OPENING THE GATE TO MEMBER CREATIVITY
by Betsy Campbell

The first BOLLI Journal, printed in 2002, was a 5x8 spiral bound edition; it was typed and photocopied with no pictures and no color. Since then the Journal has been published every other year, and it has evolved into a handsome, professionally printed publication. Joan Kleinman, editor since 2008, has guided its growth into the Journal we have today—a colorful 10x7 bound volume showcasing the writing and photography of BOLLI members.

The Journal includes contributions of fiction, nonfiction, poetry, and photography from across the BOLLI membership. It is a juried publication with selections made by the editorial board. The goal is to produce a well-balanced collection of different genres from a variety of contributors that meets a high standard of excellence and reflects the creativity, wisdom, and talent of the BOLLI membership.

Submissions for the next Journal are welcome now and through August 2015. In the fall of 2015 the editorial committee will read all the written pieces and consider the photographs. This is a blind process in which all six committee members consider and rank each submission according to an established metric. Selected pieces will be carefully edited by committee members for typos or grammatical errors. The order in which pieces are arranged is decided upon.

Before going to the printer, the material is formatted, which means putting in the headings, creating the two-column page, justifying the print, and captioning pictures. The cover, frontispiece, table of contents, and contributor statements are incorporated. The printer then provides a proof to be checked for errors and will make necessary corrections before producing the final proof, which offers the last chance to make changes.

The next BOLLI Journal—volume 8—will be published in the spring of 2016. The editorial committee welcomes submissions and encourages the writers and photographers in our midst to send in their work. The current and some previous editions of the Journal can be read on the BOLLI website under the publications link.

New submissions may be sent to: joankleinman@rcn.com.
What do you think of when you hear of someone turning 90? Do you think of her as developing and teaching a new course just about every semester, taking a trip to Vienna by herself this year, still swimming frequently in Walden Pond, or asking searching questions of lunchtime presenters? If you have been at BOLLI for a while then you probably recognize her as our very own remarkable Sophie Freud.

After careers as a clinical social worker and then as professor at Simmons College, Sophie brought her love of teaching to BOLLI and has now been enriching our intellectual lives for over a decade. It has become her “pass-time” and has brought her a devoted following—class members who are eager to sign up for an expansive course syllabus, thought-provoking “think pieces” for discussion, and a solid reading load. They can also expect a searching question by Sophie to guide their around-the-table introductions in the first class.

What is now a fairly comfortable life in the midst of her beloved books, the course-preparation calendar, and good friends was not always so. Growing up in Vienna into her teenage years, Sophie then experienced the dislocation of wartime by having to flee from Paris by bicycle with her mother, advancing troops at their backs, to make their way to the south of France and eventually to Casablanca. These experiences helped to shape her firm conviction that only about 5% of our lives is under our own control, and the feeling that there was some kind of “guardian angel” looking out for her during these travails. Immigration to America brought the stress of adjusting to a new world and new language, but also led to her careers, marriage, and three children.

That same guardian angel came back from a long vacation when, about two years ago, Sophie underwent surgery for a condition that had seriously impaired her mobility. Much to her relief and our delight she returned, Lazarus-like, as the same old Sophie, now with even greater appreciation for all the things she could once more take part in.

Since fall 2005, Sophie has given a class in every semester, with her 21st scheduled for spring 2015. Course titles like Off the Pedestal: Sigmund Freud revisited, Love among the Famous, and Journeys through Anguish: Selected Memoirs make it no surprise that her classes are in high demand.

And so we can expect the great pleasure of that warm smile and yet more stimulating learning from a dedicated master teacher. As Sophie enters her next decade, she will continue to be a role model and inspiration to many of us for her love of learning and teaching, agile intellect, and firm determination.
New Violist for the Lydians

by Phil Radoff

In early 2013 the Brandeis community was saddened to learn of the untimely death of violist Mary Ruth Ray, one of the founding members of the Lydian String Quartet and a member of the Brandeis Music Department faculty since 1980. After a lengthy search, the Quartet announced in May that a replacement had been selected. Violist Mark Berger, a familiar name in Boston music circles as an acclaimed freelance performer with some of Boston’s most highly regarded chamber ensembles, was named as the Lydians’ newest (and, at 36, its youngest) member.

Along with his appointment to the Quartet, Mark also becomes a part-time member of the Brandeis faculty. (Since the economic downturn of 2008, all Quartet members have been reduced to part-time status, with reduced teaching assignments and a reduced on-campus concert schedule.)

Mark began his musical studies on the violin—at the age of three! His switch to viola came about when a student assistant at Boston University, where Mark received his undergraduate training, made a typographical error on a form. Mark suddenly found himself assigned to the larger instrument, but he has never regretted the error.

To earn his Ph.D. from Brandeis in 2012, Mark composed an original chamber work and submitted an analysis of the music of early 20th century Austrian composer Franz Schreker.

Mark says he looks forward to what will be a very different musical experience from what he has been accustomed to. As a freelancer, he got to play with many ensembles, but as a Lydian he will have the opportunity for intensive exposure to a single set of colleagues for what all expect will be a long and satisfying career.

Second violinist Judy Eissenberg, the Lydians’ only remaining founding member, is delighted with the group’s new violist. She says that his interest in both composition and performing made him an ideal choice for the Quartet, whose members have always had a strong commitment to contemporary music. In the relatively short time that the newly reconstituted Quartet has played together, Judy feels that Mark has begun to adapt his playing to that of his colleagues, as they also have begun to adapt their playing to his. Asked to comment on his style of performance, Judy praises Mark’s ability to balance the expressive and the analytical elements of his musical playing.

The Lydians’ first Brandeis concert of the coming academic year will take place on November 8 and will feature a varied program of works by Haydn, Philip Glass, and Elliott Carter. As a champion of the works of living composers, the Quartet recently announced its second annual competition for the composition of an original work for string quartet. The winner will receive a $15,000 commission to compose a large-scale quartet that the Lydians will premier in the Spring of 2016.
**Faculty Seminars (August)**

**Formidable Beethoven**  
*by Linda and Dave Laredo*

Can you think of a better way to spend a week in August than studying Beethoven with a wonderful teacher? Perhaps you can, but you would get an argument from the 25 fortunate attendees who were treated to an in-depth review of the life, times, and musical legacy of Ludwig van Beethoven.

This was a formidable task to accomplish in fifteen hours, considering the sheer breadth of work by an icon of Western classical music. However, Dr. Gilad Harel, Professor of Music at Baruch College, was easily up to the task.

The course progressed from a presentation of Beethoven’s biography through a detailed review of his three stylistic periods. Included were his sonatas, chamber music, orchestral and choral works, and his one opera, Fidelio. His Third, Fifth, and Ninth Symphonies were given special emphasis.

Gil helped us to understand how remarkable it was that a man who was ill and deaf for much of his life produced such an amazing body of work. The class came to understand the great influence that Beethoven had on the composers and the music of the entire Romantic Period.

The entire class—musicologists, choral singers, and laymen—had a wonderful time. Gil also seemed to enjoy himself, and stated that he intended to teach at BOLLI as long as his schedule permitted. All of us who were lucky enough to take the class hope that his BOLLI courses will continue.

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**Pleasures of the Flesch-led Course**  
*by David Moskowitz*

The legend of Billy Flesch at BOLLI, Shakespearean scholar and American film buff, continues. Those attending his latest course learned that his virtually boundless knowledge (although he cannot read Japanese—yet!) extends readily to Akira Kurosawa's film gem, *The Seven Samurai*.

My favorite aspect of a Flesch-led course is hearing the little gems he flings out seamlessly, e.g., Kurosawa, who began by making silent films, uses black and white with the “painterly mastery” one might expect from a director whose career began as an artist; while serving as a WW II propagandist, one of Kurosawa's films wasn't released because it was too democratic; or, like Shakespeare, Kurosawa favors stories with shifting alliances.

We studied Kurosawa's skill at using jump cuts, i.e., despite scenes ending without resolution the audience fully comprehends what was left unfilmed. *Seven Samurai* reflects Kurosawa's adoration of director John Ford's films, Westerns that used long tracking shots and dynamic movement. Kurosawa co-authored this script, which set him apart from his American counterparts.

The plot is not what makes *Seven Samurai* a classic—a village of farmers hires seven masterless samurai to combat samurai bandits who will return after the harvest to steal their crops. Rather, it's the acting and the way Kurosawa weaves together the simple story that are so compelling. Also, the music is very carefully selected; it's about the interaction of sounds. Kurosawa's ambition, to hit his audience on many frequencies, was accomplished brilliantly. The same can be said for Billy, who wowed us once again.

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The cost per member for a year of the Banner (six issues): $1.84
14-Year Progress

by Avi Bernstein

Out of humble beginnings in a study group curriculum, offered two terms per year, BOLLI has undergone a long and marvelous journey to become the multifaceted year-round educational program it is today.

This transformation has its roots in BOLLI’s move to our current space at 60 Turner St., the recommendation of a member-led task force, and, above all, rapid growth in educational programming.

The result: about a quarter of our members now maintain a year-round affiliation via a one-time payment. Many others renew their membership semi-annually and, as a result, maintain a year-round affiliation as well.

Until September 2010, BOLLI was housed at the Gosman Sports and Recreation Center, an arrangement that was challenging because BOLLI did not have exclusive rights to its space. Once BOLLI took possession of an entire floor at 60 Turner St., our community was no longer captive to anyone else’s time or space allocation decisions. In receiving its own space, BOLLI received its wings. One of the first decisions we took was to organize a program-enhancement committee and expand our offerings beyond our more limited three-day-a-week study group curriculum.

During the fall of 2012, a BOLLI member task force recommended an important change in BOLLI’s structure that also contributed mightily to our current format. As the task force reported at the time, “BOLLI began as a university-based lifelong learning program with courses and Lunch & Learn presentations two days a week during fall and spring semesters. Because the program was based on semesters and courses, paying tuition made a lot of sense. But [now]…BOLLI is…a five-day-a-week, year-round, lifelong learning organization with multiple member benefits....” Ultimately, this task force recommended that BOLLI adopt a membership-based pricing and affiliation structure. And so we did.

As a result of our year-round membership framework, we have been able to dramatically increase the number of BOLLI programs available to our members.

• Member-led activities and presentations, sponsored by the BOLLI Enhancement Committee.

• Additional book discussions, sponsored by the BOLLI Director and co-led with BOLLI members. In January 2015, we will discuss Jonathan Lear’s book, Radical Hope.

• New, beginning Winter 2015: Fitness courses especially for seniors at the Gosman Sports & Recreation Center, open and free of charge for all BOLLI Members.

• Intergenerational learning opportunities. For more details ask BOLLI Staff or Member leaders about Sages & Seekers, Senior Street Team, and International Friends.

• Winter and Summer all-BOLLI complimentary lecture courses, including courses in American history (The Radicalism of the American Revolution), classical music (Exploring Musical Spaces), and literature and film (Shakespeare-in-Hollywood).
Who are those young, enthusiastic, smart graduate students who appear in some classes and often give a brilliant, clear, and informative lecture? They are called BOLLI Scholars, and they are a wonderful resource, attributable to our being part of Brandeis University.

Prior to the start of each semester, BOLLI course descriptions from SGLs requesting a Scholar are sent from the provost's office to all graduate students. Those who are interested (and interest is always high) complete an application consisting of a resume, a description of the applicant’s background and experience, and a statement of the information’s relevance to a particular course. Applicants also describe how they propose to contribute to a course and offer specific suggestions on potential topics.

The BOLLI Scholar Committee then sends the application to the SGL with whom the student wants to work. The SGL reviews the materials, interviews the applicant in person or by phone, and decides whether he or she is right for the course. Both will then agree on a date and topic for one lecture.

I have had three BOLLI Scholars in my classes, and I have been very impressed. When I first heard about the program, I was hesitant to participate, since I knew that having a Scholar would take time away from my interaction with my class. I quickly learned that the Scholars added so much to the discussions that all class members gained new insights.

My current BOLLI Scholar, Geraldine Gudefin, now a History Ph.D. candidate, is from France and is a graduate of the Sorbonne and Yale. She has taught in Jewish schools in France and Mumbai, India, presented many interesting academic papers, and taught several Brandeis courses.

SGL Nancy Kolodny has a BOLLI Scholar from Minnesota, Adriane Otopalik, a fourth year doctoral student in neuroscience.

The benefit of the BOLLI Scholar program for you as BOLLI members is that these students bring unique perspectives on course-related issues. They often have up-to-date research findings on the topics being discussed. They respond very well to adult learners who are really dedicated to free and open discussion. One told me that she loved meeting such an inviting audience and was so impressed with the level of discussion and the nice people she met that she has spread the word about this program to other graduate students.

How wonderful that being on the Brandeis campus provides BOLLI members this opportunity to enrich the learning experience.

If you have questions about this program, feel free to contact me (sherizen@gmail.com).
A Talk Back in Time

A half-century has passed since the year 1964 left an indelible imprint in American history books. From the U.S. debut of the Beatles to the quixotic presidential campaign of Barry Goldwater, from Lyndon Johnson's push for a Great Society to the shameful slaughter of three civil rights workers and the Freedom Summer that followed—events of that momentous year live on for those who witnessed and, in some cases, experienced them.

Later this month, at a BOLLI Enhancement Committee program titled "When It Was ’64: Our Country, Our World 50 Years Ago," a panel of cultural and political historians will offer their insights into the significance of 1964. That panel will include:

- Winston Alexander Bowman is a lecturer in history at Brandeis University. The courses he has taught include “The Long Civil Rights Movement”.

- John Clark has taught at Emory University's adult learning institute and has made the music of the 1950s-1970s his specialty.

- Chad Williams is an associate professor of African and Afro-American Studies at Brandeis with expertise in African-American and modern U.S. history.

The discussion, to be moderated by BOLLI SGL Jeff Kichen, will take place on Friday, Oct. 31, from 10:30 A.M.–12:30 P.M. in the Gathering Place at 60 Turner St.

An audio-visual presentation, highlighting the popular culture that characterized that mid-point of the 1960s, will be screened beginning at 10 A.M.

NEW YORKER FICTION SALON

Meets during the BOLLI 2014 Fall term on Wednesday afternoons at 3:20 P.M. (4th period).

We are celebrating our 11th year together!

Join us to enjoy iconic fiction, lively discussions, and lots of laughs.

See the weekly BOLLI Bulletin for full details.
SLOSBERG MUSIC CENTER
(except where noted, all concerts in this venue are free to BOLLI members)

Sat., Oct. 25 (8 P.M.)
Brandeis Improv Collective
Ultimate Jam Session
Tom Hall, director

Sat., Nov. 8 (8 P.M.; pre-concert lecture 7 P.M.)
Lydian String Quartet
Haydn, String Quartet in F Major (The Dream), Op. 80, no. 5
Philip Glass, String Quartet no. 5
Elliott Carter, String Quartet no. 1
Tickets: $15 for BOLLI members

Sat., Nov. 15 (8 P.M.)
Music from Copland House
An all-Irving Fine program, part of the centennial celebration of the Dept. of Music and School of Creative Arts founder, Irving Fine.
Symposium and reception at 2:30 P.M.

Sun., Nov. 16 (3 P.M.)
Brandeis Wind Ensemble
Celebrations
Tom Souza, director

Sun., Nov. 16 (7 P.M.)
Brandeis University Chorus
Haydn, “Lord Nelson” Mass
Neal Hampton, director

MUSIC AT MANDEL ATRIUM
Wed., Nov. 5 (noon)
Lydian String Quartet
Sneak preview of their Nov. 8 concert (see above) followed by a free box lunch!

ROSE ART MUSEUM
opens Oct. 8 (5 P.M.) to Dec. 21

The first major retrospective of John Altoon (1925–69), a little-known yet important artist whose brief but significant career unfolded in southern California from the 1950s until his untimely death in 1969 at age 43. A post-modernist before his time, Altoon had a facility with line, color, and subject matter that influenced his peers and continues to resonate with artists today. This exhibition, co-organized with the Los Angeles County Museum of Art, includes approximately 70 paintings and drawings created by this legendary figure of the 1960s Los Angeles art scene.