LOOKING BACKWARD

LOOKING FORWARD:

Classical Ballet — Evolve or Perish
Wed., April 6, 13, 20

Elijah the Prophet — In Faith and in Music
Thurs., April 7, and Fri., April 8

How Is It we Fly
The Friendly (?) Skies
Thurs., April 7, 14, 21

Art in an Age of Instant Global Communication
Tues., April 12, 19, 26

Living in a Dangerous World
Wed., April 13, 20

Four Short Novels and a Film
Thurs., April 14, 28; May 12, 26

More Lies, More Statistics
Fri., April 15, 22; Wed., May 4

Looking Backward, Looking Forward: Epic Musical Contrasts
Mon., April 18, 25; May 2, 9, 16

The Life and Times of Porgy and Bess
Tues., Wed., Thurs., May 24-26

How Printed Pictures Changed the World
Thurs., May 5, 12, 19

Magna Carta and Anglo-American Law
Mon., May 9, 16, 23

The Geography of Wine
Wed., May 18, 25

Jazz and Tin Pan Alley
Tues., Wed., Thurs., June 7, 8, 9

From the Italian Renaissance to the 21st century — this series considers compositions by widely disparate composers who share the same subject matter — and talk to each other across the centuries. See page 5
I spent several decades living and teaching in Lancaster, Pennsylvania, one of America’s oldest inland cities, and for one day, September 27, 1777, the home of the Continental Congress and the capital of the United States. Every spring on the first nice afternoon, my colleague in the American Studies program, David Schuyler, would take his seminar on a walking tour of the city, and I tagged along when I could.

The highlight for me was a stop in the 400 block of West James Street, where David would ask the class to look around and tell him what they saw. There was the Phi Kappa Psi fraternity house, with its mud lawn, Greek letters hanging askew, and rusted rain gutters about to break away and land for good in the weedy garden. David would remind us that this must have been the very imposing home of a Victorian tycoon, and would have had a sizable lawn to both sides of it, space now occupied by narrow row houses. He led us to a point where we could glimpse the smokestacks of Armstrong Industries, and we realized this row of narrow attached brick dwellings was built in the 1940’s as workers’ housing.

As our mental reconstruction game continued, David got us to blink our eyes and see the block as it looked in 1890, 1935, 1970... And then...his Big Reveal. We crossed the street to a tiny one story shack of a place, covered in cheap, grainy linoleum siding. He pulled up a piece of it, and underneath was... Logs and mortar. It was the oldest building on the block, part of the farm property that would have been cornfields in the 1750’s and earlier. I used to love to look at the faces of the students at this moment, and to hear their subdued chuckle of discovery.

And that is what the Presidents’ College has to offer in our April and May courses for 2016. The pleasure in knowing a thing lies in the act of peeling back its layers.

Art Historian Zee Onuf will look backward from our present moment of digital revolution, and consider what printing suddenly meant to our ancestors 500 years ago. Art, faith, and knowledge changed their contours permanently with the arrival of the infinitely reproducible image.

Renowned theater critic Frank Rizzo will take us through the startling innovations behind the celebrated new musical Hamilton, framing it in Broadway history and the influence of Steven Sondheim, and the show’s amalgam of musical styles.

On April 14th, the Hartford Symphony and the Hartford Chorale will perform Mendelssohn’s oratorio, Elijah. Students of the Presidents’ College, taught by Chorale Director Richard Coffey and religious studies professors from Trinity College, will gain understanding of the oratorio’s musical traditions, and the particular place of the prophet Elijah in the three Abrahamic faiths—Islam, Judaism, and Christianity.

And there is Brian Somers’ course on the geography of wine. Probably the French term “terroir” provides the tightest analog to what I learned on my tour of West James Street. Wine is, after all, just juice in a glass, until you start examining grape choice, one season’s weather, or many seasons’ climate, and soil composition, topography, and the human traditions and practices that define a place.

Virtually all our courses offer the chance to peel away. Douglas Hyland will wonder what “American” means when 40% of the Americans in a museum show were born abroad. Jonathan Elukin will confront the near mythic standing of the Magna Carta with a bit of troublesome historical context. Javon Jackson will look at Jazz, Tin Pan Alley, and the commerce between them. Michael Lankester will look at compositions created centuries apart that share a theme, and uncover echoes we might not otherwise hear.

Join us. Enjoy that moment when learning surprises.

— Joe Voelker
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 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
This course is sponsored by Howard Segal

ELIJAH THE PROPHET — IN FAITH AND IN MUSIC  
RICHARD COFFEY, MARK SILK, AND OTHERS
In this age of religious division, it is important to remember what unites the three Abrahamic faiths of Judaism, Christianity, and Islam.

In anticipation of the April 14, 2016, performance of Felix Mendelssohn’s magnificent oratorio Elijah by the Hartford Chorale and the Hartford Symphony Orchestra, this two-part course will explore the important role of the prophet Elijah in all three Abrahamic faiths, his impact on the shift from polytheism to monotheism, and the vital role this oratorio performs as a unifying agent for all people whose faith and beliefs stem from Elijah’s victory over the idolaters of Baal. The first session of the course, presented by Richard Coffey, music director of the Hartford Chorale, will focus on the oratorio as a musical composition, on its historical context, and on its composer. The second session will take the form of a panel discussion on the role of the prophet Elijah in the three Abrahamic faiths, moderated by Mark Silk, with Ronald C. Kiener, Mareike Koertner and Andrew H. Walsh as presenters.

RICHARD COFFEY has been music director of the Hartford Chorale since 2005. He founded the region’s first all-professional concert choir, CONCORA, IN 1974. He stepped down as its artistic director in 2014. He has taught at The Hartt School and the University of Connecticut and is minister of music for South Church, in New Britain.

MARK SILK (PhD, Harvard University) became, in 1996, the first director of Trinity College’s Leonard E. Greenberg Center for the Study of Religion in Public Life and in 1998 founding editor of Religion in the News, a magazine published by the Center that examines how the news media handle religious subject matter. In 2005, he was also named director of the Trinity College Program on Public Values, comprising both the Greenberg Center and a new Institute for the Study of Secularism in Society and Culture.

RONALD KIENER (PhD, University of Pennsylvania) is professor of religion at Trinity College and director of Trinity’s Jewish Studies Program. He has published articles in the field of medieval and modern Jewish and Islamic thought in a variety of scholarly journals. He has also published a comparative study of Egyptian and Israeli fundamentalist thought.

MAREIKE KOERTNER (PhD, Yale University) is associate professor of religion at Trinity College. She earned her bachelor’s degree from the University of Leipzig, Germany, in 2008 and has also spent time at the American University in Cairo, Egypt, and the University of California, Santa Barbara, and worked with traditional teachers in Egypt, Syria, and Yemen.

ANDREW WALSH (PhD, Harvard University) is associate director of the Greenberg Center for the Study of Religion in Public Life, and the coordinator of the Program on Public Values at Trinity College. He is co-author, with Mark Silk, of One Nation, Divisible and co-editor of a forthcoming volume titled The Future of Catholicism in America.

Location: Wilde Auditorium  
Thursday, April 7 and Friday, April 8, 2-3:30 p.m.  
Cost: $65; Fellows $50
Each attendee will receive one complimentary ticket to the April 14 performance at the Bushnell’s Mortensen Hall.

For full descriptions of the courses and full biographies of the instructors, go to our website, www.hartford.edu/presidentscollege.
SPRING 2016 COURSES

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. He has worked for Northeast Utilities, United Nuclear Corporation and United Technologies Corporation (UTC). 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, teaches all aspects of biology, and 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
Thurs., April 13, 20, 3:30-5 p.m. Cost $45; Fellows, $35

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. Innovations originating in one part of the world are 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.

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

FIVE 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.

**Location:** KF Room, Mortensen Library

**Every two weeks.**

Thurs., April 14, 28, May 12, May 26, 10:30 a.m.-12 noon.

**Cost:** $80; Fellows and Uhart Alumni $65

*AN ALUMNI WELCOME PROGRAM COURSE*

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**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, 10:30 a.m.-12 noon; Wed., May 4, 1-2:30 p.m.**

**Cost:** $65; Fellows, $50

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**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 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 Symphonies, the Cleveland Orchestra, and the Royal Philharmonic, and was for 15 years music director of the Hartford Symphony Orchestra. 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

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**SPRING 2016 COURSES**
SPRING 2016 COURSES

HOW PRINTED PICTURES CHANGED THE WORLD
ALEXANDRA ONUF

As we grapple with our changing world in the Age of the Internet, it seems the perfect time to reflect back on an earlier moment in history when another major technological advance — the invention of printing — fundamentally reshaped our world. Over three lectures focused specifically on the early history of printed images, we will consider how prints reshaped art, faith and knowledge in the West. Lecture One will investigate the many functions of the earliest relief prints, which served as wallpaper, imitation tapestries, aids to religious devotional, games and visual tricks, maps, scientific diagrams and book illustrations. Lecture Two will focus on the emergence of engraving as a more elevated and specifically artistic medium, practiced by goldsmiths and painters in both Italy and the North of Europe. Finally, Lecture Three will address the emergence of “reproductive” prints which disseminated knowledge of famous paintings and sculptures far beyond the reach of their original prototypes. We will grapple with the nature of prints as fundamentally multiple — rather than unique — images, and the related questions of originality, authorship, and artistic value that this multiplicity raises. Highlights will include prints by Martin Schongauer, Albrecht Dürer, Lucas van Leyden, and Andrea Mantegna, as well as prints after famous compositions by the likes of Raphael and Michelangelo.

ALEXANDRA (ZEE) ONUF, assistant professor of Art History, first fell in love with art history as an undergraduate student at the University of Chicago. She went on to earn her PhD from Columbia University in Northern Renaissance art history. Her research has carried her to Antwerp, Brussels, Amsterdam, London, and Munich. She has lectured and written widely on Northern Renaissance landscape prints, and her most recent research concentrates on early modern print publishing. Her work has been published in a variety of prestigious journals, including The Art Bulletin, The Journal of the Historians of Netherlandish Art, and The Burlington Magazine, as well as in volumes of collected essays. She is currently working on a book entitled Local Terrains: The Small Landscape Prints in Early Modern Netherlands. Zee teaches upper-level classes in Renaissance and Baroque art history and the history of prints, but her favorite class to teach is the survey of Western art.

Location: 1877 Club, Conference Room C
Thurs., May 5, 12, 19, 10–11:30 a.m.
Cost: $60; Fellows, $45

MAGNA CARTA AND ANGLO-AMERICAN LAW: MYTH AND REALITY
JONATHAN ELUKIN

Was the Magna Carta a sacred document that enshrined liberty in England and inspired later icons of Anglo-American freedom like the Declaration of Independence and the Constitution? Or was it a peace treaty cobbled together in 1215 by a weak and despised king in order to buy off his rebellious barons? By looking at the rule of John’s father and grandfather, the values of the English aristocracy, the rise of the Common Law, and the afterlife of Magna Carta we can try to answer those questions.


Location: 1877 Club, Conference Room C
Mon. May 9, 16, 23, 10:30 a.m.–noon
Cost: $65; Fellows, $50

NEW Honoring the Aerospace Companies of Connecticut.
May 12, 2016  5:30 – 9 p.m.
at the Hartford Marriott Downtown

For Tickets and sponsorship opportunities, visit our website at www.ctwae.org, or call 860.241.6118

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Honoring the Aerospace Companies of Connecticut.

May 12, 2016  5:30 – 9 p.m.
at the Hartford Marriott Downtown

For Tickets and sponsorship opportunities, visit our website at www.ctwae.org, or call 860.241.6118
SPRING 2016 COURSES

THE GEOGRAPHY OF WINE
BRIAN SOMMERS

Great wine seldom occurs by accident. It comes from great wine places and from artisans who can maximize what their environments have to offer. Wine thus gives us a ‘taste’ of its place of origin. It is essentially geography in a bottle.

As students of wine and its geography, a little knowledge goes a long way. We do not need to spend a lifetime of study in order to understand and appreciate our subject matter. We can learn the basics in fairly short order. In this course we will cover enough environmental science (soil, climate, landforms, and biology) so that we can understand wine grapes and their ideal environments. We will also look at culture, economics, human geography, and history so that we can appreciate how wine reflects the people who make it.

BRIAN J. SOMMERS assistant to the dean of the College of Liberal Arts & Social Sciences and director of the International Studies program at Central Connecticut State University. He has a PhD in Geography from the University of Arizona. His research and teaching interests are in cultural geography and heritage landscapes. Dr. Sommers’ interests in wine are as a result of work done while pursuing his master’s degree at Miami University (Ohio). He is the author of a text on the subject entitled The Geography of Wine published by Plume Press (2008). He likes travel, jogging, and watching food TV shows because they give us a chance to experience the world and to become better geographers.

Location: 1877 Club, Conference Room C
Wed., May 18, 25; June 1, 4:30–6 p.m.
Cost: $65; Fellows, $50

JAZZ AND TIN PAN ALLEY
JAVON JACKSON

The rich tradition and history of Jazz music is firmly entrenched and linked to the Great American Songbook, also known as Tin Pan Alley. This short course will examine those connections and the mutual admiration between the two. In addition, there will be audio and video perspective on the songwriters and composers in this style that include George Gershwin, Cole Porter, Jerome Kern and Harold Arlen. Please join us for spirited conversation!

JAVON JACKSON, Tenor Saxophonist, came into international prominence touring and recording with the legendary drummer Art Blakey as a member of his band, Art Blakey and the Jazz Messengers. Symbolizing a new generation of musicians that blended tradition with neo-jazz, Jackson went on to release 14 recordings as a band leader and to tour and record over 135 CDs with jazz greats including Elvin Jones, Freddie Hubbard, Charlie Haden, Betty Carter, Cedar Walton, Ron Carter, Donald Byrd, Dr. Lonnie Smith, Richard Davis, Bobby Hutcherson, Curtis Fuller, JoAnne Brackeen, Stanley Turrentine, and Ben E. King.

Location: Fuller Building Room 342
Tues., Wed., Thurs., June 7, 8, 9, 2–3:30 p.m.
Cost $75; Fellows $60

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

**NOTE: “Frequently Asked Questions” and “Programs at a Glance” can now be found at www.hartford.edu/presidentscollege.**
THE FELLOWS LECTURES
The following Fellows Lectures will take place in the KF Room in the Mortensen Library at the University of Hartford on the following dates:

ART AND THE SEARCH FOR MEANING
CAT BALCO
Thursday, April 21, 12:15 p.m.
Art has long been used to help individuals connect with hidden aspects of themselves, express difficult emotions and affect personal change. Join Cat Balco for an exploration of the connections between art and the search for meaning and depth, both through a discussion of the research behind her recent Ellipses Project, which explores the way that art can intervene at the end of life, and through hands-on exercises that can be used in daily life.

CAT BALCO, an associate professor at the Hartford Art School, is an artist and educator with a special interest in the arts and healthcare field. She has shown her paintings and murals widely. Her most recent arts and healthcare project, the Ellipses Project, a collaboration with Masonicare Home Health and Hospice, was exhibited at Real Art Ways in Hartford in 2014. At the University, she teaches Arts and Healthcare: A Service Learning Course which provides students with hands-on experience in the arts and healthcare field and which won an Innovations in Teaching award in 2013.

RENEW AS A FELLOW OF THE PRESIDENTS’ COLLEGE FOR APRIL — JUNE 2016
Make the most of your association with the Presidents’ College!

BENEFITS:
• significant discounts on courses and other programs
• free parking privileges on campus
• complete access to the University Libraries, including borrowing privileges and access to data bases.

To become a Fellow you pay just $75 for the remainder of the academic year.
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.
If you were a Fellow last year, now is the time to renew. Take advantage of all the discounts and opportunities that membership allows.

THEATER WORKS 30
MARCH 10, 2016 — APRIL 17, 2016
SEX WITH STRANGERS
ROB SAYS: “THIS IS A PROVOCATIVE AND PLAYFUL LOOK AT THE COMPLEX NATURE OF RELATIONSHIP, SEX AND IDENTITY IN THE DIGITAL AGE. IT’S ENGAGING AND RELEVANT.”

Olivia is an attractive 30-something with a writing career that never took off. Ethan is a young writer whose online journals of “sexcapades” are the buzz of the blogosphere. As their attraction heats up, both confront the dark side of ambition and the trouble of reinventing yourself when the past is only a click away...

by Laura Eason, directed by Rob Ruggiero
BOX OFFICE 860.527.7838
INFO@THEATERWORKSHARTFORD.ORG
SPRING LECTURES AT A GLANCE

TUESDAYS AT DUNCASTER
The next Tuesdays at Duncaster Lectures will take place at the Duncaster Retirement Community in Bloomfield on the following dates:

THE CASE FOR CUBA
CHRISTINE GRANT
Tuesday, April 5, 4:45 p.m.

On December 17, 2014, President Obama made history when he announced his intention to normalize the relationship between the U.S. and the Republic of Cuba. For over fifty years, the economic embargo that was put in place has severely restricted trade and travel between these two nations. For most Americans, Cuba remains a mystery and for Cubans, a distant memory of what was destroyed and lost in the revolution and exile.

The change in the countries’ relationship has created curiosity and an increased desire for Americans to travel to the Republic. An understanding of the island’s history will make the travel experience more valuable. We will discuss the historical background and events that led to the infamous embargo and the realities of Cuba, behind the images of beautiful beaches, cigars and classic cars. An examination of Cuban history from the Pre-Columbian times to the island’s present day struggles and challenges confronting this nation will make for an interesting evening.

CHRISTINE B. GRANT is manager of Corporate and Community Relations at the University of Hartford, where she has taught in the All-University Curriculum program for eight years. She received the Gordon Clark Ramsay Award for Creative Excellence in Teaching for part-time faculty. She holds a B.S. Degree in Psychology with a Minor in Industrial Relations from the University of Bridgeport and a Masters degree in Organizational Behavior from the University of Hartford. Christine serves on a number of boards in the Hartford Community. She has made presentations on the topic of Caribbean colonialism in the U.S. and abroad, most recently in Portugal.

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.

Questions:
860.768.4495 or pcollege@hartford.edu

Program details:
Visit www.hartford.edu/presidentscollege

GETTING TO DUNCASTER

A SONG OF FIRE AND ICE:
MUSIC IN ICELAND
KEN STEEN
Tuesday, May 10, 4:45 p.m.
THE McAULEY LECTURES

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

MUCH ADO ABOUT SOMETHING: WHAT WE CAN LEARN FROM SHAKESPEARE’S COMEDY MUCH ADO ABOUT NOTHING

HUMPHREY TONKIN
Friday, April 1, 2:00 p.m.

Much Ado is one of Shakespeare’s so-called mature comedies, dating from the final years of the 16th century and contemporaneous with Twelfth Night and As You Like It. Centered on a deception — an event that doesn’t in fact take place — it is a classic story of a community disrupted by a malcontent and restored to order by love. At the same time, it raises some disquieting questions about the nature of community and the disruptive power of the passions.

HUMPHREY TONKIN, former president of the University and former University Professor of Humanities, is teaching a course in the Hartt School this spring on Shakespeare’s Much Ado in preparation for the Hartt School Theatre Division’s performance of the play at the end of April.

UTOPIAN DREAMS: DOES A SCIENTIFIC WORLD STILL NEED RELIGION?

CATHERINE BORCK
Friday, May 6, 2:00 p.m.

We live in an age of astonishing scientific discoveries and technological progress. Francis Bacon, a leading proponent of the scientific method, foresaw the application of science to improve the human condition. However, in his posthumously published New Atlantis, Bacon’s utopian city is not just a scientific utopia but also infused with a non-sectarian religious culture. Bacon’s narrative contends we will still require some kind of religious support for our moral life together even if science solves many of our problems. Is Bacon’s analysis correct? Or can and should a secular and scientific society move beyond religion, as Christopher Hitchens, Richard Dawkins, and Neil deGrasse Tyson, among others, suggest? If you were to imagine a utopia, would it include religious life?

CATHERINE BORCK received her PhD from the University of Notre Dame and teaches political theory and American politics at the University of Hartford. Her scholarship focuses on ancient Greek political theory, and she is finishing a book manuscript on Socratic friendship. She also teaches a First Year Seminar “Utopian and Dystopian Visions” and is developing a line of research on utopian and dystopian political theory.
PRESIDENTS’ COLLEGE REGISTRATION FORM

Please check relevant items and indicate amount paid at right.

☐ I wish to register as a Patron of the Presidents’ College for April - 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 April - June 2016; $75
   _____

2016 Programs

☐ Classical Ballet — Evolve or Perish $75; Fellows and UHart alumni, $60
   _____

☐ Elijah the Prophet — In Faith and Music $65; Fellows, $50
   _____

☐ 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 and UHart alumni, $65
   _____

☐ More Lies, More Statistics $65; Fellows, $50
   _____

☐ Looking Backward, Looking Forward: Epic Musical Contrasts $115; Fellows, $90
   _____

☐ The Life and Times of Porgy and Bess $65, Fellows, $50
   _____

☐ How Printed Pictures Changed the World $60; Fellows, $45
   _____

☐ The Geography of Wine $65; Fellows, $50
   _____

☐ Magna Carta and Anglo-American Law: Myth and Reality $65; Fellows, $50
   _____

☐ Jazz and Tin Pan Alley $75; Fellows $60
   _____

ONLINE REGISTRATION IS AVAILABLE, IF YOU SO DESIRE, AT:
www.hartford.edu/presidentscollege

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(Add total next page >)

** NOTE: ”Frequently Asked Questions” and ”Programs at a Glance” have now been moved to www.hartford.edu/presidentscollege
PRESIDENTS’ COLLEGE REGISTRATION FORM

I plan to attend the following **Fellows Lectures** (no charge).
☐ Art and the Search for Meaning

I plan to attend the following **Duncaster Lectures**. Lectures free for Fellows and Duncaster residents ($15 for all others).
☐ The Case for Cuba
☐ A Song of Fire and Ice: Music in Iceland

I plan to attend the following **McAuley Lectures**. Lectures and reception free for Fellows ($15 for all others).
☐ Much Ado About Something: What We Can Learn From Shakespeare’s Comedy *Much Ado About Nothing*
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