



ALBION AREA LIFELONG LEARNERS

An institute for adult learning in cooperation with Albion College

Greetings

Dear Friends,

We are pleased to announce our new newsletter format. Both the electronic and paper versions have a different look, but the process remains the same--choose your classes, fill out the form, mail it in or bring it to registration at the Assembly on January 10. We hope you enjoy this new format; we created it with you in mind. Please look this over and let us know what you think. Any questions or comments should be directed to Royal Ward, AALL President at 517-629-3269.

Upcoming Events

Winter Assembly 2019

Let's Dance: Diabelli, Beethoven, Carter Pann, and Two Hundred Years of a Viennese Waltz
Dr. Lia Jensen-Abbott, Ph.D. - Associate Professor of Music at Albion College

10 January 2019 – 10 am
Goodrich Chapel, Albion College



In approximately 1819, Anton Diabelli (1781-1858), a well-known Viennese pianist, composer, and music publisher, approached eighty-three of the most famous composers living and working in Vienna to write one variation on a theme (a waltz) that he composed. One of those composers was Beethoven, who reportedly tossed aside the Waltz and called it a “cobbler’s patch.” This project was ultimately, for Diabelli, a way to publish music, and therefore, a lucrative business enterprise for his publishing firm. But its unique compilation was also part of a philanthropic endeavor to help widows and orphans of the Napoleonic Wars. Fifty composers other than Beethoven responded to Diabelli’s request.

But it turned out to be a project of great historical significance—the Fifty Diabelli Variations (only four manuscripts survive in the world) serve as a nationalistic representation of Viennese and the larger Austrian musical culture. Many of the composers included in this collection are indeed unknown to pianists today while some of them are quite famous—Schubert, Franz Liszt (who was only 11 at the time of publication), Carl Czerny. Absent from the collection is the most famous composer, Beethoven. There is another collection by Beethoven himself—the famous ‘Diabelli’ Variations, Op. 120, published in 1823 by Diabelli’s firm as Part 1, while Diabelli’s set appeared in 1824 as Part 2. Beethoven wrote his own fifty-minute cycle with thirty-three variations, concluding with a minuet.

While my own dissertation deals extensively with the Beethoven set, and superficially with the Diabelli collection, it has become my great passion to embark upon a rather innovative new performance and research connection: The Albion College Diabelli Squared Project. I have been seriously considering the structure of variations themselves. Unlike sonata form, which is an organic kind of structure, variations often simply stand as a means for a composer and ultimately pianist to superficially show off technically and musically. But, of course, the Beethoven set is anything but superficial. It has an organicism and structural power that makes it one of the greatest works in existence today for the keyboard.

As our society has undergone a great schism in terms of diversity and what it means to think and co-exist globally, I realized that variation form is EXACTLY the same kind of construct—the variations function at once to underscore the commonalities of the theme itself, but they also serve to explore, champion, and embrace, difference and diversity.

When society struggled over the last several years with issues of racial tolerance and diversity/equality issues, I began to consider parallels with the variations structure itself. If we are indeed going to be able to work together as a global society, we must be able to embrace difference as well as find commonalities between our varied cultures. Variation form at its most inherent structural core underscores this exact phenomenon. Different individuals then subject a single theme, serving as the unifying element, to diverse treatment in this case. Each variation, then, stands as its own piece and exposes the beautiful differences and subtle diverse nuances of the theme. Literally, variations expose variety and elevate diversity as an element to be appreciated and championed. But underneath, every single variation maintains some kind of connection with the original theme. To my way of thinking, the process of variations is a commentary about social justice from a psychological, cultural, musical, and structural viewpoint.

From that basic construct, then, I envisioned the idea to learn the old two masterworks, to commission a new set of variations, and finally, to add the larger global initiative of the ongoing submission website. Literally, this project will never end. It will actually be alive as a musical process. I will begin with a series of lectures about all three works, and performances in the next year, and as new variations are added, I can create new performances. I will be responsible for ordering the variations, so it is possible that with each new performance there will be a new ordering of the variations. In essence, I truly believe that this is the core of liberal arts at work.

My discussion for the AALL presentation will present a performance of several of the Diabelli fifty variations, along with several of Beethoven's set, in addition to some of my commissioned variations. I will use a semiotic analysis of the original waltz theme as a point of departure.

Dr. Lia Jensen-Abbott is an Associate Professor of Music at Albion College where she teaches music theory, aural skills, keyboard skills, piano, piano pedagogy, and piano literature. She is well known for her interdisciplinary lecture recitals based on semiotic analysis. Her solo and collaborative performances have taken her around the United States including Hawaii, Montana, Florida, Alabama, Louisiana, and Tennessee among others. She has also traveled extensively abroad including Serbia, France, Switzerland, Italy, Sweden, Finland, Nottingham, UK, and Costa Rica. As a clinician and adjudicator, Lia has been invited to judge the MTNA National Finals in San Antonio and Chicago, and she has presented at the MTNA National Conference two times. An active member of the Music Teachers National Association, Lia recently became a Nationally Certified Teacher of Music, and is now the President of the Michigan Music Teachers Association. Lia is also a member of the European Piano Teachers Association and the World Piano Teachers Association, and is repeatedly asked to give pre-concert lecture recitals at the International Gilmore Keyboard Festival. In February 2019, Lia will again be a teacher and performer at the Gilmore Keyboard Festival KeysFest, and has taught at the Gilmore Summer Camp since 2007. She is a co-founder of the Albion College International Piano Festival and Competition and lives in Albion, Michigan with her husband, pianist Dr. David Abbott, her son Charlie, and two dogs. In her spare time, Lia is competing in triathlons, plays golf, and reads.

Upcoming Courses

INTERNATIONAL DEVELOPMENT AND HUMANITARIAN AID IN AFRICA: DEAD OR LIVE?

Alli Harnish, Ph.D., Anthropology. Assistant Professor of Anthropology, Albion College.

Wednesdays, 2-4. February 6, 13, 20, 27. Ludington 1st Floor Collaboration Space, Ludington Center on Superior Street.

This class will explore the arguments for and against international development and humanitarian aid in Africa. Drawing on case studies from across the continent, we will discuss the contested meanings and varied impacts of efforts to ameliorate suffering and stimulate economic growth.

LIVING, STRUGGLING AND SURVIVING MICROORGANISMS: AS NECESSARY FRIENDS AND UNAVOIDABLE FOES IN OUR ENVIRONMENTS.

Ola Olapade, Ph.D., Microbial & Aquatic Ecology. Professor of Biology, Albion College.

Tuesdays, 10-12. February 5, 12, 19, 26. Ludington 113.

The course will briefly explore the history, occurrences and distributions of diverse microbial groups in global human populations. We will particularly recognize the contributions of various important pioneers, including Hippocrates, Robert Hooke, Antoni Van Leewenhoek, Ferdinand Cohn, and Louis Pasteur, among several others over the years, to the fields of Microbiology, Epidemiology and Public Health in general. Concurrently, the class will endeavor to discuss the public health importance of various well documented interactions between microbes and humans, including the causation of communicable diseases, food spoilage, biotechnology, agricultural production, eutrophication, waste management, bio-deterioration, biofuel production and their subsequent attendant consequences or implications to human affairs using several approaches including short lectures, video documentaries, and quick laboratory activities, as much as feasible. The ultimate goal of this short course will be to further enhance our current understanding of and appreciation for the microbial world in particular and public health in general.

WRITING FOR THE HELL OF IT.

Jim Whitehouse, J.D.

Wednesdays, 10-12. February 6, 13, 20, 27. Ludington 1st Floor Collaboration Space, Ludington Center, Superior Street.

To be a great and successful writer requires a ton of work, skill, training, practice, connections and a bit of luck. To be a writer requires a pencil and a sheet of paper. This class is intended to release participants from the notion that only being a great and successful writer "counts," and to give you some attitudinal tools to write simply for the fun of it. We'll explore some techniques and habits to get you off the dime and keep you off the dime.

We'll talk about diaries, journals, letters, texts, emails and books. We'll look at writer's block; how to come up with ideas; how to structure a story; hurdles to writing and how to jump them; spelling and grammar; voice; and audience.

We'll do some writing in class; and there will be homework, but it will be easy. You will have an opportunity to share what you have written-but nobody will be required to share.

If you want to take a serious writing class, don't take this one. If you want to learn how to write a holiday letter that won't bore the recipients to death, this is the one. (Just in case you are planning on sending the instructor a holiday letter, please take this class. Please.)

TRAVELOGUE.

Tuesdays, 2-4, February 5, 12, 19, 26. Naomi Lane Room of the Albion District Library.

Feb 5. Travels on the Silk Road: Turkmenistan to Uzbekistan, in the Heart of Central Asia—Carolyn Gaswick

Feb 12. Prague, Vienna, & Budapest: From Communism to Capitalism—Jim & Kathleen Seidl

Feb 19. An Island Odyssey: Fuji to the British Isles—Dick & Abby Mortensen

Feb 26. Poking into Ports in 8 Countries—Jim Whitehouse

WHAT WE TALK ABOUT WHEN WE TALK ABOUT GENES.

Ellen Wilch, Ph.D., Genetics.

Thursdays, 2-4. February 7, 14, 21, 28. Olin 116, Albion College Campus

What *do* we talk about when we talk about genes? Advances in our understanding of human genetic variation is playing out in some interesting ways in the 21st century. We will review some basic concepts of genetics and move from there to explore a number of timely issues. For instance, direct-to-consumer (DTC) genetic information services (e.g. 23andMe) provide interpretations related to health risks and ancestry/ethnicity, and also connect us to biological relatives. How do these services make their interpretations, and how can we better understand this information? Concepts of race, ancestry, and relatedness have a complicated history in our country; how have these discussions changed in the genomic era? Recently, the U.S. Dept. of Health and Human Services has proposed a legal definition of sex as “either male or female, unchangeable, and determined by the genitals that a person is born with” (NYTimes, October 21, 2018). We will explore the genetic basis of sex determination and see that this is a problematic proposal. And, we’ll check in on some current advances in medical genetics, in cancer genetics, prenatal genetic testing, and gene therapy.

Registration Information

Please bring membership and course registration forms to the Winter Assembly, January 10 at 10:00 am at Goodrich Chapel on the Albion campus or mail with payment to:

AALL Registrar
P.O. Box 188
Albion, MI 49224

Class registration deadline is one week after the assembly meeting. Regretfully, class applications after that date cannot be accepted. Registrants will receive a letter shortly after the registration deadline that will acknowledge their registration and provide additional information about the course(s) for which they have registered.

Course Registration Form Instructions

1. For each course for which you wish to register, place a number in the box in front of the course name: 1 for the course you most wish to take, 2 for the second course you wish to take, etc. (NOTE: If you only wish to take one course, mark it with the number 1—see instruction 3 below.
2. In the column marked FEE, indicate the appropriate cost. Your first course (each term) is free with your AALL membership; simply write FREE in the FEE column. For each additional course, the fee is \$10.
3. If you wish to indicate an alternate choice (in case one of your choices above is oversubscribed and you are not admitted to that course), mark an X in the box before your alternate choice.
4. If there are additional class fees for supplies, these fees need to be paid at the time of registration. If you are unable to attend a course for which you have registered, fees can be refunded up until the start of the course.

Important:

- Use numbers in the boxes to indicate which course(s) you wish to take; use an X only to indicate alternate courses.
- If you are registering for a course with limited enrollment, make sure you mark it number 1 (only those indicating a course as their first choice are entered into the random selection).
- If there are additional class fees for supplies, these fees need to be paid at the time of registration. If you are unable to attend a course for which you have registered, fees can be refunded up until the start of the course.

Policy for over-enrolled classes:

- When a course with limits is over-enrolled, the names of all those who had it listed as #1 shall be entered in a lottery. Those randomly drawn shall be placed in the class. Those not selected will comprise the waiting list and will be given first access if that course is offered again. The Registrar will keep a record of those on the waiting list until the course is offered again.
- Those selected for the course in its first offering will not be eligible to retake it until all those on the waiting list have had the opportunity to take the course.
- Those who have signed up for a class with limits and listed it as #1 are encouraged to sign up for at least one additional class. Members are also encouraged not to sign up for a course with limited enrollment if they know they won't be there for all four sessions.

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Signature _____	Signature _____																																				

MEMBERSHIP FORM

Yes, I am 55 or older (spouse/partner could be younger)

(New members are always welcome. Membership renewals are due before the Fall term)

Name _____ Spouse/Partner Name _____

Address _____

City _____ Zip _____ Date _____

Phone () _____ E-mail _____

Dues: \$20 per year, per person Spouse's E-mail _____

About AALL

AALL Officers

President: Royal Ward
Vice President: Bruce Nelson
Secretary: Kathleen Seidl
Treasurer: Alice Cook

Support Staff

Registrar: Mary Deardurff
Webmaster: Karrie Westmoreland

PLEASE NOTE: AALL incorporated as a separate NONPROFIT organization in January 2010 under the incorporation laws of the State of Michigan. However, we have NOT yet become a TAX-EXEMPT organization under the provisions of the Internal Revenue Service. Therefore, any donations and/or fees paid to AALL are NOT tax deductible. The AALL Board is currently weighing the costs and benefits of applying for tax-exempt status, but no decision has yet been reached.

AALL
P.O. Box 188
Albion, Michigan 49224

AALL WINTER CLASS ANNOUNCEMENTS
Winter 2019 Newsletter