DECEMBER 2015 – NO. 146

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Wed., Fri., Tues.; Jan. 6, 8, 12

Growing Up in Connecticut
Wed., Mon., Thurs.; Jan. 6, 11, 14

Opinion Writing for Publication
Thurs., Wed., Fri.; Jan. 7, 13, 15

Orpheus in the Underworld
Thurs., Tues., Thurs.; Jan. 7, 12, 14

Life and Times of Bizet's Carmen
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Women in Jazz
Mon., Wed., Fri.; Jan. 11, 13, 15

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The Art of Memoir
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After the Bomb
Mon., Feb. 22, 29; March 7

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Two Utopian Visions
Thurs., Feb. 25; Mar. 3, 10

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Precedents for Life | December 2015 | No. 146 | The Presidents' College is a program of the University Libraries.
A MESSAGE FROM THE DIRECTOR

OUR NOVEMBER 1 CELEBRATION, commemorating the 25th anniversary of the Presidents’ College and my own retirement from the directorship, was heartwarming on many levels. I was touched by Nancy Mather’s comments about our many years of collaboration and the influence that the Presidents’ College has had on her own life. I think she spoke for many in noting the joy and wisdom and friendship that the Presidents’ College has brought to her; indeed, these comments were echoed by the many friends at the celebration who told me about their own experiences with the College. Equally gratifying were my own feelings as I listened to the comments of four old friends each of whom represented a part of my life that had in some sense remained separate from the others — my life as a Renaissance scholar, represented by David Kastan; as a linguist and internationalist, represented by Ofelia García; as a scholar of Esperanto, represented by Esther Schor; and finally as a teacher, represented by the star of the Presidents’ College, the art historian Patrick McCaughey. It was heartening indeed to hear President Walter Harrison announce the naming of a faculty award for scholarship and creativity in my name.

From my earliest years as an assistant professor at Penn, and the heady anti-Vietnam years of student protest that turned me willy-nilly into a university administrator, I have always believed that universities are places of ideas. They may be places of disciplinary training, career preparation, or a hundred and one other instrumentalities, but their bedrock asset is the power of thought and the primacy of the intellect. The capacity of the professions to absorb the new recruits whom we train, the ability of the job market to accommodate our graduates — these may be limited, and our students may succeed in varying degrees; but everyone can share in the intellectual stimulation that a university provides, and that stimulation, properly nurtured, can last a lifetime. Above all, the more it is shared, the more valuable it becomes.

The Presidents’ College came about almost by accident, the product of a series of public lectures that I gave during the early 1990s. But it represented something very important to me — the view that a university is not only a community in itself but also a vital part of a larger community. It is the true calling of a university to open itself up to that larger community and, in turn, welcome others into its own community. Universities must be well run and managed, yet they do not exist simply to exist, but to maintain the civic virtues, to act as the conscience of the community, and, above all, to multiply knowledge and understanding.

So we began offering courses to the general public — courses for their own sake, not for qualifications or credits or degrees. And the people came. In due course, we recognized that the community itself was willing to share in managing this enterprise, and so we created a system of volunteers to coordinate the courses and our other activities. This corps of volunteers intensified the sense of commitment and loyalty to the program. And the activities, in turn, proliferated and diversified. We discovered, too, that our faculty liked teaching in the College because they could try out ideas and discuss their specialties — which in turn enlivened their regular teaching and their writing. For many, the University was an interesting place to teach, in part because of the existence of the Presidents’ College.

Now we are moving to a new stage in the College’s history, as I step aside and a new director, Dr. Joseph Voelker, takes over. A teacher and scholar who also served for several years as dean of Arts and Sciences, Joe will, I know, continue to nurture the spirit of the Presidents’ College. For my part, as I move into retirement as of January 1, I will do so warmed by the knowledge that the Presidents’ College has enriched the lives of many and will continue to do so in coming years. And thank you, all of you, for all that you have done, in turn, to enrich my life.

— Humphrey Tonkin
JANUARY COURSES 2016

The Presidents’ College is pleased to announce its January program, beginning on Wed., Jan. 6, and ending on Fri., Jan. 15. We are offering six exciting courses — one on history, two on opera, one on jazz, and two on aspects of writing. Among our instructors are three outstanding visitors to the program: well-known journalist Tom Condon, opera conductor Willie Anthony Waters, and Jennifer Steadman of the Connecticut Historical Society. Our “insiders” will be Hartt Opera music director Doris Lang Kosloff, English professor and widely published poet Ben Grossberg, and director of the Jackie McLean Institute of Jazz and well-known jazz performer Javon Jackson.

COST: There will be standard registration fee of $65 for each course ($50 for Fellows of the Presidents’ College). All six courses will be Alumni Welcome courses, entitling University of Hartford alumni to register for the same fee as Fellows.

LOCATION: Five of the courses will be offered in the KF Room, one in the Woods Family Classroom. We will keep the KF Room open during lunchtime, so that people who wish to bring brown-bag lunches to eat between sessions will have somewhere to sit. Complimentary coffee and tea will be provided.

LIFE INTO SONG: AN INTRODUCTION TO WRITING POETRY

BENJAMIN GROSSBERG

Poetry is not simply the recording of experience, but the evocation of it. We seek to usher readers into the saturated world of our senses—both what we have lived and what we have imagined. In this course, we will explore many of the approaches that characterize poetry now, reading the work of contemporary masters such as Hirshfield, Doty, and Williams, in order to investigate how they achieve their effects. We will consider the fundamental tools of the poet’s art—image, figure, sound, and form on the page—and then we will employ those tools to turn our own experience into poetry. In addition to reading and writing poems, participants will have the opportunity to share their new work with the group in a workshop-style discussion.

REMINDER

Kenneth Nott’s course on Handel’s Messiah and Warren Goldstein’s on controversies in the history of American sports both begin on December 1 and will be open for registration until then.

See our November newsletter (also on our website www.hartford.edu/presidentscollege) for details.

BECOME A FELLOW OF THE PRESIDENTS’ COLLEGE FOR SPRING AND SUMMER 2015

To make the most of your association with the Presidents’ College, sign up as a Fellow.

BENEFITS:

• Significant discounts on courses and other programs
• Free parking on campus
• Complete access to the University Libraries, including borrowing privileges and access to data bases.

To become a Fellow you pay $75 for the period January 1-June 30.

You can now make a special additional contribution to the University and the Presidents’ College by joining as a Patron, at $250. The sum of $175 is tax-deductible.

By supporting the Presidents’ College you help the University Libraries. Any surplus the College generates at year’s end goes to support the Libraries, and their best services and collections.

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

NOTE: If you signed up as a Fellow in the fall, your membership continues until June 30, 2016.
GROWING UP IN CONNECTICUT

JENNIFER STEADMAN

Growing up in Connecticut, every generation faced challenges and opportunities and experienced the emotional highs and lows of childhood and adolescence. But each generation also faced unique circumstances. This course, linked to an upcoming exhibition at the Connecticut Historical Society, will explore the issues that have faced Connecticut children and adolescents since the 1930s, focusing on four generations: the Silent Generation (born 1928-1945), Generation X (born 1965-1980), and Millennials (born 1981-1996). We will look at the larger issues that shaped the experiences of children and childhood change over time. The final course meeting will allow participants to become part of the upcoming exhibit by giving their own oral history about growing up (interviews will be facilitated and recorded by CHS staff and will be included in the online gallery for the exhibit). Our exploration of the history of childhood will help gain insight into how the CHS preserves and tells the stories of Connecticut residents.

JENNIFER BERNHARDT STEADMAN (PhD, Emory University), adult programs manager at the Connecticut Historical Society, has taught at Emory University and Trinity College in the English and Graduate Studies departments. Her research focuses on women’s history and women’s writing. She is the author of Traveling Economies: American Women’s Travel Writing (2007).

Location: Woods Family Classroom, Mortensen Library, Jan. 6; KF Room thereafter
Wed., Mon., Thurs., Jan. 6, 11 & 14. 4-5:30 p.m.

OPINION WRITING FOR PUBLICATION

TOM CONDON

Something bugging you? It’s election time in the USA, the weather is lousy, and the world’s in turmoil, so it would be odd if you didn’t have something on your mind. Learn how to share your hopes and frustrations by publishing them for all to read. Veteran Hartford journalist Tom Condon shows you how to craft op-eds, columns and editorials so they see print. Tom has been a writer and editor at the Hartford Courant for four decades, and will explain how to approach opinion writing and how to avoid the most common errors.

TOM CONDON, deputy editorial page editor of the Hartford Courant, is a columnist and chief editorial writer, particularly well known for his commentary on the urban scene in Hartford. A native of New London, he is a graduate of the University of Notre Dame and the University of Connecticut School of Law, and a member of the Connecticut Bar. He is also a Vietnam veteran, having served with U.S. Army Intelligence in the Mekong Delta in 1969-70. Since joining the Courant in 1971, he has occupied a variety of reporting and editing positions, ranging from general assignment reporter to New Haven bureau chief to special projects editor. He was a news columnist for 18 years, and is a longtime student of Hartford past and present. Tom Condon has won more than 30 journalism and community awards.

Location: Woods Family Classroom, Mortensen Library
(Enrollment in this course will be limited to 20 people.)

OFFENBACH’S ORPHEUS IN THE UNDERWORLD

DORIS LANG KOSLOFF

In late January 2015, The Hartt School will present Jacques Offenbach’s comic opera Orpheus in the Underworld (1858), a major theatrical success in its own
day and a staple of the opera repertoire ever since. A send-up of the ancient Greek myth of Orpheus and Eurydice that is both humorous and touching, it (among other things) turns Orpheus into a violin teacher and has Eurydice dance the cancan with none other than Bacchus himself. In this course, Music Director Doris Lang Kosloff will introduce us to the opera, its composer, and its time, and introduce us to the Hartt production.

DORIS LANG KOSLOFF, music director of The Hartt Opera, was professor of music and director of the opera studio at the Aaron Copland School of Music from 1990 to 2005. In 2005, she was appointed artistic director of the Connecticut Concert Opera. She has served as executive director of the Hartford Conservatory, and as artistic director and managing director of the Connecticut Opera and Waterbury Opera Theatre. In 2009, she created the acclaimed American Opera Idol competition. Also in 2009, she was appointed principal guest conductor of Miami Lyric Opera. Her guest conducting includes appearances with the Syracuse Opera, Orlando Opera, Hartford Ballet, Southern Ballet Theatre, Opera Columbus, and Treasure Coast Opera.

Location: KF Room, Mortensen Library
Thurs., Tues., Thurs., Jan. 7, 12 & 14. 2-3:30 p.m.

THE LIFE AND TIMES OF BIZET’S CARMEN
WILLIE ANTHONY WATERS

Join Maestro Willie Anthony Waters for an in-depth study of the music and libretto of one of the world’s most popular and beloved operas, Bizet’s Carmen. The course will explore the “life and times” of one of opera’s most fascinating characters through an examination of Prosper Mérimée’s novella and Bizet’s remarkable music. [A full-text version of Mérimée’s story is available online at http://www.columbia.edu/itc/music/NYCO/carmen/merimee.html or in hard copy from Amazon.]

WILLIE ANTHONY WATERS, who holds an honorary doctorate from the University of Hartford, is former general and artistic director of Connecticut Opera, and artistic director of Florida Grand Opera. He has been a guest conductor for numerous American and European opera companies and symphony orchestras, and opera companies and orchestras in South Africa. In 2002, he debuted at New York City Opera, and in 2008 at the Deutsche Opera, Berlin. Maestro Waters also serves as artistic director/opera of the Houston Ebony Opera Guild. He is music director of Prelude to Performance, a summer training program for young singers in New York sponsored by the Martina Arroyo Foundation, and a member of the faculty at Binghamton University (State University of New York). He is a regular guest panelist on the Metropolitan Opera Quiz and is a widely sought-after lecturer and master class clinician.

Location: KF Room, Mortensen Library
Mon., Wed., Thurs., Jan. 11, 13 & 14. 10:30 a.m.–12 noon

WOMEN IN JAZZ
JAVON JACKSON

The American art form known as jazz has a rich history, well chronicled in audio recordings and video footage. Throughout this history, women have played, and continue to play, a distinct role in the development of the genre. This three-session course will explore the careers of women whose contributions have helped to mold and influence generations of jazz musicians. Class lectures will include audio, video and live jazz performances.

JAVON JACKSON chairs The Hartt School’s Jackie McLean Institute of Jazz. He gained international prominence touring and recording with drummer Art Blakey as a member of his band Art Blakey and the Jazz Messengers. One of a new generation of musicians who blended tradition with neo-jazz, he went on to release 14 recordings as a band leader, and to record more than 135 CDs with numerous jazz greats. In 2010, the Syracuse International Film Festival commissioned him to compose a full-length score for the Alfred Hitchcock film The Lodger, a silent movie based on the hunt for Jack the Ripper. In addition to performing, Jackson is a highly sought-after jazz educator, conducting clinics and lectures at universities in the USA and abroad.

Location: KF Room, Mortensen Library
Mon., Wed., Fri., Jan. 11, 13 & 15. 2-3:30 p.m.
As spring gives way to summer in Japan (and the weather is not too hot, not too cold), the Presidents’ College is headed to Kyoto. Led by Hiro Fukawa and Sherry Buckberrough, faculty members in the Hartford Art School at the University of Hartford, this nine-day Japanese trip will be based in Kyoto, the artistic capital of the country and the best location to learn both about the traditional art of Japan and about contemporary developments in Japanese art.

Hiro Fukawa is associate professor of sculpture. Born and raised in Japan, he did graduate work at the Rhode Island School of Design. Sherry Buckberrough is associate professor of art history and chairs the Department of Art History. She has a strong interest in contemporary global art, particularly developments in Japan.

The tour will begin and end in Kyoto, where we will see some of the most outstanding of the city’s ancient temples and visit its museum of contemporary art. A Noh theater (traditional Japanese theater) performance will be included in the itinerary. Side trips will take us to the amazing island of art, Naoshima, and to Kobe and Osaka (with its museum of ceramics). A number of lectures and guided tours by leading specialists in Japanese art will be included, in addition to the expertise provided by our two Hartford Art School leaders.

Accommodation will be in comfortable four-star hotels and will include all transportation in Kyoto and the other locations visited by the group, breakfast each day, and lunch or dinner on most days – along with all entrance fees and other incidentals.

The tour will be limited to 15 people.

Participants will be responsible for transportation to and from Kyoto, but we will provide help and advice concerning arrangements for flights to and from Tokyo’s Narita Airport and ground transportation.

Provisional program (breakfast is provided each day):

May 27. Tour of Kyoto temples, with lunch at a Buddhist monastery.
May 28. Visit to an incense workshop and to Kawai Kanjiro Memorial House, and evening lecture.
May 29. Departure by charter bus for Uno, where we will take the ferry to Naoshima (visits to museums and artists’ studios). Overnight in Naoshima.
May 30. Explore outdoor museums in Naoshima, return to Uno by ferry, and spend afternoon in Kobe (art exhibitions). Dinner and overnight in Kobe.
May 31. Morning in Kobe, including a visit to a sake brewery. Lunch. Leave Kobe by charter bus for Osaka (visit to the Museum of Oriental Ceramics); return to hotel in Kyoto.
June 1. Visit to Sunjusangendo Temple. Evening, Takigi Noh theater.
June 2. Free day in Kyoto. Evening Sayonara party at local restaurant.
June 3. Departure after breakfast.

Cost, including all of the above: $3,790, double occupancy (single occupancy $480). The cost includes a $500 tax-deductible contribution to the University of Hartford.

To reserve a space on the trip, a refundable deposit of $500 will be required. You may cancel your participation at any time up to December 31, 2015, and receive your deposit back. You may pay by credit card or check. Checks should be made payable to University of Hartford and mailed to Presidents’ College, Mortensen Library, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117. Full payment for the trip will be due by January 31, 2016. Questions? Please call Judy Kacmarcik, 860.768.4269.
THE FELLOWS LECTURES

The next Fellows Lecture will take place in the KF Room in the Mortensen Library at the University of Hartford on the following date:

TO TEST OR NOT TO TEST? THE TESTING CONTROVERSY IN SCHOOLS

NATASHA SEGOOL
Thursday, December 10, 12:15 p.m.

This presentation will discuss key educational policy shifts that have increased the importance and frequency of educational testing in the United States public schools. In particular, it will discuss the No Child Left Behind Act of 2001 and the Common Core State Standards and how they relate to test-based accountability programs. In addition, the presentation will discuss the educational, social, and emotional effects of these policies on students, teachers, and schools.

NATASHA SEGOOL, assistant professor of psychology, trains graduate students in school psychology and serves as director of the undergraduate program in psychology. Dr. Segool has authored numerous peer-reviewed articles and presented nationally on state accountability testing programs.

TUESDAYS AT DUNCASTER

The next Tuesdays at Duncaster Lecture will take place at the Duncaster Retirement Community in Bloomfield on the following date:

EDWARD CUMMING ON MUSIC
BEETHOVEN’S SYMPHONY NO. 5: MAKING A MOUNTAIN OUT OF A MOLEHILL
Tuesday, December 8, 4:45 p.m.

Beethoven’s fifth symphony could be said to be built entirely on three shorts and a long. This lecture will explore how this tiny piece of musical material is built into this magnificent symphony. During World War II the opening bars of the symphony served as a rallying call for allied troops—because dot-dot-dot-dash represents the letter V in Morse Code and V is for victory. And the Romans, of course, would call Symphony No. 5, Symphony No. V.

EDWARD CUMMING is Primrose Fuller Associate Professor of Orchestral Studies at The Hartt School. Before leading the Hartford Symphony Orchestra (2002–11), he was resident conductor of the Pittsburgh Symphony Orchestra, and has been guest conductor with orchestras throughout Europe, Asia, and South America. He studied at the University of California, Berkeley, and Yale University, and received an honorary doctorate from Trinity College.

*THIS LECTURE HAS NOW REACHED FULL CAPACITY*

ABOUT TUESDAYS AT DUNCASTER

As part of the University’s continuing cooperation with the Duncaster Retirement Community in Bloomfield, we offer monthly lectures on the Duncaster campus, 40 Loeffler Road in Bloomfield.

The lectures are open to all, residents and non-residents alike. Each lecture begins at 4:45 p.m. and is followed by a light buffet reception, providing an opportunity to talk informally with the speaker and to mingle with other participants.

Residents of Duncaster and Fellows of the Presidents’ College may attend the lectures, and the reception following, without charge. The charge per lecture for non-resident, non-Fellows is $15.

ABOUT THE FELLOWS LECTURES

The Fellows Lectures are sponsored by the Fellows of the Presidents’ College as a service to the campus and the community. They are free and open to the public. The lectures take place monthly on Thursdays in the KF Room in the Mortensen Library at 12:15 p.m. While registration is not required, it is recommended. Please complete and mail the registration form. Seats will be held for those who sign up in advance. Those wishing to do so may order lunch with the speaker at the 1877 Club following the lecture. They may pay on the day of the lecture. Please indicate you will stay for lunch on the registration form.

For full descriptions of the courses and full biographies of the instructors, go to our website, www.hartford.edu/presidentscollege.
THE McAULEY LECTURES

The next McAuley Lecture will take place at The McAuley, 275 Steele Road, West Hartford, on the following date:

THE MUSIC THE NAZIS BANNED

RITA PORFIRIS AND ANTON MILLER
Friday, December 4, 2 p.m.

Some of the greatest music to come out of Germany was condemned by the Nazis. When Hitler came to power, all art that did not match the Nazi agenda was labeled as entartete, degenerate. The same was true of music. This lecture and performance will feature some of that music. Two of the composers, Austrian Ernst Toch and Czech Bohuslav Martinu, joined Schoenberg, Kurt Weill, Hindemith, and Korngold in leaving their cultural heritage behind as Nazi persecution increased. The third composer on the program, Austrian Robert Fuchs, was a contemporary and friend of Johannes Brahms (and teacher of Ernst Toch). Fuchs was notable for his influence on his students Erich Korngold and Alexander von Zemlinsky, both of whom ended up in America, and Gustav Mahler, whose career in Austria 30 years earlier was greatly affected by the rising tide of anti-Semitism. During the presentation, the music of these three different yet intertwined composers will be paired with images of works by their “Entartete Künstler” (Degenerate Artists) colleagues and sometime collaborators such as Otto Dix, Georges Grosz, Max Beckmann, and Marc Chagall.

RITA PORFIRIS has performed in major concert halls and music festivals in the Americas, UK, Europe, the former USSR, and Asia as a chamber musician, symphonic musician, and soloist. She previously taught at New York University, University of Houston, and Florida International University, and for 20 years was a professional musician with the Houston Symphony, Indianapolis Symphony, and the Radio-Sinfonie Orchester Berlin. She received her BM and MM from the Juilliard School.

ANTON MILLER, since his Carnegie Hall concerto debut, has appeared throughout the United States, Latin America, the United Kingdom, Europe, and Asia as a soloist, chamber musician, recitalist, and pedagogue. In addition to his duties at Hartt, he is on the violin and chamber music faculty at New York University. He studied at the Juilliard School and Indiana University and previously taught at the Oberlin Conservatory, Lawrence University, and Swarthmore.

*THIS LECTURE HAS NOW REACHED FULL CAPACITY*

ABOUT THE McAULEY LECTURES

This series of lectures features outstanding faculty members from the University of Hartford. The lectures take place once a month on Fridays at 2 p.m. at The McAuley Retirement Community, Asylum Avenue and Steele Road, West Hartford. Visitors should take the Steele Road entrance and park in visitors parking. The lectures are held in the main building, at the foot of the hill. Non-residents of McAuley who are Fellows of the Presidents’ College may attend the lectures without charge. Please complete and mail the registration form. Non-residents who are not Fellows may register for $15. A reception follows each lecture.

Looking for a place to eat lunch before or after your Presidents’ College course?

Dine at the 1877 Club Restaurant
located next to Mortensen Library.

Buffet lunch Tuesday–Friday, 11:30 a.m.–1:30 p.m.
Cost $10.50
Credit cards MC/Visa/AmEx accepted.
Call Diane MacDonald, manager, at 860.768.4876 for reservations.

Get Involved!

Become a member of the World Affairs Council of Connecticut for an all-access pass to world-class international programming to keep you informed and engaged throughout the winter months.

For our upcoming programs, please:
Visit our website at www.ctwac.org
Like us on Facebook at www.facebook.com/ctwac
Follow us on Twitter at www.twitter.com/ctwac
Read our blog at www.ctwac.com
Or call 860.241.6118
AROUND CAMPUS

» Until Wed., Dec. 9. Annual Hartford Art School Faculty Exhibition. Joseloff Gallery

» Tues., Dec. 1. 8-9:30 p.m. Collegium Musicum. Berkman Recital Hall

» Wed., Dec. 2. 4 p.m. Architecture Lecture Series: Paxton Sheidahl and Silvia Illia Sheidahl. Wilde Auditorium

» Wed., Dec. 2. 6-7:30 p.m. A Viola Cookie Christmas and Sing-Along. Harry Sukman Foyer, Millard Auditorium

» Wed., Dec. 2. 7:30-9:30 p.m. Capitol Symphonic Winds. Lincoln Theater

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» Wed., Dec. 2. 7:30-9:30 p.m. Capitol Symphonic Winds. Lincoln Theater

» Thurs., Dec. 3, and Friday, Dec. 4. 7:30-9:30 p.m. Hartt Jazz Ensembles. Millard Auditorium

» Sat., Dec. 5. 7:30-9:30 p.m. Hartt Percussion Ensemble. Millard Auditorium

» Sun., Dec. 6. 2-4 p.m. Connecticut Youth Symphony. Millard Auditorium

» Mon., Dec. 7. 7 p.m. Hanukkah Celebration, Greenberg Center. Wilde Auditorium

» Wed., Dec. 9. 7:30-9:30 p.m. Foot in the Door ensemble. Lincoln Theater

» Thurs.-Sat., Dec. 10-12, 7:30 p.m. Sun., Dec. 13, 3 p.m. Musical: The Robber Bridegroom. Roberts Theater, Handel Performing Arts Center

» Fri., Dec. 11. 7:30-9:30 p.m. Hartt Orchestra. Lincoln Theater

» Sat., Dec. 12. 7:30-9:30 p.m. Hartt Wind Ensemble and Hartt Symphony Band. Lincoln Theater

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Want to be added to the Hartt mailing list? Write hartpr@hartford.edu.

To receive the University’s daily bulletin, UNotes, visit www.hartford.edu/unotes-subscribe

University Box Office: 860.768.4228
SPRING COURSES 2016

FILM: THE FIRST THIRTY YEARS
MICHAEL WALSH

A look at the early years of cinema through screening and discussion of landmark films from the first 30 years of film history, spanning the final years of the 19th and the early years of the 20th centuries. Short films by the Lumière brothers, Georges Méliès, Edwin S. Porter, D. W. Griffith, Charlie Chaplin, Buster Keaton, and Germaine Dulac.

MICHAEL WALSH, associate professor of cinema, was born in London and educated at universities in Britain and the USA. He has been a cinema professor since 1986, and has taught in the cinema department at the University of Hartford since he co-founded it with Robert Lang in 1997. He has published on classical Hollywood directors, modern Hollywood directors, French filmmakers, British filmmakers, and cultural theorists. His recent publications and presentations are on installation video makers and sound in experimental film and video.

Location: KF Room, Mortensen Library
Mon., Jan. 25; Feb. 1, 15 (no meeting on Feb. 8), 3:30–5 p.m. Cost $70; Fellows $55

HOT SPOTS AND BURNING ISSUES: THE FOREIGN AFFAIRS DISCUSSION GROUP
CHRISTOPHER DOYLE, MODERATOR

Launched three years ago in cooperation with the World Affairs Council, the monthly Foreign Affairs Discussion Group returns this spring with Chris Doyle, international studies specialist at the Watkinson School, as moderator, with participation by additional experts from around the University and beyond. Sign up in advance for a one-semester series of discussions. Each month a topic will be chosen that is in the news or that is generally recognized as an ongoing global issue, and readings will be distributed in advance. What kinds of topics? Ukraine, Syria, international migration, world health, Boko Haram, climate change. The list is endless and the topics are fascinating.

This program is jointly sponsored by the Presidents’ College and the World Affairs Council.

CHRIS DOYLE directs Global Studies at Watkinson School. He holds a doctorate in history and has taught extensively at the high school and college levels. His writings about history, education, and contemporary adolescence have appeared in The Los Angeles Times, Journal of Southern History, Education Week, Hartford Courant, and elsewhere. An award-winning teacher, Chris’s classroom work has been showcased in a story in The New York Times. He has also been a guest panelist on NPR-syndicated radio shows devoted to history and teaching.

Location: KF Room, Mortensen Library
Monthly on Wed., Jan. 27; Feb. 24; March 23, April 27, 5:30–7 p.m. Cost: $80; Fellows, and members of the World Affairs Council, $50

THE ART OF MEMOIR
T. STORES AND BETH RICHARDS

Not that long ago, only “important people” had their life stories published, either as biography or autobiography. However, in the last 25 years, the life stories of relatively ordinary people (a.k.a. memoirs) have become a hot publishing trend. In this workshop participants will learn the key components of memoirs, read some examples, and engage in workshop exercises that allow them to explore, write and revise their own life stories, either for personal satisfaction or for possible publication.

BETH RICHARDS’S essays have appeared in Fourth Genre, Solstice Literary Magazine: A Magazine of Diverse Voices, and The Crooked Letter Anthology: Coming Out in the South (New South Books, 2015). She is a 2014 graduate of the Solstice MFA in Creative Writing Program at Pine Manor College and directs the First- and Second-Year Writing programs at the University of Hartford.

T. STORES is the author of three published novels, and her poems, essays and stories have appeared in dozens of journals. Frost Heaves won the Kore Press Fiction Prize and was nominated for a Pushcart Prize. She is currently at work on a memoir. She is associate professor at the University of Hartford.

Location: KF Room, Mortensen Library
Thurs., Feb. 4, 11, 18, 25, 1:30–3 p.m. Cost: $75; Fellows, $60

WATER, WATER EVERYWHERE, AND NOT A DROP TO DRINK
LAURA PENCE

An abundant supply of clean water has historically been a vital resource in the growth of populations, cities, and industries. That supply is becoming increasingly threatened by degradation of the water quality, the
SPRING COURSES 2016

stresses of burgeoning populations, and climate change. In this course, we'll explore the history and challenges of providing water to communities, particularly in the American West and closer to home in Connecticut. We'll then look at California’s epic drought and the implications for the future.

LAURA PENCE, professor of chemistry, recently spent a year on Capitol Hill as a Congressional Science Policy Fellow in the office of U.S. Senator Michael Bennet of Colorado. Her portfolio included energy, environment, natural resources, and cybersecurity. A winner of the University’s Roy E. Larsen Award for Outstanding Teaching, she teaches courses ranging from introductory chemistry for science majors and for non-science majors to advanced environmental chemistry and chemical synthesis.

Location: KF Room, Mortensen Library
Fri., Feb. 5, 12, 19, 26, 9:30-11 a.m. Cost: $75; Fellows, $60

*AN ALUMNI WELCOME PROGRAM COURSE*

THE PSYCHOLOGY OF RELIGION
JACK POWELL

Religion is a universal phenomenon, evident across culture and time, and tremendously important in ways both constructive and destructive. Psychology’s relationship with religion has been complex, ranging from sympathetic and supportive to critical, and hostile to downright dismissive. In this course, religion will be the object of psychological analysis. Psychological theories and methods will be employed to bring perspective and understanding to such questions as: What can psychology contribute to our understanding of religious belief, experience and practice? How do religious beliefs and values develop throughout life? What psychological variables are involved in the function of such features of religion as: ritual, mystical experiences, prayer, conversion, worship, and meditation? How religious are we and how is religion changing today? What are the origins and meanings of God images? Can religion aid in counseling and/or coping with adversity? How can we explain religious fundamentalism and cults? What is the relationship between religion and mental health?

JACK POWELL (PhD in General Experimental Psychology from University of Missouri-St. Louis) is professor and chair of the Department of Psychology. A winner of the University of Hartford’s Roy E. Larsen Award for Excellence in Teaching, he teaches courses ranging from Introductory Psychology for first-year students to the Psychology of Religion and Spirituality for students in the Honors Program and to Social Psychology for doctoral students in clinical psychology. He has published and presented numerous papers in the general area of social psychology.

Location: KF Room, Mortensen Library
Thurs., Feb. 11, 18, 25, 10:30 a.m.-12 noon.
Cost $60; Fellows, $45

*AN ALUMNI WELCOME PROGRAM COURSE*

INSIDE THE ARTIST’S STUDIO
JOE FIG

Joe Fig writes: “When walking through a museum it is easy to forget that the perfectly hung paintings and well-lit sculptures are products of a long and arduous process. They are the end result of creative inspiration, but also a myriad of physical and logistical details. It is these details—aspects of an artist’s daily routine—that motivated me to embark on an exploration of the working lives of my fellow professional artists. Over the years I have interviewed, documented and recreated the spaces of over 120 leading contemporary artists. This course will examine twenty-four of those artists. Examples of artists’ work will be discussed, along with their processes and studio practices, making plain that artists are not that different from anyone else: inspiring yet matter-of-fact. This course will offer insight into the contemporary art world and how best to set up the right environment for creative endeavors. What will emerge is a portrait of the artist at work.”

JOE FIG is an artist and author known for his works that explore the creative process and the spaces where art is made. His paintings and sculptures are exhibited internationally and can be found in numerous museums and leading private collections.

Location: KF Room, Mortensen Library
Fri., Feb. 12, 19, 26, 1:30–3 p.m. Cost: $60; Fellows $45

AFTER THE BOMB:
JAPANESE CONTEMPORARY ART
SHERRY BUCKBERROUGH

Recent international exhibitions of Japanese contemporary art have astounded their audiences with the invention and daring of works that have seldom before been seen in the west. Japanese art of the post-
war period took up the American concept of freedom of expression with exceptional gusto, developing new genres of performance and installation art, pitting the human body against the physical materials of the earth and the sky. In a sometimes tense dialogue between the traditional aesthetics of Buddhist temples and Zen gardens and the postmodern popular culture of manga and anime, contemporary Japanese artists work across a wide spectrum, producing contemplative spaces of singularly placed stones, imaginative visions of personal freedom and world peace, and finally aggressive, ironic and poignant reinterpretations of the world of comics and commodity culture. Among the artists and movements this three-lecture course will explore are the Gutai, Mono-Ha, Isamu Noguchi, Yoko Ono, On Karawa, Moriko Mori, Takashi Murakami and the Super-Flat movement, and fashion designer Issey Miyake.

SHERRY BUCKBERROUGH (PhD, University of California, Berkeley) is chair of the Art History Department at the University, where she has developed more than 25 specialized courses on modern and contemporary art, women’s art, eco-art, modern design, and contemporary globalism. Her work of the past 40 years has returned consistently to topics in the Parisian avant-garde, particularly the work of Sonia Delaunay, for which she curated the first American retrospective. Most recently, she contributed to the catalogue for Sonia Delaunay: Les couleurs de l’abstraction, which opened in October at the Musée d’Art Moderne de la Ville de Paris and is now at the Tate Modern in London.

Location: KF Room, Mortensen Library
Mon., Feb. 22, 29; March 7, 1:30-3 p.m.
Cost $70; Fellows, $55

THE HISTORY AND ARCHAEOLOGY OF RHODES
RICHARD FREUND

This introduction to the fascinating island of Rhodes will look at connections with the Hellenistic Mediterranean, and with Egypt and the Middle East. It will examine the multicultural diversity of the island and its Christian, Islamic, and Jewish institutions; investigate theories concerning the possible location of the Colossus of Rhodes; and offer an introduction to a visit to Rhodes sponsored by the Maurice Greenberg Center and the Presidents’ College, to take place from March 9 to March 17.

RICHARD FREUND is the author of hundreds of articles and nine books. Recent books on archaeology are Digging Through the Bible (Rowman and Littlefield, 2008) and Digging through History from Atlantis to the Holocaust (2012). He has appeared in many television documentaries, including Who Was Jesus? (Discovery, 2009), God vs. Satan: the Final Battle (History Channel 2008), The Search for the Lost City of Bethsaida, The Fifth Gospel, An Archaeological Search for Jesus (Catholic Television), CNN’s After Jesus, NOVA’s Ancient Refuge in the Holy Land, and Finding Atlantis (National Geographic), among many others. PBS made a television documentary on his work entitled: The Road to Morocco: American Jews, Christians and Moslems in Dialogue.

Location: KF Room, Mortensen Library
Wednesdays 3:30-5 p.m. February 24, March 2, 23, 30.
Cost: $80; Fellows, $65
Thurs. Feb. 25, March 3, 10, 3:30-5 p.m.
Cost $65; Fellows $50

AKHENATEN: EGYPT'S HERETIC PHARAOH
COLLEEN DARNELL
Ruling between 1351 and 1334 BCE, the pharaoh Akhenaten began his reign with both a different name and a different religion. Originally calling himself Amunhotep, the fourth ruler of the Egyptian 18th Dynasty to bear that name, Akhenaten radically altered Egyptian religion, taking his father's focus on the solar deity to an extreme form of solar worship that some have characterized as "monotheistic." This course will explore the religious, cultural, and social features of ancient Egyptian society during the age of Akhenaten, from the reign of his father Amunhotep III, through the restoration of the traditional religion under his son, Tutankhamun.

COLLEEN MANASSA DARNELL is a visiting professor in the Department of Art History at the Hartford Art School. An associate professor of Egyptology at Yale University, she is an award-winning author and a frequent contributor to the History Channel and National Geographic Channel. Recent books include the catalog to the critically acclaimed exhibition at the Yale Peabody Museum – Echoes of Egypt: Conjuring the Land of the Pharaohs, and, newly released with Oxford University Press, Imagining the Past: Historical Fiction in Ancient Egypt.

Location: KF Room, Mortensen Library
Wed., March 2, 9, 16, 11 a.m.-12:30 p.m.
Cost $70; Fellows, $55

KATHLEEN McGRORY
This course will celebrate the inner histories, motivations, professions, literature and arts of the men and women who inspired and played important roles in the Easter Rising of 1916. A closer look at the poetry, drama and prose rhetoric of the Irish Literary Renaissance that preceded and followed the Rising will reveal underlying causes of the rebellion that led to the eventual founding of the Irish Republic. Yeats’s great poem, “Easter, 1916,” will form the centerpiece of our readings and discussions as we trace the unfinished evolution of a movement that was both literary and political, from initial contemporary judgments of “folly” and “lunacy” into what Yeats immortalized as “a terrible beauty.”

KATHLEEN McGRORY holds a PhD 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. She was dean of arts and sciences and academic vice president at Eastern Connecticut State University (ECSU), president of Hartford College for Women, NEH fellow at Stanford University, and senior fellow at the University of Virginia’s Commonwealth Center for Literary and Cultural Change. She currently teaches part-time at ECSU.

Location: KF Room, Mortensen Library
Wed., March 2, 9, 16, 23, 1–2:30 p.m. Cost $70; Fellows, $55

*AN ALUMNI WELCOME PROGRAM COURSE*

IN THE FOOTSTEPS OF JESUS:
FROM NAZARETH TO JERUSALEM
HAZA ABU-RABIA
The course will have four sessions:

(1) The Holyland in Western Eyes: During the 19th century thousands of pilgrims, explorers, artists and photographers traveled to the Holy land and recorded the sites they visited.

(2) Jerusalem Caught in Time: Jerusalem is a city that has fascinated people of the world for centuries. It is at the crossroads of three continents and is home to the Abrahamic faiths.

(3) Nazareth Caught in Time: Nazareth is one of the largest and most beautiful cities of Palestine, cherished in the hearts of Christians all over the world as a pilgrimage site.

(4) A Personal Account: Haza Abu-Rabia writes: “I came from a well-known Muslim family who lived side by side with Christian families in Nazareth for generations. This session will be about how the political and world situations impacted this small family in Nazareth and changed their lives.”

HAZA ABU-RABIA has taught in the Judaic Studies program in the College of Arts and Sciences. He holds a Doctor of Education degree from the University of Hartford, and a master’s degree in Islamic and Arabic studies from the Hartford Seminary. He also has an MA in Judaic studies from the University of Connecticut. He is a fluent speaker of Arabic.
SPRING COURSES 2016

(native speaker), Hebrew, Greek, and English. He is the author (in English and Arabic) of numerous articles, book chapters, and the author or co-author of three books on Middle Eastern history, art, and politics.

Location: KF Room, Mortensen Library
Mondays, March 28, April 4, 11, 18, 9:30-11 a.m.
Cost $75; Fellows, $60

*AN ALUMNI WELCOME PROGRAM COURSE*

CLASSICAL BALLET — EVOLVE OR PERISH
STEPHEN PIER

The course will take a brief look at innovation within the seemingly strict and codified universe of classical ballet and try to determine whether its next developments will lead toward evolution or extinction. The question at the heart of the course will be “What is ballet’s future?”

STEPHEN PIER, director of the Dance Division at The Hartt School, has danced with the José Limón Company, going on to become a leading soloist with the Hamburg Ballet in Germany and the Royal Danish Ballet. He has taught at the school of the Royal Danish Ballet, the Alvin Ailey School, the Martha Graham Center, Regional Dance America, and the New York International Ballet Competition, and for many notable companies in Europe, America and Asia, and he was on the faculty of the Juilliard School from 1996 until 2010. He has created over 30 works for the concert stage, opera, theater, and film.

Location: April 6 and 13, HPAC Conference Room; April 20, Millard Auditorium.
Wed., April 6, 13, 20, 2-3:30 p.m. Cost: $75; Fellows, $60

WHAT’S AMERICAN ABOUT AMERICAN ART IN AN AGE OF INSTANT GLOBAL COMMUNICATION?
DOUGLAS HYLAND

Increasingly, artists have come to the United States from all over the world. In the most recent installation of the 21st-century gallery at the New Britain Museum of American Art, 40 percent of the artists were born abroad. There are no boundaries and innovations originating in one part of the world that are not known overnight everywhere. Video art, installation art, photography, and more innovative art forms are increasingly popular. And our leading 21st-century artists are represented by dealers who now cater to a sophisticated group of patrons, many of whom come from the Middle East, China, and Russia.

DOUGLAS HYLAND was for 16 years director of the New Britain Museum of American Art. Previously, he served as director of the San Antonio Museum of Art and the Birmingham Museum of Art. He has a PhD in art history from the University of Delaware. He has organized numerous exhibitions and written articles and catalogs on a wide variety of European and American subjects. In 2008, he opened the Chase Family Building and in 2015 the second wing to the museum. In all, 6,500 works of art were added to the permanent collection of the New Britain Museum of American Art during his tenure.

Location: Wilde Auditorium.
Tues., April 12, 19, 26, 2-3:30 p.m. Cost: $130; Fellows, $90

HOW IT IS WE FLY
THE FRIENDLY(?) SKIES
TOM FILBURN

What keeps airplanes up in the air? This course will explore the physics and engineering of aspects of flying that we tend to take for granted, such as electricity and auxiliary power units, de-icing, water, air-conditioning, landing gear and brakes.

THOMAS FILBURN obtained his PhD from the University of Connecticut in chemical engineering; he also holds a BSc and MS in mechanical engineering from the University of Connecticut, Storrs, Conn. He has worked for Northeast Utilities, United Nuclear Corporation and United Technologies Corporation (UTC). Prior to joining the faculty at the University of Hartford he performed research for a liquid metal combustion system used for torpedo propulsion at the Applied Research Lab at Penn State University. After 13 years in the mechanical engineering department at the University of Hartford, Tom recently rejoined UTC as a project leader at United Technologies Research Center.

Location: KF Room, Mortensen Library
Thurs., April 7, 14, 21, 4:30-6 p.m. Cost: $70, Fellows, $55
LIVING IN A DANGEROUS WORLD

STEPHAN BULLARD

It seems as though every time we turn on the news something horrible has happened. Passenger planes are shot from the sky, California burns, volcanoes erupt unexpectedly... The list seems endless. This course will take an in-depth look at disasters and how humans experience stressful situations. Learn how to avoid being a statistic when disaster strikes and become a survivor. This class will expand upon an earlier Presidents' College class, and will examine disasters not previously covered. All participants are welcome. You do not need to have attended the earlier class to take part.

STEPHAN BULLARD, associate professor of biology in Hillyer College, received his PhD in marine sciences from the University of North Carolina at Chapel Hill. His teaching involves all aspects of biology, and he has a particular interest in environmental studies and the science of disasters. His research concerns invasive species, particularly sea squirts, and plankton, and is currently centered on Long Island Sound. His publications include work on ascidians and bryozoans, crabs, and plankton.

Location: KF Room, Mortensen Library
Wed., April 13, 20, 3:30-5 p.m. Cost $45, Fellows, $35

FOUR SHORT NOVELS AND A FILM: CROSS-CULTURAL PERSPECTIVES ON WOMEN’S LIVES

JANE BARSTOW

This course will consider the commonalities and differences in the experience of women from Asia to Africa, from the Middle East to the United States. The novels The Doctor’s Wife by Sawako Ariyoshi, Bone by Fae Myenne Ng, So Long a Letter by Mariama Ba, and July’s People by Nadine Gordimer, and the film Amreeka written and directed by Cherien Dabis, all focus on the struggles of women trying to find their voices and to assert their dignity within the limits of traditional societies and roles. Each narrative takes place at a unique historical moment that provides for dramatic plot elements and complex personal relationships. Each provides readers and viewers with a beautifully constructed tale and thought-provoking portraits of their female protagonists.

JANE M. BARSTOW is professor emerita of English. A specialist in contemporary American literature, she is the author of One Hundred Years of American Women Writing, 1848-1948. She is particularly interested in American women novelists of the mid-19th to 21st centuries and has published on (among others) Toni Morrison, Edith Wharton, and Margaret Atwood, as well as Edwidge Danticat.

Every two weeks. Thurs., April 14, 28, May 12, May 26, 10:30 a.m.-12 noon. Cost: $80, Fellows $65

*AN ALUMNI WELCOME PROGRAM COURSE*

MORE LIES, MORE STATISTICS

JEAN McGIVNEY-BURELLE

In this course we will continue to explore how statistics and probability have been used by corporations, politicians, and the media to sensationalize, inflate, obscure and oversimplify issues. As always, bring your pencil and penchant for head-scratching problems. You do not have to have taken McGivney-Burelle’s previous course on this topic to join now.

JEAN McGIVNEY-BURELLE is an associate professor of mathematics and chair of the Department of Education at the University of Hartford. She is also director of the Secondary Mathematics Education program. She has been on the faculty since 2005 and teaches a range of undergraduate mathematics and mathematics education courses. Her research interests are in the area of technology and the teaching and learning of K-16 mathematics.

Location: KF Room, Mortensen Library
Fri., April 15, 22, 29, 10:30 a.m.-12 noon. Cost: $65: Fellows, $50

LOOKING BACKWARD, LOOKING FORWARD: EPIC MUSICAL CONTRASTS

MICHAEL LANKESTER

In later musical works we hear echoes of earlier works — and, paradoxically, we also hear echoes of later works in earlier works. This course looks at pairs of compositions by widely disparate composers that share the same subject matter and talk to one another across the centuries. From
spring courses 2016

the sobriety of Johann Sebastian Bach to the operatic drama of Giuseppe Verdi, and from the peace and tranquility of Gabriel Fauré to the shatteringly explosive music of the contemporary composer Osvaldo Golijov, this series covers music of epic proportions from the Italian Renaissance to the 21st century.

MICHAEL LANKESTER has been guest conductor with orchestras in Britain and North America, including the Pittsburgh, Toronto, City of Birmingham, and London Symphony, the Cleveland Orchestra, and the Royal Philharmonic, and was for 15 years music director of the Hartford Symphony Orchestra. He is also a composer, arranger and commentator in opera, theatre and broadcasting. As music director of the National Theatre (UK), he worked with Jonathan Miller and Franco Zeffirelli, and collaborated with Laurence Olivier. 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.

Location: Wilde Auditorium
Mon., April 18, 25, May 2, 9, 16, 3-4:30 p.m.
Cost $115, Fellows, $90

DIEGO RIVERA, FRIDA KAHLO, AND EDSEL FORD: TWO COMMUNISTS AND A TITAN OF CAPITALISM CONFRONT THE MODERN INDUSTRIAL WORKPLACE AND MAKE GREAT ART
RICHARD VOIGT

In 1932, Mexican artist and committed communist Diego Rivera and his wife, Frida Kahlo, also a Mexican artist and committed communist, traveled to Detroit at the invitation of the Detroit Institute of Arts so that Rivera could paint murals on the walls of the museum’s great atrium. The commission was funded largely by Edsel Ford, president of the Ford Motor Company and son of Henry Ford. The unlikely partnership of the artists and Ford, ultimately produced the Detroit Industry Murals — one of the great works of art in America. How did the personal histories of Rivera, Kahlo, and Ford intersect? How were the colossal murals produced? What happened to Rivera, Kahlo, and Ford after the project was completed? What was the social and artistic impact of the murals?

RICHARD VOIGT is a labor and employment lawyer with McCarter & English, LLP, in Hartford, having previously served with the Office of the Solicitor, U.S. Department of Labor in Washington, D.C. He holds a BA from Wesleyan University and a JD from the University of Virginia and maintains a strong interest in American history. He is a fellow of the Connecticut Bar Foundation, is listed in Best Lawyers in America, and is serving as a Parajudicial Officer for the U.S. District Court for Connecticut.

Location: KF Room, Mortensen Library
Tues., May 3, 10, 17, 10:30 a.m.–12 noon.
Cost: $65: Fellows, $50

NATURE’S DESIGN: H. H. RICHARDSON, LOUIS SULLIVAN, FRANK LLOYD WRIGHT AND THE ROOTS OF MODERN AMERICAN ARCHITECTURE
GEORGE LECHNER

The course will focus on the development of the first distinctly American style of architecture as fashioned by three brilliant architects. After the Great Fire of 1871 and the Columbian Exposition of 1893 (known as the “White City”), Chicago and the surrounding region became a fertile testing ground for new building technologies and architectural designs. These three architects explored and utilized these new technologies while at the same time remaining intensely devoted to their ideal of an organic architecture completely in harmony with, and inspired by, the world of nature around them. We will examine the development of Frank Lloyd Wright and the Prairie School by examining the exterior and interior design of Wright’s home and studio in Oak Park, Ill. We will pay special attention to the beautiful California Craftsman house designs of the firm of Greene and Greene. Among numerous other buildings we will analyze Richardson’s superb design for Trinity Church in Copley Square and Sullivan’s Guaranty Building in Buffalo.

GEORGE LECHNER was a 2012 recipient of the Gordon Clark Ramsey Award for excellence in teaching. A reference librarian at the Mortensen Library, he is also a scholar of the Italian Renaissance and has been sharing his knowledge and passion as an adjunct faculty member for the past 20 years. His innovative assignments give students the confidence to write essays contrasting the social and political ideas of the past with their own social, cultural, and political beliefs.

Location: KF Room, Mortensen Library
Thurs. May 5, 12, 19, 26, 1–2:30 p.m.
Cost: $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 Jan. - June 2016; $250
This includes registration as a Fellow and a $175 tax-deductible contribution to the Presidents’ College.

☐ I wish to register as a Fellow of the Presidents’ College for Jan. - June 2016; $75

☐ Deposit for Japan trip: $500 (refundable up to Dec. 31).
   Please contact Judy Kacmarcik at 860.768.4269 to register for the trip.

January 2016 Programs

☐ Life into Song: An Introduction to Writing Poetry  $65; Fellows and UHart alumni, $50
☐ Growing Up in Connecticut  $65; Fellows and UHart alumni, $50
☐ Opinion Writing for Publication  $65; Fellows and UHart alumni, $50
☐ Offenbach’s Orpheus in the Underworld  $65; Fellows and UHart alumni, $50
☐ The Life and Times of Bizet’s Carmen  $65; Fellows and UHart alumni, $50
☐ Women in Jazz  $65; Fellows and UHart alumni, $50
☐ Film: The First Thirty Years  $70; Fellows, $55
☐ Hot Spots and Burning Issues: The Foreign Affairs Discussion Group $80; Fellows and WAC members, $50
☐ The Art of Memoir  $75; Fellows, $60
☐ Water, Water Everywhere, and Not a Drop to Drink $75; Fellows and UHart alumni, $60
☐ The Psychology of Religion  $60; Fellows and UHart alumni, $45
☐ Inside the Artist’s Studio $60; Fellows, $45
☐ After the Bomb: Japanese Contemporary Art  $70; Fellows, $55
☐ The History and Archaeology of Rhodes  $80; Fellows, $65
☐ Two Utopian Visions  $65; Fellows, $50
☐ Akhenaten: Egypt’s Heretic Pharaoh  $70; Fellows, $55
☐ The Centenary of the Irish Rising, 1916-2016  $70; Fellows and UHart alumni, $55
☐ In the Footsteps of Jesus $75; Fellows, $60
☐ Classical Ballet — Evolve or Perish  $75; Fellows and UHart alumni, $60
☐ How Is It We Fly the Friendly(?) Skies $70; Fellows, $55
☐ What’s American about American Art? $130; Fellows, $90
☐ Living in a Dangerous World  $45; Fellows, $35
☐ Four Short Novels and a Film $80; Fellows Fellows and UHart alumni, $65
☐ More Lies, More Statistics $65; Fellows, $50
☐ Looking Backward, Looking Forward: Epic Musical Contrasts $115; Fellows, $90
☐ Diego Rivera, Frida Kahlo and Edsel Ford $65; Fellows, $50
☐ Nature’s Design: H. H. Richardson, Louis Sullivan, Frank Lloyd Wright $80; Fellows, $65

ONLINE REGISTRATION WILL ALSO BE AVAILABLE AS OF DECEMBER 1.
GO TO: www.hartford.edu/presidentscollege
PRESIDENTS’ COLLEGE REGISTRATION FORM

I plan to attend the following Fellows Lecture (no charge).

☐ To Test or Not to Test? ☐ I will stay for lunch at the 1877 Club ($10.50/person) payable that day

I plan to attend the following Duncaster Lecture. Lecture free for Fellows and Duncaster residents ($15 for all others)

☐ Beethoven’s Symphony No. 5: Making a Mountain Out of a Molehill

REGISTRATION IS NOW CLOSED

I plan to attend the following McAuley Lecture. Lecture and reception free for Fellows ($15 for all others).

☐ The Music the Nazis Banned

REGISTRATION IS NOW CLOSED

Total (both sides) ________

Grand Total ________

Name ________________________________
Address ____________________________________________________________________________
I am a UHart alumnus _______ Year _______ Phone (Daytime) ___________________ (Evening) ___________________

PLEASE PRINT LEGIBLY SO THAT YOU CAN RECEIVE CORRESPONDENCE FROM COURSE COORDINATORS:

E-mail _______________________________

Fee may be paid by: ☐ Check ☐ Visa ☐ MasterCard ☐ Discover ☐ American Express

Credit Card # ___________________________ Security Code ___________________________
Exp. Date ________________ Signature __________________ Date _________________________

ONLINE REGISTRATION WILL ALSO BE AVAILABLE AS OF DECEMBER 1.
GO TO: www.hartford.edu/presidentscollege

Questions: 860.768.4495 or pcollege@hartford.edu

Program details: Visit www.hartford.edu/presidentscollege

Checks payable to University of Hartford.
Send form (and where appropriate, check) to
Presidents’ College
Mortensen Library
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
FREQUENTLY ASKED QUESTIONS

Where do we meet?
Most courses take place in the Mortensen Library KF Room, but sometimes we must move elsewhere and can’t always secure classroom space until shortly before a program or course begins. We do our best to get the word out to participants about location changes before each event starts. A course coordinator will notify you if the class location has changed. When in doubt, call the Presidents’ College at 860.768.4495.

Am I enrolled?
If you signed up for a class, please assume you are registered and plan to attend on the date and place listed. You will be notified if a class is canceled or filled.

If you are concerned about whether we have received your registration, call the Presidents’ College at 860.768.4495.

Should I start reading in advance?
The course coordinator will notify you if reading is required in advance. The University Store (in the Harry Jack Gray Center) stocks most of the basic texts recommended by our lecturers.

What happens if the University closes?
If the University closes for severe weather or any other reason, Presidents’ College courses and events are canceled. Complete closing information is posted at hartford.edu or you may call 860.768.4100. Please check these sources to confirm any information you see on TV or hear on the radio. We will be in touch with you about makeup sessions.

Parking on campus
If, as a Fellow of the Presidents’ College, you have been issued a parking permit, please hang it on the inside rearview mirror of your vehicle whenever you park on campus. You may park in any legal and unreserved space in any of the faculty, student, or visitor lots at any time of the day. But if you park in a student or faculty lot without displaying the permit, you will be ticketed. If you run into problems or have questions, please call the Presidents’ College at 860.768.4495 or the Office of Public Safety at 860.768.7985. If you are not a Fellow, the volunteer coordinator for your course will send you a parking permit valid for the duration of the course. If the permit does not reach you by the date of the first course session, park in a Visitors Lot.

Am I permitted to record class sessions?
The University has a Lecture Capture system, which automatically records lectures and classes if the professor has given his or her consent. These recordings are sometimes available to those who have signed up for the course in question if they happen to miss a session. Lectures are intellectual property, just like written texts, and therefore you must get permission from the instructor if you wish to record him/her for your own use. Some instructors are sensitive about this.

Please also refrain from photographing during class sessions. This can be disruptive, and photographing PowerPoint presentations is potentially an infringement of copyright.

Become a patron
You can provide the Presidents’ College with additional support by becoming a Patron. You enjoy all the benefits of a Fellow and make a $150 tax-deductible contribution to the Presidents’ College.

Why is this important? Because you and others like you derive much benefit from the Presidents’ College—and because the University’s finest faculty contribute their time for very little financial reward to bring you the benefit of their knowledge and ideas.

The Presidents’ College works because our instructors care. Give back by becoming a Patron.

For further information on programs, visit the Presidents’ College website:
hartford.edu/presidentscollege

RHODES IN MARCH
The Maurice Greenberg Center and the President’s College are cooperating on a short course and a study tour of Rhodes, Greece, to be led by archaeologist Richard Freund, well known to Presidents’ College aficionados. The course is open (on a credit-bearing basis) to students at the University of Hartford and also as a regular Presidents’ College course (see elsewhere in this issue).

Two classes will take place on the University of Hartford campus prior to the trip — on February 24 and March 2.

The study trip to Rhodes will take place over the University’s spring break. We will depart on Wed., March 9, and return on Thurs., March 17, 2016. Through an archaeological lens, we will look at connections with the Hellenistic Mediterranean and with Egypt and the Middle East. We will examine the multicultural diversity of the island and its Christian and Islamic institutions. We will investigate theories concerning the possible location of the Colossus or Rhodes. Finally, we will pay particular attention to the history of the Jews of Rhodes up to the Holocaust. For a detailed itinerary of the trip in Rhodes and costs, please write to mgcjs@hartford.edu or call: 860.768.4964.

On our return, two further classes will take place on March 23 and March 30. The class component or the travel component can be taken independently of the other, but we invite you to undertake both.
DECEMBER

A Tour of Beethoven’s Eroica—Michael Schiano
Thurs., Dec. 3, 10, 10:15–11:45 a.m.

Four of the Most Expensive Paintings in the World—and Why They Are Damn Well Worth It!—Patrick McCaughey
Fri., Dec. 4, 11, 11–12 p.m.

Creation and Transformation: Ovid’s Metamorphoses—Amanda Walling
Mon., Dec. 7, 10:30 a.m.–12 p.m.

Messiah: George Frederick Handel’s Greatest Hit—Kenneth Nott
Tues., Dec. 1, 8, 15, 1:30–3 p.m.

Controversies in the History of American Sports—Warren Goldstein
Tues., Dec. 1, 8, 15, 11–12:30 p.m.

The Music the Nazis Banned—Rita Porfiris and Anton Miller
Fri., Dec. 4, 2 p.m.

Beethoven’s Symphony No. 5: Making a Mountain Out of a Molehill—Edward Cumming
Tues., Dec. 8, 4:45 p.m.

To Test or Not to Test? The Testing Controversy in Schools—Natasha Segool
Thurs., Dec. 10, 12:15 p.m.

JANUARY 2016

Life into Song: An Introduction to Writing Poetry—Benjamin Grossberg
Wed., Fri., Tues., Jan. 6, 8 & 12, 10:30 a.m.

Growing up in Connecticut—Jennifer Steadman
Wed., Mon., Thurs., Jan. 6, 11 & 14, 4 p.m.

Opinion Writing for Publication—Tom Condon

Offenbach’s Orpheus in the Underworld—Doris Lang Kosloff
Thurs., Tues., Thurs., Jan. 7, 12 & 14, 2 p.m.

The Life and Times of Bizet’s Carmen—Willie Anthony Waters
Mon., Wed., Thurs., Jan. 11, 13 & 14, 10:30 a.m.

Women in Jazz—Javon Jackson
Mon., Wed., Fri., Jan. 11, 13 & 15, 2 p.m.