This past Friday I attended a faculty seminar at which several of the people involved in the University’s projects in Kenya and India reported on their work. I must say that I found it fascinating. As you may know, I have devoted a good deal of my professional life to an interest in international service-learning, and so I was particularly intrigued by the work that David Pines and his students are doing in India. This work goes far beyond the mechanics of clean water to embrace issues of community relations (without support from local politicians and the community in general, such projects cannot succeed), sustainability (making sure that the new technology will continue to function long after the engineers have left and that it will be environmentally and economically beneficial), the status of women (the decisions get made by the men; the benefits accrue in the first instance to the women), and education (teaching the children, particularly, how to use the benefits of clean water and why it is important). Natacha Poggio, Assistant Professor in the Hartford Art School, has her students working on educational graphics for the project; Marcia Hughes, of the Center for Social Research, is assisting in the building of community relations -- and numerous others are involved.

The project also has the potential to teach our students lessons that apply to our society -- about governance, about waste, about community values. Successful service-learning is always two-directional.

I am sure that David will touch on some of these issues in his talk on Friday evening, November 13. Please plan to attend if you are able. For my own part, I am eager to support the University’s efforts to reach out to other parts of the world and broaden the horizons of our students and our programs.

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In this issue of the Newsletter we are announcing our spring program. It’s an impressive line-up — with programs and offerings that range all across the humanities and into the sciences and social sciences as well. I’m sure that you will find some programs to suit you, and I look forward to seeing you in our courses. Last year, by the way, Patrick McCaughey’s course filled up several weeks in advance, so please sign up in good time!

HUMPHREY TONKIN
Fridays at the Mortensen, Nov. 13

When David Pines, associate professor of civil and environmental engineering, launched a project to bring a clean, sustainable water supply to residents of Abheypur, India, a village about 30 miles south of New Delhi, he enlisted the help of a whole team of University of Hartford faculty members and students in a range of disciplines from sociology and philosophy to art and business. Success in such an environment involves more than sustainable technology: it requires a different kind of thinking about day-to-day life — and not just by the locals but also by those from the University who are working with them. David will be our guest on November 13, when he will talk about the organization Engineers Without Borders and about the University’s work in India and Kenya.

Fridays at the Mortensen is a series of lectures held after hours in the Mortensen Library on Friday evenings, beginning with a light dinner. The final program for the fall will feature Dean of Admissions Richard Zeiser and Associate Provost Chuck Colarulli on the mysteries of college admissions (December 4).

Fridays 5:45-8:00 pm. Cost per session, including dinner, $45 (Fellows $40).
Poets of Faith and Doubt

Literature professor Kathleen McGrory tackles the great question of the relationship between scientific knowledge and belief in God. Did Science kill Faith? A focused study of poetry from ages of faith, neo-pagan and postmodern-pagan times can provide some unexpected answers and raise further questions. While rumors of the death of Faith, as distinct from Religion, are greatly exaggerated, faith and doubt in poetry as in life are close allies. The course will examine poems of faith and doubt from early British and American traditions through the Romantic and Victorian periods, when modern scientific studies in biology and geology began to change ways of looking at “the problem of God,” and will leave us in the 20th and 21st centuries. Copies of major poems for discussion will be distributed in class. Participants are urged to dust off their own poetry books and to bring to class a favorite poem for discussion. A few contemporary examples illustrating both sides of the question will be provided, with an invitation to participants to provide more.

Mondays, Nov. 2, 9, 16, 23, 30. 4:30-6:00 pm. Cost $90 (Fellows $75)

Philosophical Problems in the Law

In this course, philosopher Lynn Pasquerella, Provost and Chief Academic Officer at the University, will explore contemporary conundrums in the law. For instance, if society has a general obligation to protect individuals from harm by others, what happens when society fails to observe this obligation? To what extent do the victims have the right to intervene either to protect themselves or to punish the offenders? And what role does culture play in excusing illegal behavior? Given our track record, should society abandon the ideal of rehabilitating criminals in favor of focusing on making hard time even harder? The course will give particular attention to legal dilemmas related to the role of race, class and gender.

Tuesdays, Dec. 1, 8 & 15. 4:30-6:00 pm. Cost $65 (Fellows $50)
REGISTRATION IS OPEN FOR THE SPRING SEMESTER!

Da Vinci Codes and Lost Symbols: The World of Dan Brown, Novelist

A critical look at Dan Brown’s five novels, Digital Fortress (1998), Angels and Demons (2000), Deception Point (2001), The Da Vinci Code (2003) and The Lost Symbol (2009). Those who enjoy mysteries, and who don’t mind the willing suspension of disbelief they require, will enjoy Dan Brown, who is today the most successful, living proponent of short-chapter, page-turner, novelistic-mystery writing. Encyclopedic knowledge of trivial things is somehow woven throughout each novel, often with the same plot and characters placed in different settings, but always with an original twist. With the aid of film-clips from movies and documentary films explaining, praising or damning Brown’s fiction, this course will provide a forum for reading and discussing, chronologically, his five novels to see what is really the nature of Dan Brown’s fictional world.

Kathleen McGrory has an M.A. from the University of Notre Dame and Ph.D. from Columbia University in Comparative Literature. A native of New York City, she was a Sister of Divine Compassion in New York, then professor of English and founder of the Irish Studies graduate program at Western Connecticut State University, Danbury. She was Dean of Arts and Sciences and Academic Vice President at Eastern Connecticut State University (ECSU), President of Hartford College for Women until its merger with the University of Hartford, NEH fellow at Stanford University, and senior fellow at the University of Virginia’s Commonwealth Center for Literary and Cultural Change. As Executive Director of the Society for Values in Higher Education at Georgetown University, she also taught medieval literature. She has taught freshman composition at the University of Hartford and currently teaches two courses in Rhetoric/Argument at ECSU. She is now completing a book-length study of the Holy Grail.

Wednesdays, January 27, February 3, 10, 17, 24. 4:30-6:00 pm. $90 (Fellows $65)

Translations

In connection with a Hartt School performance of Brian Friel’s play Translations, about the relationship between language and community in colonial Ireland, Humphrey Tonkin will examine some of the issues raised by the play – particularly the question of “ownership” of a language, the benefits and limitations of linguistic diversity, and the nature of translation itself. What does it mean to “translate” a text into another language? What are the implications of suppressing or maintaining local languages? What is lost when a language dies? Two sessions of the course will take place in advance of the production; participants will then see the play itself, and two further sessions will take place after the production is over.

Humphrey Tonkin, President of the University from 1989 to 1998, is now University Professor of the Humanities and directs the President’s College. Educated at Cambridge and Harvard, he has been Professor of English at the University of Pennsylvania and Columbia University and is a specialist in Elizabethan literature and in sociolinguistics and language policy. He has translated two of Shakespeare’s plays into
Esperanto and published numerous other books, articles and translations in or on the language, including the edited volume Esperanto, Interlinguistics, and Planned Language. He edits the scholarly journal Language Problems and Language Planning and the series Studies in World Language Problems. A volume he has edited with Maria Esposito Frank, The Translator as Mediator of Cultures, will be published in 2010.

**Giuseppe Verdi and Italian Opera**

This day-long exploration of the works of Italy’s greatest and most beloved composer will focus on the three periods of Verdi’s compositional output, early, middle, and late. With audio and video examples, Maestro Waters will explore the elements that distinguish these periods, showing Verdi’s development as a composer. Nabucco, Macbeth, Rigoletto, Il Trovatore, La Forza del Destino, Don Carlos, Aida, Otello – the succession of operatic masterpieces that Verdi created tells us much not only about musical and theatrical taste of the second half of the 19th century but also about Italy’s struggle for unity and the deep identification of that country with the operatic style.

**Space is limited: enroll early!**

**Willie Anthony Waters**, General and Artistic Director of Connecticut Opera from 1999 to 2009, has been a guest conductor for the Arizona Opera, Australian Opera, Cologne Opera (Germany), Edmonton Opera, Florida Grand Opera, Fort Worth Opera, Houston Ebony Opera, Kentucky Opera, Lyric Opera of Boston, Manitoba Opera, Michigan Opera Theatre, New York City Opera, Opera Carolina, Opera Colorado, L’Opéra de Montréal, Opera Festival of New Jersey, Orlando Opera, San Francisco Opera, Vancouver Opera, and the opera companies of Cape Town, Pretoria and Durban, in South Africa. He has conducted a wide range of Italian, French, German and American operatic works, among them Porgy and Bess in South Africa and Germany, and the major works of Donizetti, Verdi and Puccini. His orchestral engagements include performances with the Florida Philharmonic, Detroit Symphony, Hartford Symphony, Bavarian Radio Orchestra (Munich), Essen Philharmonic (Germany), Norwegian Radio Orchestra, Brucknerhaus Orchester (Linz, Austria) and Indianapolis Symphony. He is a regular guest on the Metropolitan Opera Quiz during the renowned Metropolitan Opera live broadcasts.

**Sunday, Feb 7. 10:00 am - 4:00 pm.**

Including lunch. $80 (Fellows $60)

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**The Dante Book Club**

Glory of the Italian Middle Ages, brilliant poet of faith and politics, Dante Alighieri defined through his *Divine Comedy* the very course of Italian literature and language. This great work, divided into the *Inferno*, *Purgatorio* and *Paradiso*, traces the poet’s journey, accompanied in part by his poetic ancestor Virgil, through an examination of human shortcomings that mirrors his own time, to the very edge of the divine, where time itself comes to an end in perfect stillness. On this occasion, the participants in the semester-long Dante Book Club will engage in a reading of the *Inferno* under the guidance of their own Virgil, Dante scholar Maria Frank, whose knowledge of the Italian tradition of commentary on Dante will help bring...
to life the stories that the poet and his characters tell. No knowledge of Italian necessary.

Maria Esposito Frank chairs the Department of Modern Languages and Cultures. Educated at the University L’Orientale of Naples, Moscow State University (MGU), and Harvard University (Ph.D.), she has taught at Boston College and the University of California at Los Angeles. She is Associate Professor of Italian Studies, and a specialist in late medieval and Renaissance Italy. Her publications include a book on Renaissance humanism (1999), and articles on Dante, Leon Battisti Alberti, Machiavelli, 15th-century demonology, and Marsilio Ficino. She has also published critical essays on various modern and contemporary poets.

Mondays, February 8, March 1, March 22, April 5, 19, 2:00-3:30 p.m. $60 (Fellows $40)

Romantic Visions, Romantic Realities

Patrick McCaughey, art historian and critic, was raised in Australia and studied there and in the US. After several years as director of the National Gallery of Victoria and enfant terrible of the Australian art scene, he became successively director of the Wadsworth Atheneum in Hartford and director of the Yale Center of British Art in New Haven. He now lives and writes in New Haven. His numerous books include a memoir, The Bright Shapes and the True Names (2003).

Fridays, February 12, 19, 26, March 5, 12, 4:00-5:30 pm. $160 (Fellows $110)

Minutemen: Myths and Realities

As Americans once again gather in "Tea Parties" to protest what they see as the excesses of their government, it seems a fitting moment to ponder the hold that the American Revolution continues to have on the American political imagination. This course will examine the initial stirring of the Revolution in New England through a discussion of David Hackett Fischer’s Paul Revere’s Ride. Fischer’s book offers a wonderful narrative of the events surrounding the battles of Lexington and Concord, and probes the nature of war as a cultural
Together we will contemplate the conflict that plunged New England into political turmoil and open warfare, the consequences of political violence on families and communities, and the place of these events within present day libertarian politics.

Robert Churchill teaches history in Hillyer College, at the University of Hartford. He specializes in the history of the American Revolution, early national political culture, and American political violence. He has taught at Princeton University and holds a Ph.D. from Rutgers and bachelor’s and master’s degrees from Brown. He is the author of To Shake Their Guns in the Tyrant’s Face: Libertarian Political Violence and the Origins of the Militia Movement (University of Michigan Press, 2009) and of several scholarly articles on aspects of American history and political violence. He is currently developing several courses in global history, including an interdisciplinary course titled “Atlantic Journeys.”

**Wednesdays, March 10, 24, 31, 4:30-6:00 p.m. $60 (Fellows $40)**

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The music of Wolfgang Amadeus Mozart (1756-1791) is at once easily accessible, musically intricate, and deeply mysterious. What is true of his music is also true of his life. This review of Mozart’s musical achievement will introduce us to the music itself and also to recent discoveries by Mozart scholars.

What are we just now learning about the composer and his music? Which questions have we answered, and which answers remain elusive? Participants in the course will learn how we have pieced together our picture: from his sister’s reminiscences, from Köchel’s catalog, through the smuggling of his manuscripts out of war torn Berlin, to recent handwriting and paper studies and other scholarship today. And, what have we discovered about how he composed, and how his music works? How much of the Mozart mystery still remains?

Michael Schiano is Associate Professor of Music Theory at the Hartt School. He received his PhD from Brandeis University, where he wrote his dissertation on Arnold Schoenberg’s Grundgestalt. His master’s degree is from King’s College London, where he wrote a master’s thesis on Webern’s Das Augenlicht. He began his undergraduate career as a physics major at The Cooper Union, moving to Princeton for an A.B. degree in music, with a bachelor’s thesis on “Why I Like The Beatles,” an unusual topic for an academic paper in 1978, resulting in considerable outside interest. His academic interests are wide, including Mozart, Schoenberg, the Beatles, music analysis, American music, popular music, and computer applications in music theory and analysis. He is an accordionist and a pianist, who has performed with the Hartford Symphony and other orchestras in Connecticut. He is also a member of the Long-Island-based Beatles Magical Orchestra. At Hartt, he regularly teaches classes in theory, analysis, counterpoint, and music history.

**Thursdays, March 25, April 1, 8, 4:30-6:00 pm. $60 (Fellows $40)**
Alternative Energy Sources, Thermodynamics and Power

Energy policy is driven by science, technology, and political choices. What can we do to reduce fossil fuel use through alternative power plant schemes? How can we get the science right and how can we balance costs and benefits? We will try to answer these questions by using Connecticut energy policy as an example. Connecticut electric rates are driven by wholesale market factors, fuel costs, and the DPUC. We will examine the past and present types of fuel used for power generation, and address the ability of various renewable energy sources to provide significant impact in Connecticut’s electric supply mix. Among the topics to be discussed will be power plant types (combined cycle, simple cycle), fuels (coal, natural gas, nuclear) and all types of renewable energy (biofuels, solar and wind).

Tom Filburn, director of the Connecticut NASA Space Grant Consortium at the University of Hartford, obtained a B.Sc. and M.S. in Mechanical Engineering and a Ph.D. in Chemical Engineering from the University of Connecticut. He has worked for Northeast Utilities, United Nuclear Corporation and United Technologies (UTC). He has received practical experience in both nuclear and liquid metal combustion power systems, and his last assignment before joining the University was with the Space, Land and Sea group at Hamilton Sundstrand (UTC division), where he performed research on regenerative life support technologies for NASA. His research interests lie in the area of energy, sustainable design, greenhouse gas control and environmental design. He has published in Industrial and Engineering Chemical Research and the Fuels Journal of the American Chemical Society and holds six US patents for chemicals and methods to condition enclosed habitats.

Wednesdays, April 7, 14, 21, 5:30–7:00 p.m. $60 (Fellows $40)

The English Musical Tradition

From the flowering of keyboard music in Elizabethan England, the development of the Elizabethan air in the work of Dowland and Campion, and the emergence of a distinctive English choral tradition at the hands of Tallis and Byrd – through Purcell’s creation of the English opera, the arrival of Italian opera and its parody the ballad opera – through the establishment of the oratorio and the anthem in the 18th and 19th century – the distinctive English musical tradition leads to the symphonic music of Edward Elgar, the musical nostalgia associated with the incorporation of folksong by Ralph Vaughan Williams and Gustav Holst, the vocal compositions and operas of Benjamin Britten, and on to such contemporary composers as Tavener and Ades. This course will identify the common threads that link English music over the ages and seek to situate the English musical tradition in a European and global context.

Michael Lankester, who served for fifteen years as Music Director of the Hartford Symphony Orchestra, combines an international conducting career with work as composer, arranger and commentator in opera, theatre and broadcasting. He has worked as guest conductor with major orchestras in Britain and North America, including the
Pittsburgh, Toronto, City of Birmingham, and London Symphonies, the Cleveland Orchestra, and the Royal Philharmonic. As Music Director of the National Theatre (UK), he worked with such distinguished directors as Jonathan Miller and Franco Zeffirelli. He collaborated extensively with Laurence Olivier, working with him on several television productions. He served as conductor for the inaugural production of Tom Stoppard’s play Every Good Boy Deserves Favour (with music by André Previn) at London’s Mermaid Theatre. He studied at the Royal College of Music with Sir Adrian Boult and has had close professional collaborations with Benjamin Britten, William Walton, and Michael Tippett.

Mondays April 12, 19, 26, May 3, 10, 4:30–6:00 p.m. $120 (Fellows $90)

“Look After Liberty”: The History of West Hartford

In May 1711 the Connecticut General Court granted permission for the establishment of a new parish on the western edge of the village of Hartford—the first formal recognition of what was to become the Town of West Hartford. From its beginnings as an agricultural community to its status today as one of the inner ring suburbs of the City of Hartford, it has seen enormous changes and momentous events. Town historian Tracey Wilson will guide us through this rich history, drawing on the collections of the Noah Webster House and the West Hartford Historical Society, and taking us to visit some of the sites that she discusses. Learn how Hall High School and Conard High School got their names and who the Bishop of Bishop’s Corner was, examine pots made in West Hartford of West Hartford clay, and discover the “other” Thomas Jefferson, who was known as “The Handsomest Horse in the World” and ran at West Hartford’s Charter Oak racetrack. The course will be based at the Noah Webster House in West Hartford.

Tracey Wilson teaches history at Conard High School in West Hartford and has also taught at Trinity College and St. Joseph College. She holds bachelor’s and master’s degrees from Trinity College and a Ph.D. from Brown University. Her publications include studies of women workers at Colt’s and Travelers, and of the Connecticut woman’s suffrage movement, and frequent columns in local newspapers. In addition to her role as Town Historian of West Hartford, she serves as an advisor to the Noah Webster House.

Thursdays, May 6, 13, 20, 27, 4:00-6:00 p.m. $70 (Fellows $50)

In the December newsletter we will announce details on five further programs for the spring:

Fridays at the Mortensen: Our continuing series of monthly dinners for the President’s College community.

The Mortensen Library Symposium, “Facing Hard Times: The Thirties in America,” Friday, February 16, 2:30-6:00.

President’s College programming in conjunction with Duncaster Retirement Community.

A morning seminar on women’s health (Friday, March 5).

A Thomas Hardy Film Festival (tentative date: April 4).
Join the President’s College!
Renew now for 2009-2010!

Sign up as a Fellow of the President’s College for 2009-2010. Benefits include lower registration fees for courses, free parking on campus, access to the Sports Center, and borrowing privileges at the library. Your registration also demonstrates your support for the College and its future – and helps give us the capital we need to bring you our many outstanding programs. The cost is $100 for the academic year 2009-2010.

Elsewhere in the University

Civil Liberties in the 21st Century is this year’s topic for the University’s new Community Conversations Colloquium. Upcoming lectures: Joyce Lee Malcolm, professor of legal history at George Mason University School of Law (“Is There a Right to Self-Defense?” on Wednesday, October 7, 7:30 pm, Wilde Auditorium); Michael Parenti, historian and political scientist (“Civil Liberties and Economic Democracy” on Wednesday, November 4, at 7:30 pm, Wilde Auditorium). The series is free and open to the public. For tickets call 860-768-4228.

The Mikado, Gilbert and Sullivan’s immortal operetta, performed by Hartt’s Theatre Division, is directed by Professor of Theatre Henry Fonte, with music direction by Michael Morris and choreography by Leslie Unger. Thurs.-Sun., November 5-8. Lincoln Theater. Call 860-768-4228 for tickets, or go to http://www.hartford.edu/hartt. Fellows of the President’s College, ask for the student discount.

The Joseloff Gallery presents an outstanding exhibition titled Enchantment, opening on Friday, November 6. This show brings together the past and present with paintings from the Romantic era of the late 19th and early 20th centuries along with works by contemporary artists, many of whom pay direct homage to the Romantic and academic traditions for their beauty, symbolism, and illustrative qualities, while others use irony and humor to celebrate the genre in today’s world. For details on the opening reception and the Enchantment Supper Party, go to www.joseloffgallery.org/enchantment/.

The next Cardin Lecture, sponsored by the English Department, will be a reading by poet Morri Creech, who teaches in the MFA program at McNeese State University in Louisiana. His poems have appeared in Poetry, The New Criterion, The New Republic, The Southwest Review, The Hudson Review, Crazyhorse, Critical Quarterly, Sewanee Review, Southern Review, and elsewhere. His first poetry collection, Paper Cathedrals (Kent State Univ. Press, 2001), received the Stan and Tom Wick Award, and his second, Field Knowledge, won the 2005 Anthony Hecht Poetry Prize. He has twice been nominated for a Pushcart Prize. Wilde Auditorium, Thursday, December 3, 12:15 pm. Admission is free.

STOP PRESS! October 31. We congratulate Provost Lynn Pasquerella, who has today been unanimously chosen as the new president of her alma mater Mount Holyoke College by the College’s trustees. She has been a strong supporter of the President’s College and of university outreach in general. We will sorely miss her. We expect her December course to go ahead as scheduled.
Please check relevant items and indicate amount paid at right.

☐ President's College Fellow, 2009-2010 (parking on campus, library privileges, discounts on courses, information about events). $100

☐ Fridays at the Mortensen: Engineers Without Borders. David Pines. $45 ($40 Fellow)

☐ Fridays at the Mortensen: Mysteries of Admissions. Zeiser & Colarulli. $45 ($40 Fellow)

☐ Opera at the Met: Turandot. Robert Gruskay. $20 ($15 Fellow)

☐ Poets of Faith and Doubt. Kathleen McGrory. $90 ($75 Fellow)

☐ Philosophical Problems in the Law. Lynn Pasquerella. $65 ($50 Fellow)

☐ The World of Dan Brown. Kathleen McGrory. $90 ($65 Fellow)

☐ Translations. Humphrey Tonkin. $90 ($65 Fellow)

☐ Giuseppe Verdi. Willie Anthony Waters. $80 ($60 Fellow)

Total: _______

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Registration Form and RSVP

Side B  Please check relevant items and indicate amount paid at right.

☐ Dante Book Club. Maria Esposito Frank. $60 ($40 Fellow)   ______

☐ Romantic Visions, Romantic Realities. Patrick McCaughey. $160 ($110 Fellow)   ______

☐ Minute Men. Robert Churchill. $60 ($40 Fellow)   ______

☐ Solving the Mozart Mystery. Michael Schiano. $60 ($40 Fellow)   ______

☐ Alternative Energy Sources, Thermodynamics & Power. Tom Filburn. $60 ($40 Fellow)   ______

☐ English Musical Tradition. Michael Lankester. $120 ($90 Fellow)   ______

☐ History of West Hartford. Tracey Wilson. $70 ($50 Fellow)   ______

Total Side B:    ______