PRESIDENTS’ COLLEGE
education for a lifetime

MUSIC AND DANCE

» **NOVEL INTO DANCE: ANDRÉ SCHWARTZ-BART’S LAST OF THE JUST AND JOSÉ LIMÓN’S PSALM**
—Avi Patt and Stephen Pier
  Tues., Nov. 10, 17; 10:30 a.m.–12 p.m. Plus your choice of a performance on Nov. 20, 21, or 22.

» **A TOUR OF BEETHOVEN’S EROICA**—Michael Schiano
  Thurs., Nov. 12, 19; Dec. 3, 10; 10:15–11:45 a.m.
  No meeting on Nov. 26.

» **MESSIAH: GEORGE FREDERICK HANDEL’S GREATEST HIT**—Kenneth Nott
  Tues., Nov. 24; Dec. 1, 8, 15; 1:30–3 p.m.
**NOVEL INTO DANCE: ANDRÉ SCHWARTZ-BART’S LAST OF THE JUST AND JOSÉ LIMÓN’S PSALM**
—Avi Patt and Stephen Pier

In 1959, André Schwartz-Bart published his extraordinarily moving novel, *The Last of the Just*, based on the Jewish legend of the Lamed Vov, the 36 just men who rise in troubled times to confront the enemies of Israel. *Psalm*, a dance work from 1967 by José Limón, is a stunning choreographic achievement, combining powerful ensemble dancing with extraordinary solo work. Inspired by *The Last of the Just*, Limón wanted to create a dance “that would be an evocation of the heroic power of the human spirit, triumphant over death itself.” Nina Watt, a world-renowned interpreter of Limón’s work, directs this piece for which Kathryn Swanson Ellis is composing a new musical score, inspired, in part, by the original from Eugene Lester. The Hartt Dance Division will perform this work at The Hartt School on November 20, 21, and 22. This course will have three sessions. In the first, Professor Patt will lead discussion of the novel. At the second, Stephen Pier and Nina Watt will address the choreography of the dance. The third session will be tied to attendance at one of the November performances.

**A TOUR OF BEETHOVEN’S EROICA**—Michael Schiano

Beethoven’s Eroica Symphony takes less than an hour to perform, but during that time you can encounter Napoleon, contemplate the nature of heroism, and maybe wonder how music can even let you do this. Indeed, it was the first piece of Western music that right from the start demanded an explanation. The course is a guided tour of that labyrinth we know as Beethoven’s Opus 55.

**MESSIAH: GEORGE FREDERICK HANDEL’S GREATEST HIT**—Kenneth Nott

Handel’s oratorio *Messiah* becomes so ubiquitous every December that some of us just take it for granted as a part of the holiday of Christmas. But what is an oratorio? What is its relation to opera? Where does the musical material that Handel used in *Messiah* come from? The oratorio was originally written for Lent and Easter but seems to have become indissolubly linked to Christmas. How did that come about? The course will set *Messiah* in the context of Handel’s life and achievement and will also trace the reception of *Messiah* from Handel’s own time down to today.