J.S. BACH AND FRIENDS...THE MYSTERY OF THE BAROQUE
Jonathan Palevsky

Sessions I and II
Tuesday, 9:30 a.m. (begins March 8)
Fee: $130 ($65 for each session)

Between 1600 and 1750 a few things occurred in music: the orchestra was invented, the violin was perfected, and a brilliant style of vocal music, which we now call opera, was created. We have music written for the glory of God, music written for kings who thought they were gods, and music written for castrati who knew they were gods! This is the extraordinary time of Monteverdi, Corelli, Vivaldi, Handel, Lully Rameau, and all the various Bachs. The Baroque period gave us music of great complexity but also music that explored a range of emotions from the most sanguine to the most intense. Spending eight weeks exploring this seminal music of western civilization is time well spent. Consider yourselves invited!

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.

Make sure you are getting Osher emails and newsletter. Email osher@towson.edu.
SONGWRITER SIGNATURES  
Julie Kurzava

Sessions I  
Thursday, 1:00 p.m. (begins March 10)  
Fee: $65

You hear a passing comment such as “that sounds like a Gershwin song.” Really? How can you tell? In this course the instructor reveals the musician’s clues on how to identify great songwriters based on substance and style. Each session will look at classic songs from the Great American Songbook written by a master songwriter from the 1920s through the 1950s, digging in and identifying musical characteristics. Julie Kurzava explores the contrasting musical signatures of George Gershwin, Cole Porter, Irving Berlin, and Jerome Kern, listening to masterpieces that have stood the test of time.

MAKE ‘EM LAUGH – MUSICAL HUMOR  
Julie Kurzava

Sessions II  
Thursday, 1:00 p.m. (begins April 14)  
Fee: $65

They say that laughter is the best medicine, and comical songs have been known to cure a variety of illnesses, or at the very least, put us in a better mood! This class is dedicated to the serious pursuit of appreciating comedy. Julie Kurzava examines techniques and creative choices employed by songwriters to lighten our spirits and keep us entertained. Beginning with opera and operetta, she’ll also feature some of her favorite writers such as Porter, Gershwin, Sondheim, and Weird Al Yankovic, to name a few.

Julie Kurzava is a versatile performer who has worked professionally throughout the United States in theater, concert and opera. A classically trained singer, she is a graduate of Northwestern University (B.M.) and the Peabody Conservatory (M.M.). Ms. Kurzava is co-founder and executive director of New Moon Theater, a touring theater for young audiences. Formerly a faculty member of the Peabody Road Scholar program, she is a popular lecturer on musical theater and the Great American Songbook. Ms. Kurzava is currently on the music faculty at Loyola University Maryland.
**ARTS, CULTURE & HUMANITIES**

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**KLEZMER: AMERICAN MUSIC**

_by Seth Kibel_

**Session I and II**

*Wednesday, 9:30 a.m. (begins March 9)*

*Fee: $130 ($65 for each session)*

Klezmer, which literally means “tool of song” in Yiddish, is the secular folk music of the Jews of Central and Eastern Europe. In the first decades of the 1900s, this music flourished not only in the Old World but also in the New World, in the immigrant community of New York City. There, the sounds of the European “fiddler on the roof” mixed with the sounds of early jazz and Tin Pan Alley. The result was a quintessentially American sound. These presentations will trace the history and evolution of this music, from the Old World to the New, up until the present day and the modern klezmer revival. Vintage audio clips and live performances from the instructor will make this program as exciting as the music itself.

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 clarinet, saxophone, and flute, Seth has made a name for himself in the Washington/Baltimore region, and beyond. He is the featured performer with The Klezetz, Bay Jazz Project, Music Pilgrim Trio, 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). His most recent recording, “When You’re Smiling,” was released in 2018 on the Azalea City Recordings record label. His song “New Waltz” was the Grand Prize winner of 2016 Mid-Atlantic Song Contest (MASC), sponsored by the Songwriters’ Association of Washington (SAW). When he’s not performing, Seth frequently lectures on a variety of topics in music history for numerous institutions, including the Osher Lifelong Learning Institute at Johns Hopkins University and Towson University.

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**EIGHT PLAYS EVERYONE SHOULD KNOW, 5TH EDITION**

_by Greg Jones_

**Session I and II**

*Wednesday, 1:00 p.m. (begins March 9)*

*Fee: $130 ($65 for each session)*

Using a lively mix of lecture, video clips, live performance, and Q&A, this popular course returns, tracing connections and offering insights into the following plays: “Antigone,” “Dr. Faustus,” “The Merchant of Venice,” “Mother Courage and Her Children,” “Long Day’s Journey into Night,” “Cloud Nine,” “Arcadia,” and “Glengarry Glen Ross.” 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 is 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!

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**BIG THANKS**

to all Osher Volunteers who help to make Osher a success.
Women in Glass Art
Howard Cohen

Sessions I
Tuesday, 11:00 a.m. (begins March 8)
Fee: $65

In this course we will explore the work, inspiration, and creative processes of six prominent American women glass artists. Relationships are important themes in their work. Each of these artists explores the wide range of human relationships that can be experienced. We will explore exquisitely colored vessels inspired by birds in flight, assemblages of spinning spheres resembling heavenly bodies, and provocative stained glass pieces depicting women caught between despair and hope, or disturbing images of nature run amok. You will learn about a myriad of techniques that are used to create glass art. German-born artist Sibylle Peretti describes how she tries “to create moments of solitude, spaces that stimulate the viewer’s senses and invite them to become part of a journey into undefined places of mystery and wonder.” In this class, we will take the journey into glass art and all its wonders.

Howard Cohen is a fellow of the Casualty Actuarial Society who has a B.A. and M.A. in mathematics from Johns Hopkins University. Since his retirement, he has taught courses on contemporary glass art at Osher at Towson University, the Johns Hopkins University Osher program, at Beth El, the Myerberg Senior Center, and at the Community College of Baltimore County Senior Program. Howard has collected glass art for 25 years and is part of the tight-knit community of collectors, artists, gallery owners and members of institutions that support, produce, sell and exhibit glass art. He is on the board of the Art Alliance for Contemporary Glass Art. He has also led trips to artists’ studios, galleries and museums that exhibit glass art and has interviewed many artists for course content.

INTRODUCTION TO POLYNESIAN ARTS AND CULTURES
Katharine Fernstrom

Sessions I and II
Tuesday, 9:30 a.m. (begins March 8)
Fee: $130 ($65 for each session)

The region of the Pacific Ocean known as Polynesia was named by colonial explorers for its many islands spread across the eastern Pacific. People of these islands speak approximately 30 related languages and share cultural practices and stories emerging from shared ancestry in a place called Hawaiki in the Maori language. Western archaeologists view them as descendants of the Lapita: expert, migratory sailors who left east Asia in many and moved out through modern Melanesia to occupy the eastern, Polynesian Pacific. Topics will include ocean navigation strategies and technology, large scale architecture, sculpture, and dance, as well as small portable objects. Dance is important to Polynesian narratives and recorded examples will be included.

Katharine Fernstrom is an anthropologist and archaeologist teaching part-time at TU and MICA 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).
ARTS, CULTURE & HUMANITIES

ABSTRACT EXPRESSIONISM: The Pivot of American Art
Michael Salcman

Sessions I
Monday, 9:30 a.m. (begins March 7)
Fee: $65

Abstract expressionism is the most important art movement in the history of American art; it moved the capital of world art from Paris to New York and provided the basis for several succeeding movements (contemporary abstraction, Color Field Painting, performance art) and movements in opposition (pop art, minimalism, Hard-edge painting, Earth art). The first lecture covers its origin in French surrealism, the Mexican muralists, the Hudson River School, World War II, the Atomic Age and critics like Greenberg and Rosenberg. The second lecture covers gestural Ab-Ex artists like Gorky, Pollock, Hofmann, de Kooning, Kline and Joan Mitchell. The third lecture covers the Color Field Ab-Ex artists like Rothko, Newman, Still, Motherwell and Gottlieb. The fourth lecture briefly covers its aftershocks through artists like Guston, Grace Hartigan, Johns, Rauschenberg, Frankenthaler, Louis, Noland, Kaprow, and examples from recent artists like Richter, Polke, Oehlen, Gilliam, Whitten, Frank Bowling, Julie Mehretu etc. Ab-Ex had a distinct influence on art by women and African American artists. A lecture outline and a bibliography will be provided.

Michael Salcman, poet, physician, and art historian, was chairman of neurosurgery at the University of Maryland and president of the Contemporary Museum in Baltimore. He lectures widely about art and the brain. He has given courses on every modern and contemporary art movement from 1800 to the present. His cover articles on art and artists have appeared in many journals and catalogs including JAMA, Neurosurgery, World Neurosurgery and Little Patuxent Review. Abstraction and abstract expressionism are a particular focus in his writing and his own art collection. Many of his poems are about artists and artworks. Poems appear in Arts & Letters, The Café Review, Harvard Review, Hopkins Review, The Hudson Review, New Letters, and Poet Lore. His poems have received six nominations for a Pushcart Prize. In addition to six books on medical and scientific subjects, his poetry books include The Clock Made of Confetti (2007), nominated for The Poets’ Prize, The Enemy of Good is Better (2011), and Poetry in Medicine, his popular anthology of classic and contemporary poems on doctors, patients, illness & healing (2015). A Prague Spring, Before & After (2016), won the Sinclair Poetry Prize. Shades & Graces: New Poems, (Spuyten Duyvil, New York, 2020), is the inaugural winner of The Daniel Hoffman Legacy Book Prize. Salcman is a poetry editor at the Baltimore Review and was art editor at the Little Patuxent Review.

HENRI TOULOUSE-LAUTREC
Joseph Cassar

ONLINE COURSE

HENRI TOULOUSE-LAUTREC

Sessions I and II
Monday 11:15 a.m. (begins March 7)
Fee: $130 ($65 for each session)

This course focuses on the life and art of Henri Toulouse-Lautrec (1864-1901) and his times. It outlines his early training as well as his noted physical problems, how he coped with them, the venues he visited, life at the Moulin Rouge, and most importantly his contribution to drawing, painting, poster design, and lithographic printing. This online course will be enhanced by rich images throughout the presentation that invite discussion and questions. Note: This course will not be recorded.

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, 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 drawing, painting, poster design, and lithographic printing. 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, the 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). He was curator for the international Art Center: St James Cavalier Center for Creativity between 1999–2003. Cassar exhibits his work regularly in the Baltimore-Washington area.

ONLINE COURSE

ABSTRACT EXPRESSIONISM: The Pivot of American Art
Michael Salcman

Sessions I
Monday, 9:30 a.m. (begins March 7)
Fee: $65

Michael Salcman, poet, physician, and art historian, was chairman of neurosurgery at the University of Maryland and president of the Contemporary Museum in Baltimore. He lectures widely about art and the brain. He has given courses on every modern and contemporary art movement from 1800 to the present. His cover articles on art and artists have appeared in many journals and catalogs including JAMA, Neurosurgery, World Neurosurgery and Little Patuxent Review. Abstraction and abstract expressionism are a particular focus in his writing and his own art collection. Many of his poems are about artists and artworks. Poems appear in Arts & Letters, The Café Review, Harvard Review, Hopkins Review, The Hudson Review, New Letters, and Poet Lore. His poems have received six nominations for a Pushcart Prize. In addition to six books on medical and scientific subjects, his poetry books include The Clock Made of Confetti (2007), nominated for The Poets’ Prize, The Enemy of Good is Better (2011), and Poetry in Medicine, his popular anthology of classic and contemporary poems on doctors, patients, illness & healing (2015). A Prague Spring, Before & After (2016), won the Sinclair Poetry Prize. Shades & Graces: New Poems, (Spuyten Duyvil, New York, 2020), is the inaugural winner of The Daniel Hoffman Legacy Book Prize. Salcman is a poetry editor at the Baltimore Review and was art editor at the Little Patuxent Review.
ARTS, CULTURE & HUMANITIES

BERTOLT BRECHT: Literature that Educates and Delights
Thomas Dorsett

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

Brecht, perhaps the greatest playwright of the last century, is a must-read today. We live in a country where individualism is much prized; Brecht emphasized how society shapes every individual. We are determined by our surroundings more than we like to think. Brecht’s work is not only enjoyable, but it provides a good antidote to what I call the “toxic individualism” of our society. Participants are encouraged to read as many of the great plays, i.e. “Galileo,” “Mother Courage,” “The Threepenny Opera,” “The Good Woman of Setzuan” and, of course, the play we will discuss in depth, “The Caucasian Chalk Circle.” The plays are widely available; translations by Erich Bentley are especially recommended.

Thomas Dorsett has conducted many courses at Osher, including courses on Thomas Mann, Franz Kafka, Rilke, Emily Dickinson, John Keats, Albert Camus and Gerard Manley Hopkins. Dorsett is a retired pediatrician and a published poet and essayist.

STREET PHOTOGRAPHY
Steve Dembo

Sessions II
Friday, 11:00 a.m. (begins April 15)
Fee: $65

Susan Sontag wrote in 1977, “The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world ‘picturesque’.” The first “street photograph” (1838 or 1839) was taken by Louis Daguerre, the first of many photographers to do so. This survey will highlight other street photographers—many of them famous such as Atget, Stieglitz, Frank, Cartier-Bresson, and others—and many who are relatively unknown photographers such as Krull, Negre, and others. We will see the street images of Winogrand, Friedlander, and many more, and discuss style, technique, and equipment. We will briefly touch on some of the legal aspects of street photography and the differences between street photography, documentary, and photojournalism.

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. He spent 30 years as a college administrator in Connecticut, New York, and Maryland. He has been an instructor in history at York College-CUNY, Norwalk Community College, Community College of Baltimore, and Howard Community College.
ARTS, CULTURE & HUMANITIES

A LOOK INTO THE HEART OF DARKNESS
Mikita Brottman

Sessions II
Thursday, 11:00 a.m. (begins April 14)
Fee: $65

Joseph Conrad’s 1899 novella “Heart of Darkness” is widely considered to be one of the most important literary works of the twentieth century, and the foundation of literary modernism. On the surface, the story is about a man who takes a voyage down the Congo River to rescue an ivory trader who has gone mad. Beneath the surface, however, the novella is a psychological exploration into the uncharted territory of the unconscious mind. In this four-week course, students will be guided through the novella at a pace allowing for close attention to Conrad’s language, and the themes and motifs he develops. We will also consider the novella’s relation to colonization, imperialism, and existentialism, reading excerpts from Conrad’s “Congo Diary” for context and comparison.

Mikita Brottman is an author and a psychoanalyst with a Ph.D. in English language and literature from Oxford University. She is a professor in the department of humanistic studies at the Maryland Institute College of Art, and a true crime writer.

THE AMERICAN (MINORITY) EXPERIENCE THROUGH LITERATURE
Saima Sitwat

Sessions II
Wednesday, 11:00 a.m. (begins April 13)
Fee: $65

This four-week course will explore the experiences of minorities in the United States through the lens of literature. The focus of our study will be the voice and themes in the works of some of the leading American writers as well as emerging voices, of our times. Together, using challenging literary pieces from Indigenous, Black, and immigrant authors and journalists, we will reflect on the experience of growing up as a minority in America. We will try to answer the most pertinent question of our times: Who gets to be an American?

Originally from Pakistan, Saima Adil Sitwat moved to Baltimore in 2020, from Pittsburgh, where she reported stories at the intersection of religion, identity politics and gun violence. Saima is an instructor at Osher Lifelong Learning Institute at Towson University and University of Pittsburgh, and at the Renaissance Institute at Notre Dame of Maryland. She is the author of her memoir, “American Muslim: An Immigrant’s Journey” which received an ‘Honorable Mention’ at the San Francisco Book Festival Awards. Her latest project “Becoming American” documents the lives of immigrant women in the United States. She is a recipient of grants through Maryland State Arts Council and serves on the Board of Directors for Maryland Humanities. Saima lives in Baltimore with her husband and their two daughters.
THE GOLDEN AGE OF COMIC HEROES
Arnold Blumberg

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

Why are all those colorful, crusading comic book heroes more popular than ever? What do they tell us about ourselves as individuals and as a nation, from their arrival in the late 1930s to the present day? We’ll look at the mythological and literary origins of superheroes and their evolution through comics, books, movies, television, and other media, with a particular focus on the strong Jewish connection through the many creative minds that shaped the genre. In so doing, we’ll see why superheroes are some of the most powerful symbols in our culture today and a modern mythological chronicle of our high-flying aspirations and darkest fears.

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.

MOVIES OF THE RED SCARE
Bill Barry

Sessions I and II
Thursday, 1:30–3:30 p.m. (begins March 10)
Fee: $130 ($65 for each session)

The Red Scare that swept the U.S. after 1946 had an enormous impact on the movies including those that were produced at the time and the movies that looked back at the period. This class will show four movies from that era: “I Married a Communist (The Woman on Pier 13),” “I was A Communist for the FBI,” “My Son John,” and “Storm Center.” Also shown will be four movies that provide a historical perspective of the period: “The Front,” “Guilty by Suspicion,” “Good Night and Good Luck,” and “Trumbo.”

Bill Barry is the retired director of labor studies at The Community College of Baltimore County-Dundalk. Bill has given lectures and taught courses at Osher on labor history, history and culture of the 1930s, and the history of slavery.
ARTS, CULTURE & HUMANITIES

SURVEY OF THE BIBLE: A Scholarly Approach
Father Bob Albright

Session I and II
Thursday, 11:00 a.m. (begins March 10)
Fee: $130 ($65 for each session)

Moving through the Old Testament and into the New Testament of the Bible we will encounter very interesting topics, such as, learning that Moses did not write the first five books of the Bible, and who did; many of the prophets were school teachers with students; the kings of Israel were not kings, but “Messiahs;” Paul did not write all the letters attributed to him, and who did; Matthew and Luke copied Mark’s Gospel; the Gospel of John had at least three authors; the Book of Revelation, contrary to modern preachers, has nothing to do with today’s world; and finally, how the Bible is organized. Bring a Bible with you as you join in this rapid, but thorough trip through the “greatest story ever told.”

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.

Session II
Tuesday, 11:00 a.m. (begins April 12)
Fee: $65

The 20th century philosopher, Ludwig Wittgenstein, is one of the more enigmatic figures in the history of Western philosophy. Both his life and his philosophical activity were fraught with false starts and misgivings. Some scholars asserted that he was the preeminent philosopher of the 20th century, while others seriously wondered if Wittgenstein was doing philosophy at all. There was one point, however, that everyone, including Wittgenstein, agreed upon: No one really understood what he was saying. In this course, we will examine the life and philosophical activity of Ludwig Wittgenstein in an honest attempt at making some sense of what he said. One curious fact must be noted: Wittgenstein hated philosophy and encouraged his students to stay away from it. That being said, he could not stop philosophizing. It was an obsession that took him down the rabbit hole of philosophical madness.

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.

WITTGENSTEIN: A Philosophical Madness
Ed Fotheringill