary art in the Osher program at Towson University and other institutions. He has lectured on women and identity art in the 1980s, famous art couples and contemporary women artists for the Art Seminars Group, and has many examples of art by women in his personal collection.

GREAT ARTS OF INDIGENOUS MESOAMERICA: Olmec to the Spanish Conquest
Katharine Fernstrom

Sessions I and II
Tuesday, 9:30 a.m. (begins on March 2)
Fee: $130 ($65 for each session)

This course focuses on Mesoamerican cultures and visual arts of the Olmec, Maya, Zapotec, and Aztec of Mexico and Guatemala. We will discuss the way art is used to communicate within and across cultural boundaries and in social, political, and religious contexts, including the 16th century Spanish colonial conquest. We will also consider how those communications relate to stylistic and aesthetic similarities and differences across Mesoamerica. The instructor will also discuss her ongoing research in human figures north of Mexico in relation to the 12th century Aztec migration from their unidentified northern homeland into the Valley of Mexico. Class discussions are welcome; for those who wish to read about these cultures, I recommend, but don’t require, the book by Mary Ellen Miller, “The Art of Mesoamerica; From Olmec to Aztec.” 6th Edition, Publisher: Thames & Hudson. (ISBN-13: 9780500204504/ISBN-10: 0500204500).

Katharine Fernstrom is an anthropologist and archaeologist teaching part-time at TU and MICA in anthropology and art history. She is also an appraiser specializing in Native American art made for the market (no antiquities), and was a member of the curatorial staff at the Baltimore Museum of Art. Her research looks at the way visual art is used to communicate within the context of economic transactions in Native American, Inuit, and Papua New Guinean cultures.
LEONARDO DA VINCI: His Art and Life
Joseph Paul Cassar

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

This course will focus on the art, life and works of Leonardo da Vinci. It covers his humble beginnings, his years of apprenticeship in the studio of Andrea del Verrocchio until he started to work on his own for patrons like Ludovico Sforza in Milan. The sessions highlight Leonardo’s work in architecture, military warfare concepts, anatomical studies, botanical studies, and inventions. This course will be rich in images that invite questions and discussion.

FROM MONTICELLO TO FALLINGWATER
Joseph Paul Cassar

Sessions I and II
Thursday, 1:30 p.m. (begins on March 4)
Fee: $130 ($65 for each session)

This course will focus on art in America between 1766 and 1939 and highlight some of the most important architectural developments in the United States, covering monuments and artists from Thomas Jefferson up to Frank Lloyd Wright. Among the artists that will be studied are Benjamin West, Matthew Pratt, Gilbert Stuart, John Singleton Copley, and Charles Willson Peale among many others. This course will be rich in images that invite questions and discussion.

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.
OSHER LIFELONG LEARNING INSTITUTE AT TOWSON UNIVERSITY

PRINCE OF THE PERVERSE:
Edgar Allan Poe, Continued
Mikita Brottman

Sessions I and II
Thursday, 11:00 a.m. (begins on March 4)
Fee: $130 ($65 for each session)

This is a continuation of “Prince of the Perverse: Edgar Allan Poe” from fall 2020. However, the course is open to everyone and no previous knowledge of Poe’s work is required. In this eight-week course, we will cover a range of Poe’s work, focusing mainly on his shorter stories and what he described as his tales of the “Grotesque and the Arabesque,” including his Gothic tales of doubling and haunting, his tales of sensation, his philosophical speculations, as well as selected poems, philosophical writing, and criticism. We will also consider the work of his best-known illustrators. Each week, you’ll have the option of reading the story or poem ahead of time before class. In class, there will be a lecture about that week’s reading mixing in clips, images and, of course, answering your questions.

Mikita Brottman has a D.Phil. in English language and literature from Oxford University and had taught at a number of universities in Europe and the United States. For the last twenty years, she has been professor of English literature in the Department of Humanistic Studies at the Maryland Institute College of Art. She is also a certified psychoanalyst and a true crime writer.

WHY WE LOVE CARTOONS: THE SEQUEL
Michael Ricigliano

Sessions II
Monday, 11:00 a.m. (begins on April 5)
Fee: $65

This course is a continuation of our Toon Appreciation Class from a year ago. Mike Ricigliano, a newspaper and magazine cartoonist, shares his insights and fondness for all things drawn, silly, satirical and funny—in a virtual classroom. As with our other group, there’ll be opportunities for you to try your hand (and sharpie) on some fun things as well, if you’d like. We’ll explore all variety of cartoons together, many that we didn’t touch on in the initial class (and some too good NOT to repeat!) First timers welcome! Learn and laugh!

This course will be limited to 40 students.

Mike Ricigliano, “Ricig,” is a freelance cartoonist who lives in Baltimore. He is best known for his sports cartoons that ran in the Baltimore Sun, LA Times, USA Today, and other newspapers. Ricig is the artist behind the famous “Bird” cartoons that ran on The Sun’s front page for three years. In addition, Mike also wrote and drew for Cracked magazine and designed high-brow greeting cards for American Greetings. He currently does editorial cartoons for the Howard County Times and sports cartoons for Press Box.
**FLY ON THE WALL**  
Jon Aaron

**Session I**  
**Tuesday, 3:30–4:45 p.m. (begins on March 2)**  
**Class will not meet on March 16,**  
**and will end on March 30 instead**  
**Fee: $65**

In 45 years of teaching, Jon Aaron has developed a sense that every artist (author, painter, actor, poet, photographer) whose works he's taught in the classroom would love to be a fly on the wall so that they could hear how what meaning is made of their work within the context of our lives. In this course, you are invited to think boldly and to discuss openly as if Maya Angelou, William Shakespeare, Dorothea Lange, Aaron Douglas, or Ian McKellen were in the room. Explore with instructor short works—stories, poems, film clips, paintings, photographs, and political cartoons—as we discuss what we see, what we think, and how these provocative, creative pieces allow us to distill meaning that enriches our intellectual and spiritual lives. In our four meetings, we will connect our thoughts, memories, beliefs, and values to the work being discussed so that we can enjoy making meaning. Join us—THESE FLIES DON’T BITE!

*This course will be limited to 35 students.*

Jon Aaron has taught English, history, and performing arts over the course of his 45-year career at McDonogh School, recently creating an elective titled Insight Into Identity. He received a B.A. from Boston University and MLA from Johns Hopkins University. Jon’s teaching career reflects his passion for encouraging conversation around universal themes that deepen appreciation of how literature, art, and history complement one another and provide insight into our lives and our world.

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**ZEN BUDDHISM**  
Edward Fotheringill

**Sessions I**  
**Wednesday, 11:00 a.m. (begins on March 3)**  
**Fee: $65**

Zen Buddhism originated in China in the 6th century AD and is part of the Mahayana tradition of Buddhism. In this course, we will examine the rise of Zen in China, and its subsequent migration to Japan, other parts of Asia, and finally to the West. The major philosophical themes and principles of Zen—emptiness, impermanence, no-self, non-attachment, and enlightenment—will be fully explored, with special attention given to the teachings of two great Zen masters who came to America and were demonstrative in making Zen come alive for Westerners: the Japanese Master Shunryu Suzuki and the Korean Master Seung Sahn.

One of the attractive and stimulating features of the Zen tradition is its emphasis on enlightenment, or the personal experience of the true nature of things and the true nature of the self. Because this personal experience is rooted in the practice of meditation (Zazen), we will look closely at the technique of meditation and its experiential by-products. Note: there will be plenty of time reserved for open discussion in class.

Edward Fotheringill has taught philosophy at the college level for 40 years. He held the position of senior lecturer of philosophy at Towson University and Goucher College before ending his formal teaching career as adjunct professor of philosophy at the Maryland Institute College of Art.