The Presidents’ College: Education for a Lifetime

From

Troilus & Cressida
to

Rodgers & Hammerstein

and everything in between

(not forgetting Rome)

Virginia Hale explores the Troilus and Cressida story from Chaucer to Shakespeare, in six sessions beginning October 2

John Pike looks at the many lives of Rodgers and Hammerstein, in four sessions beginning November 8

Patrick McCaughey reinterprets the story of Rome and its art, in five sessions beginning October 12

See inside for details
WE KICKED THE ACADEMIC YEAR OFF WITH A SPECTACULAR SHOWCASE, the fall symposium that provides an opportunity to the public to share in some of the academic and intellectual riches that the University, and, within it, the Presidents’ College have to offer. Everything from Renaissance art to stem cell research, and from musical art to the Connecticut economy, got an airing. President Harrison was on hand to greet everyone in the morning and to end the day with an informal reception. Total registered attendance topped 120, plus our

speakers and panelists — a record number.

In fact, records seem to be tumbling all over the place. We ended the last academic year with exactly 200 Fellows; this year, just a month into the semester, we are already at 175. We are offering more courses than ever before, and registration is running strong. Why the success? The highest standards of teaching, a friendly and informal atmosphere, and our team of volunteers who help everything to run smoothly.

In this issue of the newsletter you will find details of our various fall courses — including Patrick McCaughey’s eagerly anticipated biography of the city of Rome and its amazing artistic achievements, Bryan Sinche’s course on slave narratives, Jacob Harney on stem cell research, Edward Gutierrez on the concept of the just war, Avi Patt on the problem of evil, and, beginning immediately (on October 2), Virginia Hale’s exploration of the story of Troilus and Cressida and Robert Churchill’s investigation of Washington’s Crossing of the Delaware.

There are a couple of notable additions to our fall program. On page 11 you will find details of a recital and commentary by Watson Morrison devoted to the music of Frederick Chopin. We have also added the December Tuesdays at Duncaster program, when Robert McLaughlin (whom many will remember from the recent Downton Abbey course) will lecture on the movement for Scottish independence.

One program that I would particularly recommend is the trip to the Brooklyn Academy of Music (page 14), not only because it’s a real bargain, but also because it’s likely to be a unique and memorable experience.

Because of the importance of Bryan Sinche’s course on slave narratives, we decided to interview Bryan (on pages 15 and 16) about his work on 18th- and 19th-century American literature. He has an interesting story to tell. And, coming at the time of the 150th anniversary of Lincoln’s Emancipation Proclamation, his course reminds us of one of the great landmarks of American history. I hope you’ll join him to learn more.

HUMPHREY TONKIN

JOIN THE PRESIDENTS’ COLLEGE:
SIGN UP AS A FELLOW FOR 2012-2013

You'll enjoy significant discounts on courses and other programs; have free parking privileges on campus; plus complete access to the University Libraries, including borrowing privileges and access to data bases.

Fellows of the Presidents’ College pay just $100 for the full academic year.

You can now make a special additional contribution to the University and the President’s College by joining as a Patron, at $250. The sum of $150 is tax-deductible.

Support for the Presidents’ College also assists the Libraries: any surplus generated by the College at year’s end goes to the Libraries to assure the very best services and the most extensive collections that our resources allow.

Take advantage of all the discounts and opportunities that membership allows.
Announcing the

FELLOWS LECTURES
Fall 2012

The Presidents’ College offers a free monthly lecture series for its Fellows and for members of the university community. The lectures take place in the KF Room, in the Mortensen Library. We invite as speakers some of the leading members of the University of Hartford faculty who are doing particularly interesting work likely to appeal to a broad audience. Fellows of the Presidents’ College and members of the University community can attend the lectures without charge.

Wed., October 3, 1:00-2:30
Laurel Clark Shire
Barbarities Perpetrated Primarily upon Women. Captivity Narratives during Indian Removal in the 1830s

In the 1830s, US policy regarding American Indians changed from assimilation to removal. This shift is reflected in the stories that Americans told about Indians: while they had once told stories of whites held captive by Indians, Americans began to write and read about violent Indian attacks or “depredations” against white settlers, especially white women and children. This lecture will explore this narrative shift, and also give examples of stories about white violence against Indians from Native American oral tradition.

Laurel Clark Shire (PhD, George Washington University), Assistant Professor of History, is revising a book manuscript drawn from her research on US expansion into Florida. Taming the Territory: Women on the Florida Frontier uses Florida to explore the ways in which American leaders and settlers negotiated Americanizing new territories. It argues that women - and ideas about women - were central to how the US justified and managed its expansion into Florida and the territories that followed it. Dr. Shire has a long-standing love of social and cultural history, teaching and researching all aspects of the American past that touch on the ways that people, especially women, shaped it.

Wed., November 28, 4:30-6:00
Mari Firkatian
Cooking the Past; Why We Care What Our Ancestors Ate

Mari Firkatian is working on a book that will include recipes passed down in families of Armenians whose diaspora continues to recreate lost historic communities through compatriotic organizations and, among other markers, passing down traditional recipes to next generations. By maintaining specific cultural markers, such as food preparation, they define a sense of community and identity. Arguably the keeping of food traditions may be the most critically important aspect of self-identity or sense of national identity. And what constitutes a national cuisine can be as hotly contested an issue as how one defines the nation.
Mari A. Firkatian (PhD, Indiana), Associate Professor of History in Hillyer College, specializes in East European history. Trained as a linguist and historian, she has lived and traveled extensively in Southeast Europe. Her research interests include minority populations, diplomatic history, and intellectual history. Her books include The Forest Traveler: Georgi Stoikov Rakovski and Bulgarian Nationalism (1995), and Diplomats and Dreamers: The Stancioff Family in Bulgarian History (2008).

Dee Hansen is a Professor and Chair of Graduate Music Education at The Hartt School, University of Hartford. She regularly performs as a soprano and Baroque Flutist with Amherst Early Music and at the Boston Early Music Festival. She sang for several years with the Choral Arts Ensemble, a professional choral ensemble in Kansas City, Missouri. Dr. Hansen holds a masters degree in music history and Doctorate of Musical Arts degree. She is a member of Amherst Early Music and Early Music America.

Eric Hansen was a professional bassist and lutenist for more than 12 years. He performed in concerts and on recordings with nationally known performers. He holds a masters degree in music history and completed post graduate work in musicology at the University of Chicago with the late Howard Mayer Brown. Today he is Electronic Resources Coordinator with iConn.org, the Connecticut re-Search engine. He continues to perform regularly on the lute as a member of the Lute Society of America, Amherst Early Music, and Early Music America.

Tues., December 4
Dee Hansen, with Eric Hansen,
3:30-5:00
Entwined Early Music

Music of the Renaissance and Baroque is still beautiful and relevant in our time. Entwined Early Music features lutes, voice, continuo, and, Renaissance and Baroque flutes. The ensemble will perform music of great early composers 1600-1750 including Frescobaldi, Handel, Campian, and Dowland. The performers will share the historical, social, and aesthetic contexts of the music and information about the instruments. They will also highlight rhetorical devices that express the meaning of the text and influence the structure and style of the music, compositional techniques that persist to this day.
Our Fall Program

Sign up for courses now: use the registration form at the back of this newsletter!

Tuesdays, October 2, 9, 16, 23, 30; November 6
The Troilus and Cressida Story: From Chaucer to Shakespeare
Virginia Hale

Second only to the Canterbury Tales in the works of Chaucer, the story of Troilus and Cressida underwent a series of radical transformations from Chaucer’s narrative poem, through the

Scottish poet Robert Henryson’s Testament of Cresseid, to Shakespeare’s cynical theatrical take on the story. Chaucer’s poem throws light on the idea of courtly love and the concept of Fortune, but also displays remarkable character development. A key difference between Chaucer and Shakespeare is, of course, between the narrative and the dramatic. Although Chaucer was striving mightily to write a tragic poem, he struggles with the genre. Shakespeare’s play also presents problems, as he too moves between comedy and tragedy. And Henryson lets us know what happened in the interval between the two.

Virginia Hale is an emeritus professor of English and a specialist in medieval literature in general and Chaucer in particular. In addition to teaching Chaucer for the Presidents’ College, she is also well known locally for her biography of the fabled Hartord department store owner Beatrice Fox Auerbach.

Tuesdays, October 2, 9, 16, 23, 30; November 6. 10:30-12:00. $95 (Fellows $75).

Tuesdays, October 2, 9, 16
Washington’s Crossing:
The Times that Tried Men’s Souls
Robert Churchill

We have all witnessed events in these last few years that seemed to portend catastrophe, and experienced moments in which critical institutions and indeed government itself seemed on the brink of failure. This course will examine one such moment in America’s past, the bleak winter of 1776, the nadir of the patriot cause in the American Revolution, through a discussion of David Hackett Fischer’s book Washington’s Crossing. Fischer tells a tale of incompetence, treachery, perseverance, and a gamble that stands for the ages. He examines the importance of strong institutions, elite leadership, and popular initiative. Ultimately, he explains how the American people and their government learned to work together. Professor Churchill recommends that participants read the book in advance if possible.

Robert Churchill, Associate Professor of History in Hillyer College, is a historian of early America, particularly the American

What is QR Code?
QR Code (abbreviated from Quick Response Code) is the trademark for a type of matrix barcode (or two-dimensional code) first designed for the automotive industry. More recently, it has become popular outside the industry due to its fast readability and large storage capacity compared to standard UPC barcodes. The code consists of black modules (square dots) arranged in a square pattern on a white background. The information encoded can be made up of four standardized kind ("modes") of data (numeric, alpha-numeric, byte/binary, Kanji), or through supported extensions.


Search your mobile device for “QR Code Reader” (a good one is from Kaywa) and then begin scanning. Scan below for the calendar for the Presidents’ College.

Hartford department store owner Beatrice Fox Auerbach.

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Lions Gate Trio  
Wednesday, October 3  
The Lions Gate Trio—violinist Katie Lansdale, pianist Florence Millet, and cellist Darrett Adkins perform trios by Beethoven, Ravel, and Rebecca Clarke.  
7:30 PM  
Millard Auditorium  
Admission: Free

The Hartt School’s 11th Annual Gala  
Saturday, October 6  
Hartford Marriott Downtown  
6:00 PM  
Make plans now to attend The Hartt School’s 11th Annual fundraising Gala on Saturday, October 6, 2012, at the Hartford Marriott Downtown. Considered one of the most entertaining evenings around, the Gala will feature inspiring performances by talented Hartt collegiate and Community Division students, an enticing array of live and silent auction items, fine dining, and After-Glow dancing for those who don’t want the evening to end!  

All Gala proceeds benefit Hartt scholarships, tuition assistance, and educational programming. Individual tickets begin at $250 per

Programs Continued

Revolution, early national political culture, and political violence. He received his PhD from Rutgers in 2001 and taught as a lecturer at Princeton. He is currently at work on a book, The Duty of Freemen: Liberty and Political Violence in American History, which compares a series of insurrectionary movements across several centuries of American history, tracing the roots of the militia movement of the 1990s back to the late eighteenth century.  

Tuesdays, October 2, 9, 16. 5:00-6:30. $60 (Fellows $40)

Fridays, October 12, 19, 26; November 2, 9  
Rome: A Biography – from Antiquity to 1800  
Patrick McCaughey

‘Rome makes provincials of us all’. Rome is the only city after which an empire has been named. We speak familiarly of the Roman Empire but we do not call the British Empire the ‘London Empire’ or the Ottoman Empire the ‘Istanbul Empire’. Rome, the largest and most magnificent city of antiquity, suffered all manner of decline as the Empire faltered and disintegrated in the 4th and 5th centuries AD. Officially Christianized, from 330 AD, Rome took on a new and different influence and power and over the centuries recovered something of its magnificence. What makes Rome so remarkable is how much of the past survives from all periods for us today – a living city, not a museum. Yet few cities are as complicated, as multi-layered as Rome. Take San Clemente: a well-preserved 12th century church sits over a 4th century church and that in turns sits on a Mithraic Temple of the late 2nd century attached to a Roman palace dating from the 1st century AD. San Clemente is now run by a cheerful group of Irish Dominicans. The course aims to separate the various layers and strands of Rome and its past from antiquity to the 18th century and maybe a little beyond.

Lectures:  
1. The Triumph of Antiquity. No city of the ancient world set out so purposefully to impress its own citizens and visitors throughout the civilized world.  
2. The Fall of the Empire and the Rise of Christian Rome. The disintegration of the Roman Empire from the fourth to the sixth century saw it divided into east and west with Constantinople capital of the Eastern Empire.  
3. The Transformation of Rome in the High Renaissance. In the early 15th century when the Renaissance took hold in Florence, Rome was a backwater. By the early 16th century, it had become a rich and powerful city again.  
4. Roma Barocca. Baroque, the dominant international style of the 17th century, has its origins in Rome in the painting of Caravaggio and Rubens.  
5. Rome in the Eighteenth Century. Rome was the magnet of all Europe in the 18th century. It acted like an academy to the world. It would go on to survive Napoleon’s looting and become the capital of a newly unified Italy.

Patrick McCaughey, art historian and writer, is former director of the National Gallery of Victoria (Australia), the Wadsworth Atheneum, and the Yale Center for British Art. He writes frequently for publications in Britain, the United States, and Australia, and is known as an accomplished lecturer on all aspects of art. He is a frequent lecturer for the Presidents’ College.

Fridays, October 12, 19, 26; November 2, 9. 3:00-4:30. $165 (Fellows $115)

Lions Gate Trio  
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The Problem of Evil: Lessons from History
Avi Patt

Why are ordinary people capable of perpetrating extraordinary evil? What leads simple people to do harm to others? And conversely, why do otherwise average people make the exceptional choice to engage in acts of rescue to prevent evil? What enables some individuals to survive against improbable odds and conditions of extreme persecution?

In this seminar we will examine the social and psychological underpinnings of human morality through a series of historical case studies spanning the Holocaust, the Vietnam War, the genocide in Rwanda, and beyond.

Avinoam J. Patt, PhD is Philip D. Feltman Professor of Modern Jewish History at the Maurice Greenberg Center for Judaic Studies, where he is also directs the Museum of Jewish Civilization. Previously, he was Miles Lerman Applied Research Scholar for Jewish Life and Culture at the Center for Advanced Holocaust Studies of the United States Holocaust Memorial Museum. He teaches courses on Modern Jewish History, American Jewish History, the Holocaust, the History of Zionism and the State of Israel, Jewish film, and Modern Jewish Literature.

Stem Cells: Science, Medicine and Morality
Jacob Harney

Stem cell research has been at the forefront of scientific investigation for over a decade. While advances continue to be made in the laboratory, the potential impact of them on the human condition looms large. This course will address the science, medicinal opportunities and societal impact of stem cell research.

Dr. Jacob P. Harney, chairman of the Department of Biology at the University of Hartford, conducted his graduate research at the University of Florida in the area of early embryonic development. Over the past decade he has participated in the national debate over human embryonic stem cell research and has provided oversight of stem cell research funding for JDRF (Juvenile Diabetes Research Foundation), the largest global charitable supporter of Type I diabetes research. He specializes in neuroendocrinology and neurodegenerative disorders, with a particular interest in diabetes, obesity, and brain aging. His current research focuses on the effects of the ketogenic diet on brain energy metabolism, seizure susceptibility and behavior.

Tempesta di Mare (Philadelphia Baroque Orchestra) – October 18, 2012; Millard Auditorium. This internationally acclaimed 22-player orchestra, which performs on Baroque instruments, is recognized for its imaginative programming and performance of early music. The conductorless ensemble boasts an ongoing series of highly praised recordings on the Chandos label, and a busy touring schedule on both sides of the Atlantic.

eighth blackbird – November 15, 2012; Lincoln Theater. Since its founding in 1996, the Chicago-based, two-time Grammy Award-winning sextet has been universally hailed as one of the
Wednesdays, October 24, 31; November 7, 14
The Slave Narrative in Three Centuries
Bryan Sinche

When most Americans think about slave narratives, they probably imagine tales of violence, horror, and oppression marshaled in support of the abolitionist movement, but this is only part of the story. Slave narratives are now considered the founding form of African American literature and are taught, studied, and researched in universities around the world. In the pages of the slave narrative, modern readers can discover the ways that African Americans gained and deployed literacy, the ways they negotiated issues of race and gender, and the ways that the experience of slavery could be used to make a claim for full belonging in the United States.

In this series of discussions, we will examine three American slave narratives: Venture Smith’s Narrative (1797), Harriet Jacobs’s Incidents in the Life of A Slave Girl (1861), and Booker T. Washington’s Up From Slavery (1901).

Bryan Sinche. Associate Professor of English, holds a Ph. D. from the University of North Carolina at Chapel Hill. He teaches and writes about American and African American literature, and his work has appeared or will appear in journals such as African American Review, Legacy, and Early American Studies. He has published widely on nineteenth-century maritime literature and culture. In addition, he is at work on a project dealing with African American autobiography 1797-1914.

Thursdays, November 1, 15, 29; December 6, 13
Just War: Conflict, Killing and the Morality of War
Edward Gutierrez

Does the concept of a just war exist? This course centers on the Just War Theory, first developed by Cicero, then expanded by Saint Augustine in his master work, City of God (c. 413-426). To properly confront the subject, we will examine five key conflicts: the Greco-Persian Wars of antiquity, the Crusades of the Middle Ages, the American Civil War, World War II, and the modern War on Terror (e.g. Afghanistan and Iraq Wars). While examining these wars we will determine if they were/are just or unjust, and ultimately answer the question if just war exists...an inescapable issue that anyone concerned with the future of humanity must address.

Dr. Edward Gutierrez, historian, and winner of the Ramsey Award for Creative Excellence at the University of Hartford, worked in France as a postdoctoral fellow at the Centre National de la Recherche Scientifique and is currently writing a book tentatively titled “Sherman was Right”: The Experience of AEF Soldiers in the Great War. The book studies how combat affected ordinary men and women, and the psychological changes it produced.

Imani Winds – Feb. 21, 2013; Millard Auditorium.
This globe-circling, genre-blurring quintet has seemingly collaborated with every significant musical figure of our time, from Wayne Shorter and Paquito D’Rivera to Yo-Yo Ma and Elliott Carter. With a deep commitment to commissioning new music, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions. Imani this year makes debut appearances in France, Brazil and China. imaniwinds.com

Miró Quartet with...
The Many Lives of Rodgers and Hammerstein
John Pike

Known as the premier composer and the premier lyricist who together developed the modern musical in the 1940s, this team's influence extends far beyond classics like Oklahoma!, Carousel and South Pacific and can even be seen in shows as recent as the current Broadway hit The Book of Mormon. This course will not only look at the team's revolutionary artistic vision and major shows but also their work with previous collaborators, their disparate personalities and even some of their little-known failures. Presented as a series of lectures and videos, the course will reveal how Rodgers and Hammerstein continue to influence musical theatre today as they have for the past seventy years.

John Pike teaches theatre at The Hartt School. For 15 years he was Artistic Associate for Goodspeed Musicals where he worked on more than 90 productions including Gentlemen Prefer Blondes (Broadway), King of Hearts, Red, Hot and Blue! and A Tree Grows in Brooklyn. His stage direction and/or musical direction credits include: Titanic, Big, Cabaret, A Little Night Music, The Wild Party, The Apple Tree, Company and The Frogs. He has served as publisher of Show Music, written for Playbill, The Sondheim Review and Dramatists Quarterly and is the author of The Grand View and The Womb. He holds degrees in theatre, music, management and Latin from Wake Forest, University of Pennsylvania, and Yale.

Shaker Grown and Shaker Made
Stephen Miller

A leading expert on the lives and times of the Shakers, one of America’s most remarkable communitarian religious movements, founded in England in the eighteenth century, Hartford-based historian Stephen Miller offers a brief history of the Shakers and examines the products of their lands (seeds, herbs, medicines) and their hands (furniture, textiles, and other products), particularly here in New England. Included in the cost of the course is Miller’s recent book From Shaker Lands and Shaker Hands, which will form the basis for the course.

Dr. M. Stephen Miller has collected, researched, and published extensively on Shaker material culture for the past 35 years. He served as curator for the major 2010 exhibition at the New Britain Museum of American Art titled “Inspired Innovations: A Celebration of Shaker Ingenuity” and wrote a full-length book—based on the exhibition—of the same title. From Shaker Lands and Shaker Hands was awarded the “book of the year” by the American Communal Societies Association. This spring he was honored by Historic New England with its third annual Prize for Collecting Works on Paper. He has been a long-term member of the boards at Hancock and Canterbury Shaker Villages.

Tuesdays, November 13, 20, 27. 11:00-12:30
$70 (Fellows $50).
Between Heaven and Earth: The Paintings of Hieronymus Bosch
Alexandra Onuf

The fantastical paintings of Hieronymus Bosch (c. 1450-1516), one of the most enigmatic artists of the early modern period, appear so far ahead of their time that art historians have labored to understand their place in 16th-century art—arguing that they represent everything from heretical screeds to alchemical puzzles, from moralizing sermons to hallucinatory visions. This course will explore the unique combination of realism, allegory, fantasy and humor in Bosch’s paintings, putting these strange and fascinating works within their historical context. It will concentrate on Bosch’s major triptychs, including the famous “Garden of Earthly Delights,” while also studying some of his lesser-known smaller panels.

Alexandra Onuf, one of the University’s most dynamic younger scholars and teachers, teaches art history with a concentration on the Medieval, Renaissance and Baroque periods, as well as the history of printmaking and landscape art. Her research explores the historical significance of landscape prints in early modern Europe, particularly how their style connects to the changing political and cultural circumstances of the sixteenth and seventeenth-century Low Countries. She is currently working on a book of landscape prints and the depiction of the countryside in early modern Netherlands.

From Folksong to Symphony: American Symphonic Music and the Folksong Tradition
Charles Turner

Nineteenth-century American composers of symphonies modeled their works after those by Viennese classicalists, but, in 1892, while Director of the National Conservatory of Music in New York, Antonín Dvořák wrote a series of articles urging American composers to develop their own national style, using as its basis the moving Negro spirituals he had encountered as well as melodies of native Americans. Later American composers, searching for a distinctive “American” voice, did in fact write works that incorporated indigenous American life and folksong. This course examines representative orchestral works by composers (Aaron Copland, Charles Ives, Virgil Thomson, William Schuman, Roy Harris, Jerome Moross) who found both inspiration and musical raw materials in America’s past and its varied vernacular.

Charles Turner, historian of music, recently retired from The Hartt School. Trained as a medievalist, he holds a D.Mus. from Indiana University and previously taught at Indiana and at the University of Cincinnati. For many years he directed the Early Music Ensemble at Hartt. As a lutenist, he has toured Mexico and the southwestern United States, as well as playing at numbers of venues in the Northeast. He is a member of the Farmington Valley Symphony Orchestra and the Connecticut Valley Chamber Orchestra.

Poet Marilyn Nelson to visit University in October

Ms. Nelson’s books include The Cachoeira Tales, and Other Poems (2005); The Fields of Praise: New and Selected Poems (1997), which was a finalist for the 1998 Lenore Marshall Poetry Prize, the 1997 National Book Award, and the PEN Winship Award; Magnificat (1994); The Homeplace (1990), which
Wednesday, November 7
The Presidents’ College presents
An All-Chopin Recital and
Commentary by Watson Morrison

Frédéric François Chopin was born in a village outside Warsaw in 1810. His father was French, his mother Polish. A child-prodigy pianist who gave public concerts from the age of seven and composed his first pieces for the piano at that same age, he also showed early talent as a graphic artist. At the age of eleven he performed for Tsar Alexander I. Achieving considerable fame in Warsaw and beyond, in 1830 he set out first for Vienna and then for Paris, where he remained for much of the rest of his short life, in an environment surrounded by many of the greatest writers, composers, and artists of the time. The year 1830 was the year of the Warsaw Uprising, whose cruel suppression by Tsarist forces was a source of much pain to the young composer. Though he gave relatively few public recitals, Chopin was well-known in the salons of Paris. Among his friends were Franz Liszt and the painter Eugène Delacroix, and he himself carried on a long and somewhat stormy relationship with the feminist writer Baroness Dudevant, known as George Sand. Chopin’s life and works were all of a piece: imbued with the spirit of Romanticism, he was a strong Polish patriot, and his piano works were, in keeping with the Romantic tradition, nuanced, emotional, and expressive. They revolutionized composition for the piano. He died in 1849, the year following the revolutionary upheavals of 1848.

Watson Morrison has taught piano at the Hartt School for half a century. He began his career as a jazz trumpeter, taking up piano at age 18 and going on to receive his doctorate from Boston University. In addition to teaching, he has performed under many noted orchestral conductors and on radio and television, and has served four terms on the Fulbright National Screening Committee for pianists. On this occasion, his recital will include Chopin’s Sonata No. 2 in B-Flat Major, Op. 35, two mazurkas, two polonaises, two waltzes, and two preludes.

Wednesday, November 7. 12:15-1:45pm. $25 (Fellows $20)
Fridays, November 16, 30; December 7, 14

Color

Jeremiah Patterson

What is color? How do you make it, perceive it, name it, differentiate it? How do artists, physicists, neurologists, psychologists think about it? Artist Jeremiah Patterson, with the aid of colleagues in a range of other fields, takes us on an excursion through history, the color spectrum, and art, to uncover the mysteries of color.

Jeremiah Patterson, Associate Professor of Drawing at the Hartford Art School, has exhibited widely in New York, and in such venues as the Fort Wayne Museum of Art in Fort Wayne, IN, Arnot Art Museum in Elmira, New York, the Arkansas Art Center Museum, Albright-Knox Art Museum in Buffalo, NY, the Flint Museum of Art in Michigan, The Connecticut River Museum in Essex, CT, and The Ridderhof-Martin Museum at Mary Washington College. His work can be found in over 100 private and corporate collections. Since 2000, he has served as Co-director of Summer Workshops in Italy, leading small groups of artists to study painting, drawing, and Renaissance techniques in Italy each summer. These groups have included artists from Canada, Mexico, England, Australia, Greece, and the United States.

Fridays, November 16, 30; December 7, 14. 11:00-12:30. $85 (Fellows $70)

Alexandra Onuf on WHCTV this month

Alexandra Onuf, whose Presidents’ College course on Hieronymus Bosch begins on Wednesday, November 14, will be the guest of Presidents’ College volunteer Bob Gruskay on “Conversations with the Presidents’ College,” our monthly radio show on West Hartford Community Television. The program will be broadcast three times in the course of the month. Check the schedule at www.whctv.org. The WHCTV website has an extensive archive of past programs, including conversations with:

Avi Patt (September)
Sally Williams & Boyce Batey (July)
Michael Schiano & Michael Robinson (June)
Nancy Mather & Randi Ashton-Pritting (May)
Edward Gutierrez (April)
Maria Frank (March)
Chris Martens (February)
Michele Troy (January)

and, from 2011:
Tim Reagan (December)
Amanda Walling (November)
Eugene Gaddis (October)
Tracy Flater (July)
Kathleen McGregor (May)
Dennis Wasko (March)
Stephen Pier (February)
Colin McEnroe (January)

Humphrey Tonkin appears regularly on the show to announce upcoming events of the Presidents’ College.
Tuesdays at Duncaster
Fall 2012

October 9
Renwick Griswold
“The Connecticut River and Its History”

Wick Griswold, associate professor of sociology at Hillyer College, is an expert on the history and ecology of the Connecticut River, and coordinates the Environmental Studies concentration at Hillyer. In kayaks, rowboats, or water taxis, students in Griswold’s class spend a lot of time on the river and its tributaries. “Studying the Connecticut River is a great way of bringing together a number of disciplines: biology, ecology, history, anthropology, and archeology,” says Griswold. “The course helps students become aware of the link between human beings and nature.” Recently (2012), he has published A History of the Connecticut River. Following his presentation, copies of the book will be available for purchase (and signing).

November 13
Andy Wei Hao
“The Chinese Economy”

Andy Wei Hao is assistant professor of marketing in the Barney School of Business, where he teaches principles of marketing and marketing management. He received his bachelor’s degree in linguistics and culture from Peking University and holds MBA and PhD degrees from Kent State University. His research interests include international marketing, branding, e-marketing, and marketing strategy. He is currently doing research in global brand extension, brand alliance, cross-cultural consumer behavior, online auctions, and market orientations. He has published his work in the Journal of Marketing Theory and Practice and the European Journal of Marketing, and presented papers at several conferences. Having worked for seven years in China’s Department of Commerce, he knows the nature of Chinese business from both a Chinese and an American perspective.

Fluid Text (Michigan), Melville Unfolding (Michigan), and the Longman Critical Edition of Moby-Dick. He is also the editor of Leviathan: A Journal of Melville Studies and of the Melville Electronic Library. Thursday, November 15th, Mal 2, 12:15 pm

Public Radio’s “Says You!” Coming to Millard Auditorium
Public Radio’s “Says You!”, a game of words and whimsy, bluff and bluster, will be coming to Millard Auditorium Friday, October 12, at 7:30 pm. The performance will be taped for broadcast on public radio stations around the country. The show airs on Connecticut radio stations on Saturdays at 8:00 pm. Tickets $30 at the University Box Office in Lincoln Theater. Call 860.768.4228.

Tuesdays at Duncaster is a series of lectures by University of Hartford faculty offered at Duncaster Retirement Community, Bloomfield. Lectures are at 4:45 pm. Each lecture is followed by a reception and dinner with the speaker. The series is free to Duncaster residents who sign up as Fellows of the Presidents’ College, $15 for Duncaster residents who are not Fellows, $20 (plus $25 for dinner) for all others.
[Tuesdays at Duncaster, contd.]

December 11
Robert McLaughlin
“Scotland: The State of the Union, 1707-2014”

Robert McLaughlin teaches twentieth century history in the College of Arts and Sciences and Hillyer College. His book *Irish Canadian Conflict and the Struggle for Irish Independence 1912-1925* was published this year by the University of Toronto Press. Between 1912 and 1925, Ireland was convulsed by political and revolutionary upheaval in pursuit of self-government. The book tells how Canadians of Irish descent, both Catholic and Protestant, diligently followed these conflicts, and many became actively involved in the dramatic events overseas, identifying with their ancestral homeland during this revolutionary era. Drawing on ethnic weekly newspapers and fraternal society records, McLaughlin finds new interpretations of how Orange Canadian unionists and Irish Canadian nationalists viewed their heritage, their membership in the British Empire, and even Canadian citizenship itself. His attention is now shifting to Scotland, which became part of the United Kingdom by the Act of Union in 1707 and is now facing a referendum on independence, slated to take place in 2014.

Come with us to New York, **Sunday, October 21**, to see Tanztheater Wuppertal’s performance of the work of legendary dance-theater pioneer, the late Pina Bausch. Led by Director of the Dance Division of The Hartt School, Stephen Pier, the trip will be a unique opportunity to experience the “explosively emotional and intensely theatrical productions” of this remarkable figure.

Pina Bausch (the subject of Wim Wenders’ award-winning film tribute earlier this year) left behind an indelible legacy. This fall, Bausch’s peerless company returns to BAM to present a very special engagement of the choreographer’s final work.

Set to the contemplative sounds of Chilean folk legend Violeta Parra and guitarist Victor Jara, *como el musquito* conjures Chile’s social dances, its distinctive musical tradition, and its bustling capital metropolis of Santiago.

**11:00 am.** Depart University of Hartford. Coffee/lunch stop en route (on own)
**2:30 pm.** Arrive Brooklyn Academy of Music
**3:00-5:45 pm.** Performance
**6:00 pm.** Depart for Hartford. Stretch/dinner stop en route (on own)
**9pm.** Arrive West Hartford

Cost of the trip including transportation and performance: $100 for Presidents’ College Fellows, $125 for non-fellows.
Slave Narratives: An Interview with Bryan Sinche

English professor Bryan Sinche, one of the University's most accomplished teachers, is offering us this semester a course on a ground-breaking topic in American history and literature – the slave narrative. We asked him about his teaching and research on this fascinating subject...

What got you interested in slave narratives?

In 2001, when I was a graduate student at the University of North Carolina at Chapel Hill, two remarkable—and remarkably fortunate—events brought me to the slave narrative. First, William L. Andrews (author of the definitive work on the American slave narrative) asked me to be his research assistant. Second, Bill recommended me to his friend, Henry Louis Gates, Jr., when Gates needed someone to do a bit of research in the UNC archives. My work for Gates helped him authenticate The Bondwoman’s Narrative, a manuscript that Gates purchased at auction and which he believed to be the first novel authored by a black woman. The widespread interest generated by Gates’s discovery threw some reflected light on me—still a bright-eyed second-year graduate student—and helped me score my first publication way back in 2004. Due to this happy event and to the wisdom and guidance of Bill Andrews, I became deeply interested in nineteenth-century African American literature and the slave narrative in particular.

Do they connect with your other literary interests?

Slave narratives are of a piece with my interest in nineteenth-century maritime writing and life writing, about which I wrote my dissertation and have published several articles. Studying slave narratives has also helped me understand how to read and critique nineteenth-century autobiographies in general.

What do slave narratives have to tell us today?

They are enormously rewarding. First, there’s the historical information to be gained from the narratives – data about slavery and free black life in colonial Connecticut, for instance, or knowledge about the origins of normal education in the years following the Civil War. Second, the narratives have had a marked effect on twentieth-century American writing. Bestsellers like Edward Jones’s The Known World, Toni Morrison’s Beloved, Ernest Gaines’s The Autobiography of Miss Jane Pittman, and Charles Johnson’s Middle Passage have their roots in antebellum slave narratives. Finally, reading slave narratives is a great way to learn more about the study of autobiography in general. Knowing how to read autobiography with a critical eye is, I believe, especially relevant now, given the recent explosion in memoir and autobiography.
Where can we find texts, and is there reading that you would recommend in preparation for your course?

Many have been published in cheap editions (for example, Harriet Jacobs’s *Incidents in the Life of a Slave Girl* and Booker T. Washington’s *Up From Slavery*) and those that have not are available online. Documenting the American South (docsouth.unc.edu) includes carefully-edited and fully-searchable digital editions of every published North American slave narrative (and a host of other texts as well). As for reading before the course: participants might look at Frederick Douglass’s 1845 *Narrative of the Life of Frederick Douglass, An American Slave, Written By Himself*, the most famous and influential of all the antebellum slave narratives.

What are you writing at the moment and what are your plans for the future?

Right now, I am finishing up my last piece of work on maritime literature: an essay on Richard Henry Dana Jr.’s autobiography *Two Years Before the Mast*. After sending that essay on its way, I will dive into a new research project on money and value in nineteenth-century African American literature. I have published a couple of articles related to this project (one of those is on Venture Smith, whom I’ll be discussing in this course), and I plan to expand my work on those articles into a book-length study.

*We’re planning a course in the spring to celebrate the 150th anniversary of Lincoln’s Emancipation Proclamation. How might the subject of your course this fall connect with the course in the spring?*

Slave narratives were an essential piece of the abolition movement in the US (and abroad), and without works like Douglass’s *Narrative* (which sold over 30,000 copies in five years and was translated into multiple languages) the course of history would have been markedly different. Emancipation was a political event spawned by the work of abolitionists and former slaves, and its effects were widespread. Still, I am reminded that the effects of emancipation were realized by millions of individuals who had to adapt to a new way of life. Slave narratives authored before and after emancipation bear traces of the personal and the political; they give life to emancipation, transforming it into something more than legal writ effected by the stroke of a pen.

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**Bryan’s four-session course will take place on Wednesdays, October 24 & 31 and November 7 & 14, 5:00-6:30. $80 (Fellows $65)**
Please check relevant items and indicate amount paid at right.

☐ I wish to register as a Patron of the Presidents' College for 2012-2013.  $250
   This includes registration as a Fellow and a $150 tax-deductible
collection to the Presidents' College

☐ I wish to renew / register as a Fellow of the Presidents' College for 2012-2013.  $100

☐ Troilus and Cressida.  $95 (Fellows $75)
☐ Washington's Crossing.  $60 (Fellows $40)
☐ The Problem of Evil.  $60 (Fellows $40)
☐ Rome: A Biography.  $165 (Fellows $115)
☐ Stem Cells.  $60 (Fellows $40)
☐ Slave Narratives.  $80 (Fellows $65)

(continued on side B)

Total: ________
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☐ Chopin. $25 (Fellows $20)
☐ Just War. $90 (Fellows $70)
☐ Rodgers and Hammerstein. $80 (Fellows $65)
☐ Shaker Grown and Shaker Made. $70 (Fellows $50)
☐ Hieronymus Bosch. $60 (Fellows $40)
☐ Trip to BAM: Pina Bausch. $125 (Fellows $100)
☐ Folksong to Symphony. $60 (Fellows $40)
☐ Color. $85 (Fellows $70)

I plan to attend the following Duncaster lectures. $20 per lecture plus $25 for dinner, for a total of $45 (lecture free for Fellows)
☐ Tuesdays at Duncaster: Connecticut River.
☐ Tuesdays at Duncaster: Chinese Economy.
☐ Tuesdays at Duncaster: Scottish Independence.

I plan to attend the following Fellows Lectures (no charge)
☐ Shire on Indian Removal
☐ Firkatian on Cooking the Past
☐ Hansen on Entwined Early Music

Total: _______

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