The Chautauquan Daily

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Kagan concludes 'Kids!' week with lecture on earlychildhood services

by Sara Toth Staff writer

An internationally recognized consultant on early childhood education is wrapping up Chautauqua Institution's week on "Kids!" by challenging much of what has been said in the four previous morning lectures.

Sharon Lynn Kagan wraps up this first week of morning lectures with her talk "From Rhetoric to Reality: Creating an Early Childhood System," at 10:45 a.m. today in the Amphitheater. The goal of the lecture, she said, was to stress the importance of the audience becoming familiar with the reality of early childhood education in America, and how it compares to programs in other developed countries.

"Colleagues speaking before me left off saying that early childhood is good, that the data shows everything is wonderful when you invest in high-quality programs," Kagan said. "I'm making the case that our programs are not high-quality, that we've got serious quality problems; we've got a serious equity problem, a serious problem about capacity in terms of who's teaching."

Kagan does the bulk of her work at Columbia University, where she is the Virginia and Leonard Marx professor of early childhood and family policy, co-director of The National Center for Children families, she began her career and Families and associate dean for policy at Columbia and social conditions. The University's Teachers College.

She said her first lecture at Chautauqua will follow a straightforward outline: compare our early-childhood programs with those in other countries, discuss



Kagan

the way we run programs how to do it, and how not to do it — and talk about four major problems that exist in the delivery of services to young children from birth to

The point she wants to make, she said, is that there are significant problems in the infrastructure of these services and programs.

"The quality of early childhood programs across the country is really questionable," Kagan said. "At best, it's mediocre."

Kagan, also an adjunct professor at Yale Child Study Center, has been a consultant to Congress, the White House, National Governors Association and the U.S. departments of Education and Health and Human Services. Dedicated to her work related to the care and education of young children and their with an interest in politics most marked difference between America's programs for young children, rich or poor, and those of other countries, she said, is that in America, such programs are not viewed as a right.

See **KAGAN**, Page A4



Brass ensemble makes two-day season debut

by Elise Podhajsky

Staff writer

Members of Thursday Morning Brass will make their season debut this weekend, playing concerts today and Saturday.

At 8 a.m., the ensemble will accompany Children's School members for the annual Independence Day Parade on the Colonnade steps.

again Saturday for the Fourth March" and "On Wisconsin," of July celebration on the Ath- which the students have re-

enaeum Hotel porch. Charles Tea, trumpeter and five-year member, said that the group will play several "warm-up" songs before the children begin their march on Bestor Plaza today. As the event officially begins, Thursday Morning Brass will belt out such tunes as "It's a Small

versed to "On Chautauqua."

"It's just up-beat, fun stuff," Tea said. "I think the

public will really enjoy it." After the Chautauqua Symphony Orchestra Pops Concert on Saturday, Thursday Morning Brass will reconvene on the Athenaeum porch to usher in the eve-

The ensemble will perform World," "Mickey Mouse ning's fireworks display from towns all around the lake.

> The group will perform patriotic numbers including "You're a Grand Old Flag," "God Bless America" and "America the Beautiful" before Chautauqua Lake explodes with light and color.

> Donations will be accepted at both performances for the Music School Festival Scholarship Fund.



John Selden, Vanessa Foreman and Drew Gottovi, all 3, work on headbands for the parade at 10 a.m. today in honor of the Fourth of July. Teacher Kathie Szabo's class has been creating arts and crafts for the event all week.

Putting their best feet Fourth

Longtime tradition places kids front and center of day's festivities

by Drew Johnson Staff writer

The Fourth of July parade is a long-running Chautauqua Institution tradition.

"The parade has been going on at the Children's School since the beginning of the Children's School," said school director Kit Trapasso. "It first took place prior to 1900."

This year, Trapasso will lead the parade in style; he will ride atop an antique fire truck as the parade winds its way from the Children's School building today at 10 a.m. to the Colonnade, and finally, to the Amphitheater.

The week leading up to the parade is traditionally full of Fourth of July activities as Children's School students prepare for their morning in the spotlight. This week's theme at Children's School is "America Celebrates."

Besides learning the songs they will sing during today's parade — first at the Colonnade and then at the Amp — the kids have been engaging in a flurry of patriotic arts, crafts and activi-

The 3s, the three-year-old students, have been making patriotic noisemakers, headbands and Fourth of July

Ît's an exciting time for all of us," said JoAnn Borg, one of the head teachers for the three year olds.

In addition to arts and crafts, the 3s have read stories and sung songs about Fourth of July, and they have been talking about the holiday's significance. Borg said that, though they're excited by all the activity, the 3s might not fully grasp all that is going on.

"They don't always realize they are the parade," said Borg. "Sometimes they think they're just going to a parade."

See **PARADE**, Page A4

TODAY'S WEATHER



HIGH 68° LOW 58° **RAIN: 30%** Few showers







'A place for family'

Livingstones reflect on three decades at Chautauqua. PAGE **B3**



In his honor

A different kind of memorial built in memory of an avid tennis player. PAGE **B2**



'Chau-tauqua'

Rosita recites a poem about her new favorite place PAGE **A2**

NEWS



NEWS FROM AROUND THE GROUNDS

The Briefly column appears on Page 2 daily and is intended to provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in Briefly. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person's name with phone number. Deadline is 5 p.m. four days before publication.

CWC to host Mah Jongg

The Chautauqua Women's Club invites members to meet at the clubhouse today at 1:45 p.m. for an enjoyable afternoon playing Mah Jongg. Bring your set if possible; cards are available at Chautauqua Bookstore. New or renewal memberships will be taken at the door.

BTG to hold Nature Walk today

Naturalist Jack Gulvin will lead a Nature Walk sponsored by the Bird, Tree & Garden Club today at 9 a.m. Meet under the green awning toward the lake side of Smith Wilkes Hall.

CLSC Alumni Association reschedules tea

The CLSC Alumni Association "President's Tea" originally scheduled for today has been rescheduled until August. The date will be confirmed later.

Heinz to speak for Men's Club today

From 9 a.m. to 10:15 a.m., Charlie Heinz, communityplanning associate for Chautauqua Institution, will present a program for the Men's Club at the Chautauqua Women's Club.

Kuhns Fund sponsors CSO performance

The William D. Kuhns Fund for General Music Purposes, held by the Chautauqua Foundation, sponsors tonight's performance of the Chautauqua Symphony Orchestra, featuring Stefan Sanderling as conductor and Eli Eban on the clarinet. The Kuhns Fund was established in 1998 through a distribution from a charitable remainder trust established by Mr. Kuhns. He resided in Dayton, Ohio.

Mr. Kuhns was the son of the late Mary Elizabeth Wogamen Kuhns and Ezra McFall Kuhns, and The Kuhns made many frequent trips to Chautau-

qua Institution with Mrs. Kuhns, spending more than 50 summers at their cottage at 7 Peck. Mrs. Kuhns donated 7 Peck to the Institution when she died at the age of 94. Ezra Kuhns was a prominent attorney in Dayton, who was later promoted to the general council for NCR Corporation. Mr. Kuhns was the classmate of the famous Wilbur Wright and provided him with legal

Mr. Kuhns was also a high school civics and history teacher in the Dayton, Ohio school area. He he was brother to the late served as a distinguished Frederick Irving Kuhns. instructor at the Culver Military Academy during World War II.

Paris-Viehe Lectureship helps fund today's lecture

The Ethel Paris and Theodore Albert Viehe Lectureship helps provide funding for today's 10:45 a.m. lecture by Sharon Lynn Kagan, who is the Virginia and Leonard Marx Professor of Early Childhood and Family Policy and the co-director of The National Center for Children and Families.

The children of Paris and Viehe donated funds for the endowed lectureship, noting the importance Chautauqua Institution played in their family life.

"Our parents really appreciated the values of Chautauqua and taught them to us at home" said Richard Viehe, one of their three sons.

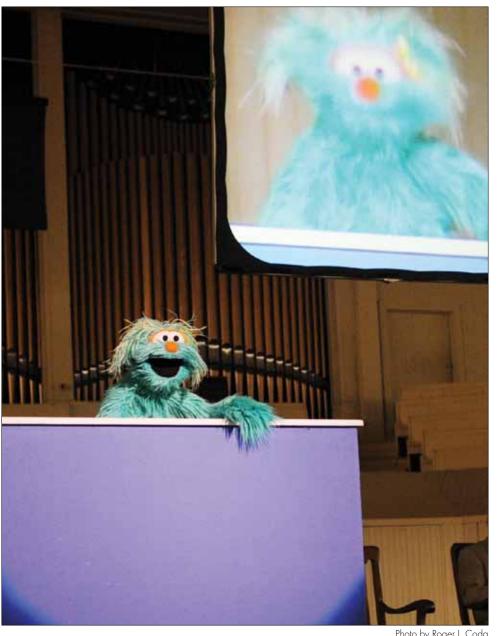
Both of the donors' grandmothers were Chautauquans; one spent time at Chautauqua with Mina Edison. Prior to World War II, Paris and Viehe discovered the joys of Chautauqua for themselves. In 1945, the Viehes bought a home at 21 Center, and every summer their children return to that home. Richard Viehe remembers going to the Boys' & Girls' Club with his two brothers, twins John and James, and his sister Martha.

Ethel and Theodore Viehe greatly appreciated education. Theodore Viehe graduated from Harvard College and Harvard Law School. He was a discussion leader in Great Books and was active in church work. He took great pleasure observing the steady movement toward unity among American Protestantism. A lawyer, he served four years as assistant district attorney in Erie County, N.Y., and specialized in handling final court trials. Eventually, he entered a private law practice in Hamburg and Buffalo, N.Y., in the firm of Andrew, Sherwood and Viehe. He died at the age of 49, leaving his widow with four children younger than 12 years old.

Ethel Viehe was born and raised in Buffalo. She received a bachelor's degree from the State University of New York at Buffalo and a master's degree from Cornell University. She taught at Bennett High School in Buffalo and Hamburg High School, where she was the chairperson of the science department and senior class advisor. She retired to Costa Mesa, Calif., where she died in 1997.

The Viehes' children and 11 grandchildren participate regularly at Chautauqua. Their son, John, is currently a member of the Institution's board of trustees.

CHAU-TAU-QUA!



"Sesame Street" character Rosita interrupted Gary Knell, president and chief executive of Sesame Workshop, during his morning lecture on Thursday. She proceeded to recite a poem about Chautauqua:

Chautauqua, Chautauqua, Oh, how I love Chautaugua Come here to dance, Come here to think, *Come to Chautauqua;* it doesn't stink.

Chautauqua, Chautauqua, *Learn lots of stuff in Chautauqua.* Learn how to paint, Learn how to sing, Here in Chautauqua, learn everything.

Chautauqua, Chautauqua, It's beautiful in Chautauqua. Beautiful lakes ... no, no it doesn't rhyme, Beautiful flowers, beautiful lakes, Here in Chautauqua take a beautiful break.

Chautauqua, Chautauqua, *Oh, how I love Chautauqua. Oh, how I love Chautauqua. Oh, how I love Chautauqua.*

Ciancio to give today's Dental Congress lecture

Sebastian G. Ciancio, DDS, director of the Center for Dental Studies at the State University of New York at Buffalo, will present a special lecture titled "To Your Health: The Interaction of Oral Health, General Health and Medications" at 1:30 p.m. today at the Hall of Christ.

The public event coincides with the 30th Annual Chautauqua Dental Congress this week, offering pertinent information for dental professionals or anyone interested in oral health.

Ciancio's lecture will show that oral health and general well-being are in-extricably linked. Indeed, a number of recent peer-reviewed studies have added weight to the plethora of existing scientific evidence that suggests oral health may have a major etiological role in the pathogenesis of many common systemic

diseases. The conditions

with the most proven oralsystemic-shared etiology are cardiovascular disease, preterm or low-weight births, diabetes and certain respiratory diseases.

In addition, the 50-minute program will provide information on the impact of medications taken for medical disorders that can cause dental decay, dry mouth, enlarged gums and oral sores.

Ciancio is a Distinguished Service Professor and chair

of the Department of Periodontics and Endodontics, and adjunct professor of pharmacology at the University at Buffalo's Schools of Medicine and Dentistry. He has received a number of national and international honors, and recently received the Distinguished Scientist Award in Pharmacology from the International Association for Dental Research.

A REVELATORY LECTURE



The waters of Chautauqua Lake provide an abundance of game

muskie season, from late June to October, draws fishermen from

bass, calico and rock bass, walleyes and perch are among other

fish in good supply. A bait vending machine is available 24 hours

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near the entrance to Route 17/1-86 in Stow or at the town clerk's

all over the United States and Canada. Large- and smallmouth

and food fish. Muskellunge create the greatest excitement, and the

Elaine Pagels speaks Wednesday afternoon on the Book of Revelation. It was her third and final lecture on the theme "The Gnostic Gospels: A Different View on Christianity."

Fishing

Friday at the Movies

Cinema for Friday, July 3

FIREHOUSE DOG (PG) 5:30 111 min. Family Film Special ® Kids Meet the Filmmaker ® Chautauqua's own Emmy Award winning **Todd Holland** and multitalenteď **Scotch Loring** direct and star in this self described "sevenof the **2007 Kids First Award** for best feature film. "A touching, family-friendly entertainment about a dog and his boy" -Carrie Rickey, The Philadelphia Inquirer. Todd & Scotch will be there to meet kids, discuss their work and answer questions.

MILK (R) 8:45 128 min. Oscar Winner: Best Actor, Best Screenplay. Gus Van Sant's docudrana stars **Sean Penn** as Harvey Milk who in 1977 became the first openly gay elected official in America. "'Milk' is a marvel." -A.O. Scott, NY Times. "With 'Milk', a great San Francisco story becomes a great American story. -Mick LaSalle, SF Chronicle. "Giv ing himself utterly to the role enn takes an actor's craft and dedication to soulful heights, making a demand for dignity that becomes universal." -David Denby, The New Yorker.

Rollerblading

Rollerblading is permitted on perimeter streets only: Massey Ave. and North and South Lake drives.

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NEWS

Becker to lead conversation on being a grandparent

by Gail Burkhardt Staff writer

New grandfather Thomas M. Becker's face lights up when he talks about his 8-month-old granddaughter, Sophia, whose photographs adorn his office.

Becker, president of Chautaugua Institution, will lead a discussion about the joys and struggles of being a grandparent called "What's a Grandparent to Do?" at 4 p.m. today in the Hall of Philosophy.

He said that he knew that being a grandparent had to be a part of "Kids!" week because, like him, Chautauquans are eager to share their experiences.

"Once we knew we were going to do early childhood development, it was sort of unavoidable to think about grandparenting," he said. "At first, we thought about it



Becker

being one the lecture topics and ... we realized that this can be as effective by just being a conversation."

Becker said that he would like to explore a variety of

"First of all, families are far more dispersed than they used to be geographically, so

there's the issue of distance," Becker said. "There's also much more diversity in marriages whether that's racial or religious or cultural."

He added that sometimes grandparents have children and grandchildren living

Grandmother of six Bernice Pollack said she and her husband often travel to see their grandchildren who live in Austin, Texas, and near Cleveland.

"It's extremely important to see our grandchildren," said Pollack, who lives in Cincinnati with her husband, Don, during the year, and in The Arcade at Chautauqua for a month in the summer.

Chautauquan Jerine Clark, grandmother of three, said that it is crucial for families to try to stay close emotionally, even if they are far away in distance.

"Families are there for each other and when that works, everyone is happier. Parents have a little backup for some of things they have to do; they can get advice from those who've been there before," Clark said. "When families stay as a family group, however they do it, it's a beautiful thing to see."

Clark is from Cleveland, but lives on the grounds during the summer.

Her grandchildren live in New York City, but they come to visit her or she goes to visit them, she said.

Although Becker called his experience as a grandparent, "completely joyful," he said that he is able to understand those who are having difficulties because he has lived in Chautauqua for 25 years and understands the people in the community.

Becker also has friends outside of Chautauqua who have helped him understand other aspects of being a grandparent.

Becker's friend, writer Roger Rosenblatt, lost his daughter in 2007 and is helping to raise her three children. Rosenblatt wrote a story for The New Yorker about his experiences that helped Becker decide to host this conversation, he said.

"It's also a tale of devotion, love and memory and generosity," Becker said of the story.

Becker said he hopes to allow Chautauquans to take over the discussion, as he will merely serve as facilitator.

Today's conversation is not limited to grandparents. Becker said he encourages all ages to come. It would be great for a grandchild to give an opinion, he added.

"I think, as in many cases, Chautauquans can help one another understand the issues that they confront and help brainstorm or share experiences if they've overcome or worked through similar issues," Becker said.

Although he will not be giving a speech, chances are Becker will not want to miss an opportunity to gush about his granddaughter. During his speech, before he tapped the gavel to open the season on Sunday, Becker even joked that some senior staff members were timing him to see how long it took to mention Sophia.

Becker has seen her six times since she was born, and he and his wife talk to her through a webcam on Skype, an Internet phone service.

"She eats while we talk. She throws up. She chats away. She reaches for the screen. It's cute," he said.

FOR THE BIRDS



Naturalist Jack Gulvin leads a Purple Martin Chat today at 4:15 p.m. at the lake side Purple Martin birdhouses between the Sports Club and the Bell Tower. Purple Martin Chats are held Week One through Week Four. Come and see the birds and their nests up close.

Post Office

Lost Bikes

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a.m. to noon; the window, 10 a.m. to noon.)

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Most Beautiful

Children's author Griswell to discuss importance of books in kids' lives

by Sara Toth Staff writer

Trying to concoct a formula for a perfect look into the world of children's literature might go something like this: a *Highlights* magazine editor, plus Harry Potter, plus Chautauqua Institution's week on "Kids!"

Those three equate the lecture Kim Griswell will give today. A coordinating editor for Highlights for seven years, the first prose writer in residence for the Chautauqua Writers' Center will speak on "Harry Potter and Beyond: Why Quality Kids' Books Matter," at 12:15 p.m. today at the Literary Arts Center at Alumni Hall.

Her workshop for the week, "The Inside Scoop On Writing for Kids," also wraps up today.

Clara Silverstein, program director for the Writers' Center, said people would enjoy Griswell's workshop because the author is helping those who want to write for a young audience.

"She's really helping them find their voices and how to do something that will appeal to a child, rather than talking down to a child or doing something the adult thinks the child will like but might not be so successful," Silverstein said.

It is a field Griswell has vast experience in; in addition to being a former editor of *Highlights*, she is also the author of a couple of children's books. Prior to that, she had been a vora-

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Griswell

cious reader and, later, a writer. After receiving encouragement from a family friend, Griswell said she first wrote in the genres she was reading at the time: science fiction, fantasy and romance. While those books did not get published, they came close to acceptances. Griswell's interests, by that time, changed.

"I was a young mom with kids at home, so I was immersed in kids' books and wanted to try my hand at those," Griswell said.

A return to college found Griswell as editor of the Women's Center Newsletter and, later, for the Raymond Carver Short Story Contest. Those experiences led her to educational publishing as the senior editor of The Mailbox Bookbag, a magazine for elementary school teachers. Still, she wanted to be closer to her actual audience her excitement for writing passion she had for reading and writing translated into a passion for her job.

"The reason I write, and the reason I'm in the children's literature field, is that I want to spend my time reading great books, and I'm very blessed to have someone willing to pay me to do what I love," she said.

With passion underlying her work, Griswell said she hoped that when she left Chautauqua, she would leave behind that passion —

of children, which led her for children and her belief to work for *Highlights*. The that stories continue to have a "tremendous place" in their lives. Books and literature are vital, she said, and are an adult's main way of transmitting understanding of the world and humanity to young readers.

"A good children's book can have a tremendous impact on a child," Griswell said. "The books you read when you're young shape you in ways you'll never be shaped by a book once you've solidified into an adult."

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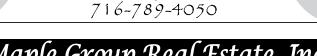
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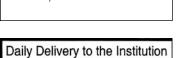
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FROM PAGE ONE

CSO

In order to do that, Sanderling plans to feature many of the principal members as soloists this season. In the past, many of the featured soloists came from as near as Buffalo, N.Y., to as far as Australia for a majority of the concerts. This year, audience members will notice many of their neighbors and friends standing up and stepping forward on the stage.

"I'm really looking forward to it," Sanderling said. "I'm very proud of it. We built a season around our own talent."

Sanderling said he planned the program around the question, "What do we want to show off?" With it being the 80th anniversary, Sanderling said he had to take into consideration the milestone, and how they could best respect and feature that milestone.

"We have fantastic people in the orchestra," Sanderling said. "We not only want to, but we're ready, and we can afford to show off. I wouldn't do that if I wasn't convinced that this would be as good, if

not better than what we usually do."

The first to solo and "show off" this season will be the CSO's very own Eli Eban.

Eban will be featured on the clarinet during the first piece of the night, one that is drenched in clarinet history.

Sanderling said he was more than happy to ask Eban to perform to this piece.

"The [Mozart] Clarinet Concerto is still an all-time favorite, not only for clarinet but for music," Sanderling said. "This is as beautiful as music can get, and to have the privilege that Eli plays it is just wonderful."

For Eban, too, the piece could not be a more perfect fit.

"It's one of Mozart's last instrumental works," he said. "It's a very, very mature work. It's the largest in scope of all the wind concertos and certainly the king of all the clarinet concertos.

"It has an incredible nostalgia," Sanderling said. "Not that it's full of death or anything, but it is just a perfect piece. The structure's perfect, the form ... it's just perfect. It's a very emotional piece."

Sanderling said Eban had

plenty of talent to solo this piece, but that true music takes more than just talent. Don't worry, he said, Eban has that, too.

"His music making is way beyond just technical abilities," Sanderling said. "Many people have technical abilities, but you have to add soul. To add soul, you have to have soul, and Eli has soul."

Eban said the piece is a dynamic one, tinged with a bit of sadness mixed with some drama and anxiety.

Regardless of the sadness the piece may convey to the audience, Eban ensures that he is looking forward to the combination of this piece, his clarinet and Sanderling as di-

"My feelings with Stefan are good things happen in A Major in Mozart," he said.

For Eban, this piece is more than just a pivotal key or notes on a page. Eban started playing clarinet at age 12 and has continued ever since. That is nearly 50 years of practice and dedication. But anyone knows that a good piece, one that really lifts off the page and connects with its audience, requires more than just accuracy and mechanics. There is an undeniable quality a musician needs to bring his or her piece to life.

"It's unrelenting passion," said Eban, as he explained that he's had that passion since the beginning. Eban also said this piece holds a very special place in his history and journey.

"I've lived with this piece," he said. "And in fact, it was because of hearing a recording of this piece that I came home and asked for a clarinet. It is something very intimate."

But Eban said the audience will have more than just that intimacy to look forward to tonight.

"[The audience] can expect fireworks," he said, commenting on the CSO's portrayal of "The Planets."

As for his solo piece, Eban thinks the audience will be pleased.

"The Mozart will be a warmer, more intimate human message. It's a very human piece," he said. "It's something that speaks to the higher ideals of humanity and human philosophy. What more appropriate for Chautauqua?"

such programs to make a difference in children's lives. The whole field has moved. grown and changed during her career, a fact, Kagan said, of which she was proud.

"I feel blessed to be able

PARADE

The students' families, however, are well aware that the Children's School students are the parade. Marty Manor, a head teacher for one group of 5-yearolds, said it is often the highlight of the season for all the parents and grandparents to watch their students march in the parade.

Kathie Szabo, a head teacher for the 3s, agrees.

"The parade is a tradition," she said. "Every year, its great to see the family watching the kids. The kids often love being the center of attention."

This year, the 4-year-olds have been making head-

bands and decorating stars for the parade, said Kim Tiberio, assistant to one class of 4s.

The 5s have made star necklaces and tri-corner hats in celebration of the holiday, said Tori Savage, college assistant to one class of 5 -yearolds.

Manor, head teacher for the class, said the students also participated in a flag scavenger hunt throughout the with grounds, one group of 5s

competing against the other to find the most.

The 5s were also treated to a Fourth of July play titled "Why Do We Celebrate the Fourth of July?" Betsy Ross, Ben Franklin and Thomas Jefferson made cameos.

Gretchen Jervah, sistant director and curriculum developer Children's School, said the parade is one of the ways that Children's School gives back to the community at the Institution.

Unless there is thunder and lightning, the parade

"We've been known to go out in a drizzle," Jervah

After all, said Jervah, "Who doesn't love a parade?"



Brittney Majewski, 3, wears the headband she decorated for the parade today.

KAGAN

"We see public education, K-12, as a right," Kagan said. "Every kid is entitled to go to school, and the government pays for it ... for children birth to age 5, there's no such entitlement, and in many of the countries, there are entitlements for children birth to age 5."

Kagan said she wanted

to be involved with lowchildren families, so her first job in her field was as a Head Start teacher. She later became a director of the program. When she began her work, she said, if a person said they worked with children, people assumed they meant as a babysitter. Now, they understand it as a serious domain for investment.

"Throughout the world,

there is a growing recognition of the importance of the early years to children's later development," Kagan said. "It is now uncontested that investing in young kids makes a lot of sense, economically, developmentally, socially."

Over the course of her career, Kagan said, she met and worked with a lot of people who understand the need to prove the importance and the abilities of

to do this work and to see, in the course of my lifetime, a change in American attitudes toward young kids," Kagan said. "I'm proud of that whole change in the zeitgeist around young children."

Institution announces confirmed speakers for 2010

Season comes to a close, Chautauqua Institution is pleased to announce several confirmed speakers for Week One of the 2010 Season, June 27-July 3.

In a reprise of 2008's Week Three — Chautauqua's most popular week ever — author and author Frank McCourt, Roger Rosenblatt will return among others. All three with even more friends for tion and celebration of the One of the 2010 Season.

As Week One of the 2009 literary arts. Humor, pathos, and new worlds are here to explore, with some of today's most prominent authors, interviewed by a master at get-

ting to the heart of the story. Rosenblatt will be joined on stage by journalist Jim Lehrer, actor Alan Alda guests have accepted Chauanother weeklong conversa- tauqua's invitation for Week

The Department of Religion will go "off-theme" with its Interfaith Lecture Series, continuing its annual exploration of emerging studies in Bible and theology.

The Week One chaplain will be the Very Rev. Alan Jones, former dean of Grace

Cathedral in San Francisco. For more information on the 2010 Season as it is announced, please

Streaming Video

Chautauqua Institution will be broadcasting a live video stream of select events this summer, beginning with the Children's School Independence Day Parade and Community Band Independence Day Concert. For a complete schedule, please visit www.ustream.tv/ channel/chq-live. The events will also be recorded and saved in case you miss the

GOSPEL OF TRUTH



Karen L. King gives the Interfaith Lecture in the Hall of Philosophy Thursday afternoon. Her lecture was titled "You are the Perfect Day: The Gospel of Truth." King will also deliver today's Interfaith Lecture.

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LECTURE

Knell: 'Sesame Street' deals with wide range of problems and issues

by Alice R. O'Grady Staff Writer

"Sesame Street" has been on Chautauquans' minds most of this week, but it has been on children's minds in the United States for 40 years and is now on the minds of people in 140 other countries.

Gary Knell, president and chief executive of Sesame Workshop, spoke about his organization and its work at 10:45 a.m. Thursday in the Amphitheater. He brought to the lecture a rainbow of issues that "Sesame Street" dealt with during its 40 years of early childhood education.

"Sesame Street" resident Muppet Rosita appeared in person to talk about how she loves being at Chautauqua Institution, partly because it's such fun to say the name. Rosita recited a poem she wrote about the place.

Founded in a turbulent time

"Sesame said Street" was founded in the 1960s, a time of turbulence, war, riots and political assassinations. It was a time when the War on Poverty and Head Start were founded. It was also during this time, in 1961, that Newton Minow, chairman of the Federal Communications Commission, referred to television as a "vast wasteland."

There were people who felt that TV could be an important teaching tool. They realized that the question was not whether it teaches, but what it teaches. So why not, Knell asked, teach letters and numbers?

Educators from the Harvard Graduate School of Education, TV producers and a puppeteer named Jim Henson were asked to work on it.

"They created something that in six months was on the cover of TIME magazine," Knell said.

During the lecture, Knell showed a video that included a very short segment of each "Sesame Street" episode from every year since its founding in 1969. Some of the bits included celebrities, and most of them included humor and song.

Issues dealt with

One of the short segments concerned a character called Mr. Hooper. The actor playing Hooper died, so the character did as well. That show took on the issue of dealing with death, to help children cope with it in their own lives.

Knell said children exposed to "Sesame Street" show higher aptitude than children who are not exposed to the program.

Reading ability is an important predictor of high school graduation. Since 30 percent of high school students do not graduate in this country, Sesame Workshop is bringing back "The Electric Company" for third graders, who are transitioning from learning to read, to reading to learn.

Many disadvantaged children do not have as large a vocabulary as their peers. Therefore, "Sesame Street" now has a word of the day, often showing celebrities talking about the word.

The show, Knell said, always focuses on the whole child, including health, social and emotional learning and dealing with people who disabilities. Thursday's audiare different, like the hearing impaired and asthmatics.

"Sesame Street" banned in Mississippi during its first year because it showed a neighborhood populated by different ethnicities — all getting along.

In addition to racial diversity, the show deals with many disabilities including blindness, deafness and being wheelchair-bound. Knell said "Sesame Street" received an award for this aspect of its programming in 2007. He showed some brief segments dealing with disabilities, and many celebrities were also present in these shows.

International adoption

Producers from many other countries have also joined Sesame Workshop with their own agendas. Brazil, for example, did not just want to run the American show in their country; they wanted to create their own show. This is now being done in 140 countries.

South Africa is one of these countries; because the country has a large number of children with HIV/AIDS, their show stresses the fact that a person cannot contract the disease by speaking or playing with someone who has HIV/AIDS.

In the Middle East, "Sesame Street" encourages good relations between Israelis and Palestinians. The U.S. Agency for International Development is supporting shows in Israel that aim to give boys self-esteem.

In other countries such as Ireland, children as young as 3 years old are showing prejudice. Decades of conflict between Catholics and Protestants have led to the story of one little girl asking another, "What are you?"

"I'm a Muslim," she replied. Confused, the girl asked, "A Catholic Muslim or a Prot-

estant Muslim?" Knell pointed out that in the privacy of a person's living room, seeing a person's similarity with a member of a different religion is effective. Seeing them brushing their teeth, going to church or mosque and other daily activities make them more sympathetic.

"It's harder to hate someone when we know them," Knell said.

He stressed that these are all important tools for peace and respect.

U.S. military

Sesame Workshop has also focused on military families in the United States. It started, Knell said, when he saw a story in *The New York Times* about an overseas soldier's family being evicted because it was behind on the mortgage. Knell told his staff to look into the families of overseas military or of returned servicemen with disabilities.

Shows were then created to demonstrate coping mechanisms for families. Those shows include accepting serviceman who return with

ence viewed clips from some of these shows.

Sesame Workshop created a kit and worked with medical advisers, to stress listening to children and their concerns. One million of these kits have been distributed. Sesame Workshop also produced a show that tours military installations with the USO.

A prime-time television special, "Coming Home," illustrates the story of military families. Knell also showed a clip from that show.

The issue of childhood obesity has also been dealt with, and Cookie Monster is now a role model for healthy living. He has realized that cookies are a "sometimes food." This, Knell pointed out, is another way of demonstrating coping skills.

A video clip showed Michelle Obama talking to the Muppet Elmo, about a healthy lifestyle. Elmo wanted to do whatever Obama wanted to do.

Obama then said to the viewer, "You are your child's best role model.'



How does the workshop prioritize the issues to address, and then a follow up to that same questioner, what issues have you regretted not addressing and why did you pass on them?

A. Well I think that we, first of all, we like to think of the upcoming season which is in development as the 40th experimental season of "Sesame Street," which is what we call it because we literally do more formative research and evaluative research than any other television program. I can assure you of that. We come in and bring in a group of child development experts each year to advise us on the important thinking around early childhood development, like Lynn Kagan, who will be here tomorrow. And they can advise on the important topics that early childhood educators are focusing on. This is how we got into the issues of childhood obesity. This is how we got into the issues of environment and nature, which we're going to be focusing on in the 40th season. Not in promoting saving the earth, which children at this young age really don't understand that concept, but in appreciation and respect of nature, which is a lot of things Rich Louv talked about yesterday. I'd say, on the issue of what issue haven't we yet tackled, I mean there's a whole number of issues. We live in a society today that has all sorts of complications around personal relationships, and divorce is a topic that we have not been able to get right. We did a segment on this where Snuffleupagus' parents get divorced, and we



Sesame Workshop CEO Gary Knell delivers Thursday's 10:45 a.m. lecture in the Amphitheater.

showed it to a bunch of kids, and they came away with the conclusion that every time their parents raise their voice, they're going to get divorced. So we said, "Nah, we'd better not show that." So we actually didn't air it. It's probably on YouTube somewhere, but we didn't air and we could probably do more about that as we go forward.

Have you ever dealt with homosexuality, and specifically if you have, is that an area where you've had some push back

from your audience? A.We haven't dealt overt-ly with the topic. You know, sexuality comes in as an issue all the time and I think this is an area where, for preschoolers, the vast majority of early education, people will tell you kids are just beginning to learn about their own gender, which it tends to be something that is evolving as a science. And gender self-esteem is something that is critically important, and we've probably focused a little more on boy Muppets and girl Muppets and not gotten into issues around sexuality or sex education. Anyway, we feel the topic is too young for this audience.

•Has the workshop ex•plored why it is that it seems that kids pick on different kids, and how do you approach that? If picking on is because of parents, how do you circumvent parents without angering them to

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the point that they turn you off?

•Kids are finding ways **↑** to view technology behind your back, which is an age-old issue. But the serious answer to that question is bullying, and we have addressed that issue head-on. And we actually did quite a set of profound segments with Big Bird who has a cousin who is a seagull and Big Bird introduces Snuffy to the cousin, and the cousin doesn't want to play with Snuffy because he's not a bird and Big Bird says, "Well I'm not going to be your friend then if you don't play with my friend." So there's a lot of lessons that you can teach young kids. There's two or three components to conflict resolution, which are at the heart of bullying, which you can actually apply on a world stage. And my good friend Dennis

Ross, who was the president's Middle East adviser under President Clinton and now is working for President Obama on Iran, talks about self-esteem being the most important thing. When you think about it, when you don't like yourself, it's very hard to like the neighbor down across the way or across the wall or in the next town. The empathyteaching, teaching empathy towards others, teaching the impact your actions have on other people, these are the elements of bullying, and you know, taking it down to its basic elements and figuring out a way to build in those building blocks, it starts with selfesteem. And I think that "Sesame Street" tries to do that in a very, very serious way.

> —Transcribed by Gail Burkhardt



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RELIGION

Morning Worship COLUMN BY JOAN LIPSCOMB SOLOMON

'Say it 'til it sticks'

haplain John M. Buchanan asked in Thursday's sermon: What's the value of a lost sheep? What's a neglected child worth? Not much, according to the society of Jesus' day, nor according to ours.

In God's eyes, the value is infinite. Those three little words, "I love you," were the lifeline Claudine Christian used to foster five neglected brothers back from disaster. Her practice —"Say it 'til it sticks."

The most prevalent images of God, Buchanan said, are as creator, lawgiver, enforcer, punisher or writer.

Anne Lamott describes images of God as "a stern high school principal, riffling through our files and not liking at all what he's finding.

Jesus went deeper. In the Psalms, he found: "The Lord is my shepherd. I shall not want." He reminded his disreputable listeners of the words Hebrew prophet Isaiah used to comfort Babylonian exiles: "He will feed his flock like a shepherd: he will gather the young lambs in his arms and carry them in his bosom."

Is it any wonder that Jesus became known as the Good Shepherd, and inspired the pictures Buchanan so loved as a Sunday school child?

Is it any wonder that the hard-headed and, unfortunately, hard-hearted religious and political leaders saw no sense in Jesus' inclusive teachings and practices?

Buchanan quoted McCormick Seminary President Cynthia Campbell, who contradicted "Great Awakening" theologian Jonathan Edward's dire pronouncement. She countered: "Christian faith is never about fear that we are 'sinners in the hands of an angry God.' We are sinners, but the hands are those of a loving parent."

The chaplain praised the work of Marian Wright Edelman, founder and president of the Children's Defense Fund, and her disturbing annual report on the State of America's Children.

Edelman's statistics show that one in 13 American children lives in poverty; almost nine million have no health insurance; two-thirds of public school fourth graders, including more than 80 percent blacks and Latinos, cannot read at grade level; four out of five black eighth graders cannot read or do eighth grade math; in 2005, 3,000 children and teens were killed by firearms — 36 this year alone in Chicago.

To stem the tide, Buchanan's church has fed and tutored 400 neighborhood youngsters four nights a week for 40 years, reminding them that "God has not forgotten you, and we're here to make sure you know that."

Buchanan said even the privileged are subject to the inevitable vulnerability of aging, and need to remember "the Good Shepherd has not forgotten you, and comes to reclaim you and bring you home."

Mary Ann Bird, multiply handicapped from birth, tells in her book, *The Whisper Test*, of hearing this life-changing, caring message from her beloved teacher whose "whisper test" words were "I wish you were my little girl."

"Say it until it sticks. I love you. I love you." Buchanan concluded. "God has, in Jesus Christ, God's Son, the one who comes to find us, claim us and carry us home."

Buchanan is pastor of Chicago's Fourth Presbyteria: Church and editor/publisher of *The Christian Century* magazine. Cameron Pennybacker, New Clergy Program facilitator, was liturgist. New Clergy fellow Kevin D. Anthony read Psalm 23 and Luke 5:1-7.

The Chautauqua Motet Consort: Judy Bachleitner, flute, Richard Kemper, bassoon and Joseph Musser, piano played, as a prelude, J.B. de Boismortier's "Trio Sonata in D Major: I Allegro, II Largo, III Allegro."

Jared Jacobsen led the Motet Choir in Z. Randall Stroope's "The Call."

Lecturer examines Book of Revelation

Pagels discusses controversy, interpretations

by Judy Lawrence Staff writer

Elaine Pagels, Wednesday afternoon's Department of Religion Interfaith speaker, started her research on the Book of Revelation on a dare, she said.

"It's probably the strangest book in the Bible," she said.

Pagels said the Book of Revelation consists of dreams, visions and nightmares.

The Book of Revelation was surrounded by controversy from the beginning, and yet it became an astonishing influence on American culture, she said.

When you look at it historically, it was not the only Book of Revelation written. Pagels said there was an outpouring of a whole revelation genre.

In her lecture, she looked at the following questions: Who wrote the book and why? What other books on Revelation were written at the same time, and why was this one included in the New Testament? And what constitutes its appeal?

John of Patmos wrote the Book of Revelation on the Patmos Island off the coast of Turkey around 70 C.E. He wrote that he was "in the spirit," in a kind of ecstatic trance when he heard a voice tell him what was going to happen soon.

He saw the presence of Jesus in a shining form. He was taken up to heaven and back to earth as he was shown visions of a cosmic war that would sweep over the universe. Ultimately, he was assured, the forces of God would prevail.

It was a simple plot line: the forces of good (angelic armies) fighting against evil forces led by a giant dragon, Pagels said.

As part of her lecture, she then summarized the story that included three horsemen, giant locusts with women's faces, a beast from the sea and one from the land, the latter named 666.

The story also included angels with golden bowls, armies led by Jesus on a white horse and a victory by the God's armies that resulted in Judgment Day and the banishing of non-believers to eter-



Elaine Pagels speaks Wednesday afternoon on the Book of Revelation during her lecture as part of the Interfaith Lecture Series, this week titled "The Gnostic Gospels: A Different View of Christianity."

nal damnation in a lake of fire.

So who was John, and what was he writing? Pagels asked. She said it's wartime literature. John was a Jewish prophet and a refugee from the Jewish war with Rome, in which Jews were raped and killed, Jerusalem devastated and the

Temple destroyed. "John puts his own cry of anguish in the mouths of those he sees in heaven who, he said, were slaughtered because of their witness to God," Pagels said.

John wrote, "Sovereign Lord, how long is it going to be before you avenge our blood on the people of the earth?"

Pagels said many other Jews have asked the same questions. But John was not a traditional Jew, because he joined the sect of those who believed in Jesus as Messiah, even 40 years after his death.

John was still convinced that Jesus had been right, and that the Kingdom of God was coming soon. God was going to destroy evil powers that ruled the earth. God was about to avenge the death of Jesus.

He believed the Jesus' prophesies concerning the coming of God's Kingdom because other prophesies, such as the Temple's destruction, had come true.

But by the time John began the Book of Revelation, nearly 30 years had passed since Jesus' death, and Jesus still had not come back.

"John must have wondered as he walked through Asia

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that had come with power was not God's kingdom, it

was Rome," Pagels said. She said John might have been angry and distressed at what he saw.

"What John did in the Book of Revelation is create anti-Roman propaganda from the resources of his own people's traditions, especially the resources of the great prophets," Pagels said.

The great Jewish prophets told a very early creation story of how God fought against giant dragons. These dragons were personifications of the Lord of Evil. The prophets understood them as foreign armies that fought against Israel.

"What John is doing in his own time is seeing that great story about God's battle against the forces of evil in the form of the monstrous dragon being fought out again between God's people and Rome," Pagels said.

Many of the other books on Revelation are very different. Another Jewish prophet, who called himself Ezra, wrote the Revelation of Ezra about the same year that John was writing his version. Ezra was probably also in Turkey, and Pagels said his book was "written out of the same cry of anguish."

But the final scene of the Revelation of Ezra offers a very different resolution to the question of suffering and divine justice. Ezra sees a woman grieving over the death of her son and decides to starve herself to death. Ezra tells her she cannot do that because God is just, and that there is consolation in the world.



Minor ... that the kingdom to console another human being that Ezra speaks about God's justice and God's mercy," she said.

There are many other revelation texts including the Secret Revelation of John, which is a kind of counterpoint to the Revelation of John. There is also the Gospel of Thomas, the Gospel of Truth, The Thunder, The Gospel of Mary and the Trimorphic Proten-

Why is the Book of Revelation the one that was included in the New Testament? Pagels asked.

One aspect that differentiates it from these other Revelation texts is that they speak of divine revelation that is accessible to everyone, rather than cosmic war.

What is its appeal? Partly, it is the technique of his writing, she said. He takes his readers from Earth to Heaven and back again, repeatedly.

The question of divine justice is another one of this book's big appeals: the question of when God will destroy our enemies.

John gives plenty of hints that these monsters embody beings present on Earth. The real beasts he has in mind are the armies that have humiliated and killed his people.

She said he gives hints, but questioned why he does not say it clearly.

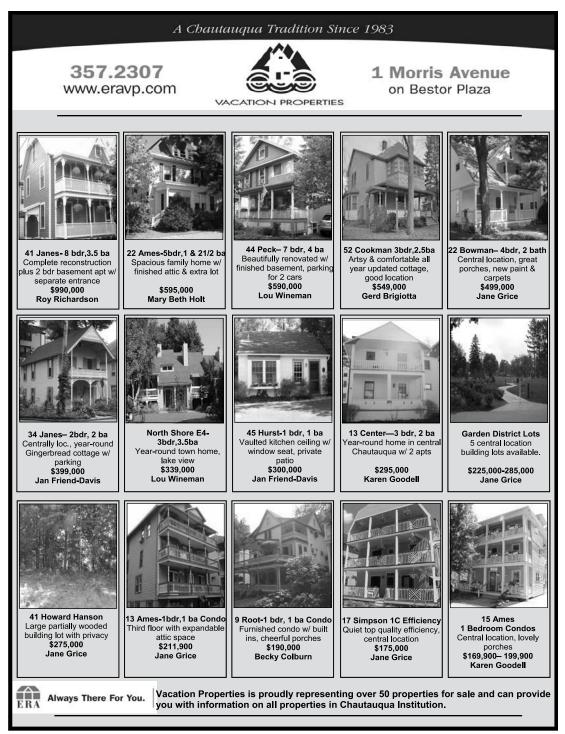
"If he'd really done that, the book would only have been interesting 2,000 years ago," she said.

Pagels said it also might have put him at risk from the Roman Empire.

As it was written, the Book of Revelation was not tied down to one understanding, so people could interpret its events for the next 2,000 years.

During the 14th century, people understood the Black Death as the first horseman. Later, Luther was characterized as the anti-Christ, the beast. These images have been applied to people's enemies many times over the centu-

"People didn't have to take it literally to take it very seriously," Pagels said.







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Pianist Dawe returns, will teach unusual master class Saturday

by Elise Podhajsky Staff writer

In this environmental time of need, conversations about sustaining natural resources frequently arise. During her three-day stint performing and teaching at Chautauqua Institution, pianist Jill Dawe hopes to add musicians to that conversational list of resources to be preserved.

Dawe returns to Chautauqua today to perform in the annual Piano Alumni Showcase, and will stay through Sunday to lead two master classes. However, Saturday's class will prove to be a rather untraditional one.

Piano students and anyone else interested will fill Studios Sherwood-Marsh Saturday — not to play music, but to draw.

Dawe will bring paper, magazine clippings, magic markers and glue sticks for students to create "musical maps" that fit in with Week Two's morning lecture theme.

"The question I'm posing to students is, 'Let's explore your musical world,"' Dawe

PIANIST JILL DAWE'S WEEKEND SCHEDULE

➤ Today: Piano Alumni Showcase

2:30 p.m. - 4 p.m., Sherwood-Marsh Studios

➤ Saturday: Alternative Piano Master Class 2:30 p.m. - 3:30 p.m., Sherwood-Marsh Studios

➤ Sunday: Traditional Piano Master Class 2:30 p.m. - 3:30 p.m., Sherwood-Marsh Studios

said. "We talk a lot about protecting our environment these days, and I'm wondering what it takes to make and protect a musical environment."

In an attempt to find an answer, Saturday's participants will craft maps of their musical pasts. These maps might include important people and figures who have helped the student through his or her musical journey as well as pinnacle pieces, schools, concerts and accomplishments that molded him or her into the musician that he or she is today.

Dawe hopes the experiment, which was inspired by the morning lecture theme environments are out there,"

shed light on exactly what it takes to nurture artistic talent. Since students from vastly different backgrounds and upbringings will be present, Dawe said she is interested in seeing if any common themes, such as mentors, appear. If so, she hopes these keys will help arts patrons better understand how to raise future generations of gifted musicians.

Attendees are welcome to watch and converse with the students as well as participate in the experiment themselves.

"I'd like people to start thinking about and appreciate what kinds of artistic "Explore Our World with Na- Dawe said. "To be good citi-

think about the arts environment as similar to geographical environments that we have to continue to protect, contribute to and support."

Piano Program Chair Rebecca Penneys said she is thrilled with Dawe's conception for the master class and believes her unusual teaching

cian with a very individual personality that is creative and will, I think, be very inspiring to people and students," Penneys said.

"She's a very close friend of everybody on the faculty," Penneys said. "We're all really looking forward to her return."

this afternoon will feature tional Geographic," will help zens of the arts, we need to several piano compositions

method will be well received. "Jill is a wonderful musi-

Dawe first came to study

at Chautauqua as an undergraduate piano student in 1984 and fell in love with the Institution. She continued to return, eventually studying under Penneys and becoming a piano faculty member for the School of Music.

Dawe's Alumni Showcase



derived from geographical locations. Before each piece, Dawe will explain some of the varied ways scenery or specific areas can influence music. She hopes the audience will be able to experience these depicted places a little through each performance.

"I just want to illustrate open to the public.

that as Chautauquans think about exploring our world through lectures, photos and science, they can also explore the world through music."

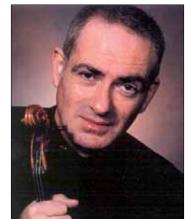
Dawe will close out her return to the Institution with a more traditional master class on Sunday, which is also

Israelievitch to impart wisdom through first public master class

by Elise Podhajsky Staff writer

World-renowned violinist and Chautauquan staple Jacques Israelievitch returns to Chautauqua Institution for his 10th season to lead aspiring School of Music violin students in private lessons and public master classes.

Today, string students will line the walls of Fletcher Music Hall at 9:30 a.m. to perform before the string department chair and an audience as part of the season's first violin master class. Israelievitch will critique and offer suggestions to improve the students' performances by focusing on the technical aspects of violin playing, the composer's style and time period of each piece. This,



Israelievitch

he said, helps the performer "deliver the composer's message more easily."

"We are the performers and ambassadors of the composers, so we have to try to represent what we think the nicate to the audience," Israelievitch said.

This is possibly one of the most critical aspects of music given there is an audience present, which is what Israelievitch said he enjoys most about giving master classes at Chautauqua.

"It's a chance to share my ideas about music and about violin playing with more than just a violinist," he said. "It's very important for the audience to understand what we do, and those who take an interest in these master classes I think come away with a few more ideas about what it takes to perform."

Though Israelievitch has conducted an impossible number of master classes composer means to commuthroughout his career, he said

Chautauqua has been his favorite environment to do so.

"It's a little utopian corner of the world," İsraelievitch said. "It's a unique place where all the art forms have a chance to speak to each other so different from most festivals. For a little while, I can have an intellectual vacation."

Israelievitch has collaborated with many luminaries including internationally acclaimed pianists Emanuel Ax and Yefim Bronfman and cellist Yo-Yo Ma. He also served a decade as concertmaster for

the St. Louis Symphony Orchestra, followed by a record 20 years as concertmaster for the Toronto Symphony Orchestra. In 2008, he received the Lifetime Achievement Award from the Toronto Musicians Association in recognition of his distinguished contribution to the performing arts in Canada.

Now, Israelievitch spends the off-season as a full-time fine arts professor at York University in Toronto, and spends his summers teaching at the Institution.

"I look forward to Chautauqua every year," he said in a interview for York's daily bulletin.

Israelievitch will appear before a Chautauqua audience again on July 19, this time bowing himself. Playing for more than eight hours total, Israelievitch will perform a marathon recital in three parts, playing all 10 of Ludwig van Beethoven's sonatas.

This morning's master class is open to the public.

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LECTURES

Dance Circle lecture to highlight life of ballet legend

Vaganova known for her technique

by Christina Stavale Staff writer

Agrippina Vaganova taught 10,000 ballet classes over a course of 30 years. But that was not until she danced for many years in small roles, only to become a ballerina just more than a month before she retired.

"She had fantastic technique as a dancer," said Stephanie Chabau, a Chautauqua Dance Circle volunteer who will present a lecture today called "Vaganova's Children." "She did not have the body, facial skills or the passion for dance."

Still, Vaganova was able to turn her own weaknesses into a method of teaching ballet students those things that took her so long to perfect. Today, the Vaganova ballet technique is widely taught, nearly 60 years after her death.

Chabau's lecture, the first of the CDC's 2009 series, will focus on Vaganova's story and its importance to the development of ballet in Russia. The lecture will take place at 3:30 p.m. today in Smith Wilkes Hall.

Vaganova studied at the Imperial Ballet School in St. Petersburg, Russia, and danced with the Imperial Russian Ballet. But her real gift was teaching.

"When Vaganova was teaching, she was able to produce what she did not have, in dancers," Chabau said.

Chabau, who said she taught dance off and on for

many years in between other careers, also danced professionally. She visited the Vaganova Ballet Academy in Russia with other dance teachers from around the world in 1996 and 1998.

"I watched class after class after class," she said. "They call instructors professors. They've had umpteen years of training, dancing and study before they teach."

During the lecture, Chabau also said that she would be showing a video that illustrates the Vaganova technique.

She called this technique "classical, but progressive."

"It's very specific," Chabau said. "They start with the regular classical ballet, then you're taught mind. The dancers play a musical instrument as well. They learn pas de deux, character dancing, minuet — they're schooled from all angles."

Chabau said audiences can identify Vaganova's ballet style by looking at the synchronization of the dancers' movements: all legs are the same height and heads and eyes are in one direction.

'You can see the difference in the line," she said. "Everything is synchronized; everything is fluid."

She also noted a tenderness and emotion that is present when Vaganova dancers are performing.

Chabau said she hopes people will walk away from her lecture with an understanding of what dance really is, including the emotion surrounding the art form.



Schmitz to discuss investigation of Chautauqua traditions

by George Cooper Staff writer

Before it becomes a tradition, it is a simple, often spontaneous incident — an impromptu gesture, a behavior in natural response to a particular situation; but then meaning becomes attached to it. Chautauqua Institution and history is steeped in

Schmitz, Institution archivist and historian, has been investigating Chautauqua traditions and will discuss his findings at 3:30 p.m. today in the Hall of Christ.

Schmitz said there were not as many as he had thought, "and it was difficult at times to find the origins." Some are easier than others,

gin of the Chautauqua Salute. Others like the three taps of the gavel evolution, gladiolas on Chautauqua porches and Bryant Day are less certain.

In any case, Schmitz said, "traditions are important as a means of introduction to a community." And Schmitz put special emphasis on the word "community." Some-

tradition, or so it seems. Jon such as the remarkable oritimes specialized traditions can serve to insulate a group against those outside of it. Schmitz said that Chautauqua traditions "should be used to introduce and reintroduce people" to this place.

Gladiolas, fireworks, Old First Night, Bryant Day and there are more, some of them beginning even as we speak.





Photos by Roger J. Coda

Families were in for a real treat Wednesday night when the Muppets of "Sesame Street" hit the stage of the Amphitheater for fun-filled performances of classic hits from the childhood staple that will be celebrating its 40th anniversary this fall. There was also a performance by longtime Sesame Street resident Bob McGrath (below).







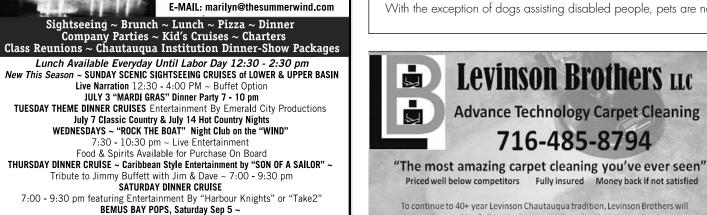
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A "dog park" has been created at the north end of the Turner Community Center. Dogs can run inside a fenced area and play with fellow canines. Hours are 6 a.m. to 8 p.m.

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AUQUA

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1 Fans of Sesame Street wait outside Smith Memorial Library Wednesday afternoon to greet characters like Elmo, Grover, Cookie Monster, Zoe, Bert and Ernie.

2 Alexandra McKee, 3, daughter of David and Lisa McKee, greets Zoe with a hug.

3 Caleb Mischakoff, 3, son of Marah Mischakoff and Patrick Avallone, greets Ernie with a hug. 4 Keira Crolle, 2, gets a hug and a photo with Cookie Monster and Grover.
5 Sienna Nobel, 2, daughter of Nicole and Phil Nobel, waves excitedly to Elmo while waiting in turn to meet him.

WHEN YOU'RE SMILIN'...

Kids get chance to meet favorite 'Sesame Street' characters

— Photos by Katie Roupe —

6 Bert and Ernie take a minute to read a book. 7 President Tom Becker surveys the crowd.

8 Madeleine Ewing, 4, and Jemma Barrett, 4, react as Zoe and Elmo appear. Two characters would rotate out every twenty minutes, giving the fans availability to meet all the characters.

9 Cory, Nora, 3, and Ben Siri, 6, make fans to keep them cool while waiting.

10 Cookie Monster and Elmo greet their fans.











RECREATION

New tennis pavilion built in memory of avid player



Bechtolt served on Foundation board for 24 years

by Ashley Sandau Staff writer

For those who frequent or have once ventured to the northwest neck of the grounds, you might have noticed a new facility in front of the courts at the Chautauqua Tennis Center. This is the (nearly) completed Dick Bechtolt Tennis Pavilion, complete with rocking chairs and benches.

The pavilion, complete save for an electricity hookup, was made possible by donations made throughout this past year to honor Dick Bechtolt's memory. Chautauqua Tennis Association President Colleen Reeve, along with Jennifer DeLancey and Rosie Kilpatrick, spearheaded the project.

Dick Bechtolt, an avid tennis player and Chautauquan, passed away of amyotrophic lateral sclerosis, also known

wife, Nancy, first purchased a home on the grounds in 1979. Dick Bechtolt was not only involved with the tennis program here at Chautauqua, but also served on the Chautauqua Foundation board for 24 years and the board of trustees for 11 years.

His dedication to and love for tennis, however, was what made him so remarkable and pivotal in his role as "head" member of Dawn Patrol. Dawn Patrol is a group of Chautauqua tennis players who play on the courts from 7 a.m. to 9 a.m. every weekday. The reason Dick Bechtolt was such an asset to the group was because he organized the matches every day and tried to ensure that everyone who wanted to participate was included. That was not always an easy task.

"Dick was at every [tennis] lottery, and matched players and times to create games for the next day," Nancy said.

She "retired" from playing tennis many years ago due to a bad knee.

"It was a major little project as Lou Gehrig's disease, this [as so many people like to play past October. He and his at that time], but he was very "It's a different kind of memorial. ... But it's very appropriate as tennis is something he was so passionate about."

> Nancy Bechtolt Wife of late Dick Bechtolt

organized and happy to do it," Nancy said.

Bechtolt's friend and fellow Dawn Patrol member Harvey Wolsh elaborated: "Sometimes it's hard to accommodate everyone when you're arranging things, but Dick was the perfect guy to do it because he was very even-tempered."

Those interviewed said Bechtolt was not only wellsuited for the job because of his even temper and patience, but also because he was extremely inclusive, which is especially nice for new players.

"Anyone who wanted to play in their group was welcome," said Reeve, also an avid tennis player. "Dick was always one to say, 'You can join us.' It's nice because if you're here all summer, you can fall in a rut sometimes playing with the same people all the time, and, if you're new to Chautauqua, it can be hard to jump in with a group to play."

So when the Tennis As-



Bechtolt

sociation decided the Tennis Center courts needed a pavilion, the members felt it would only be fitting to build it in Dick Bechtolt's honor.

Reeve explained the Tennis Center players needed a place to gather, get shade from the sun, take shelter from the rain and simply sit down and relax to watch some tennis. She is still trying to get donations for more furniture for the pavilion, which would be attrib-

uted to respective donors. Upon hearing news of the pavilion being built in his name, Dick was "thrilled to know that people in the community wanted to do something like this for him," said Nancy.

Though he did not live to see the completed building, he was able to see sketches of what it would look like upon completion.

"He was so honored that he



From her perch in the new tennis pavilion, Donna Blomquist of Huntersville, N.C., watches friends and family play.

was speechless," said Wolsh, new "head" of the Dawn Patrol. "There weren't words to express his appreciation."

Nancy is also pleased with the creation and dedication of the pavilion.

memorial," she said. "But it's way that Bechtolt did, the very appropriate as tennis is something he was so passionate about. It was essential to his time here at Chautaugua."

And Dick Bechtolt was a true Chautauguan at heart. He read *The Chautauquan Dai*ly every day in the summer and during the off-season, even in the late stages of his illness when he had to stay at his home in Arizona, and he was no longer able to make it to the grounds in the summer.

For a man who loved "Ît's a different kind of Chautauqua and tennis the Dick Bechtolt Tennis Pavilion seemed a fitting way to honor his name and spirit forever on the grounds.

> Because, summed up, "He was definitely one of the highlights of Chautauqua."



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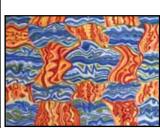












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CHAUTAUQUANS

Three decades in, Livingstones find Chautauqua 'a place for family'



Fred and Pearl Livingstone

In the late 1970s, Dan Livingstone had just graduated high school when his friend Dean Jones invited him for a weekend at his family's summer getaway in Chautauqua, N.Y. Returning home, Livingstone told his parents, "This is your kind of place!"

That is exactly how Fred and Pearl Livingstone's Chautauqua story begins. They were intrigued by the literature Dan had brought home. The following summer, Dan was hired to work at Boys' and Girls' Club. His parents, determined to find a way to spend time with their son after his first year of college, made arrangements to rent a house for a month.

love with Chautaugua. They season.

"We were completely captivated by Chautauqua," Pearl said.

That first summer, Pearl and Fred were able to take a course with famed author Isaac Bashevis Singer.

"Several years later we even had a dinner party which he attended," said Pearl. "I mean, this is what makes life at Chautauqua so special. Where else can you just have dinner with a Nobel Prize-winning author?

"These are the things that are very doable at Chautau-

The house that Fred and Pearl purchased was in need of renovation. They spent weekends during the winter months driving from Cleveland to meet with friends, and

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their son, David, who would fly in from Washington, D.C., to work on the house.

"It was a wonderful winter," Fred said.

From that point on, Chautauqua has been a staple in the Livingstones' lives. It is above all, according to Pearl, "a place for family."

Fred has been practicing That was all it took for law in Cleveland for over 50 Fred and Pearl to fall in years and Pearl is a retired teacher. They have two sons, purchased a home on the a daughter and 12 grandgrounds by the end of the children. Their daughter, Ruth Heide, brings her family to Chautauqua for the entire summer while she works at the Boys' and Girls' Club teaching counselorsin-training. Their two sons, David and Dan, are able to bring their families for long weekends during the season from New York City.

> "I tell my Cleveland friends that my real work is in the summer, and the rest of the year is my time off," said Pearl, recalling her daily routine. "I walk the perimeter of the grounds each morning, except on Tuesdays and Thursdays when I take a stretch and tone class with my daughter. I go to the morning lecture, and I try to go to the 2 p.m. lecture. I always make extra efforts when the topic is on

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politics and world affairs."

the symphony, theater and opera.

"What I really love is the proximity to everything. I can walk everywhere, and I can make quick decisions to do one thing or another. There are just so many opportunities," Pearl said.

cially appreciative of the Abrahamic Program that was initiated by former director of the Department of Religion Ross McKenzie and has been sustained through the work of current director Joan Brown Campbell.

"Chautauqua is so much more than an institution that benefits people who

Pearl, who is involved with voter registration in Cleveland, felt gratified last season, during Week Two on "Restoring Legitimacy to our Election System," when she was able to meet with Campbell and Institution President Thomas Becker re-

"You really feel like you

Fred and Pearl also enjoy

Fred and Pearl are espe-

come and participate in programs," Fred said. "Chautaugua is a model attempting to lead the country to an understanding that there are many paths to God."

garding potential speakers.

have input," Pearl said. "You

able financially making an outright gift at this time," Fred said. "But this enabled us to leave something substantial to Chautauqua, and we can continue to add to it

are part of the process,"

The four pillars of Chautauqua are so ingrained in the Livingstones' lives that both Pearl and Fred decided to make a gift to Chautauqua through their will.

"We didn't feel comfort-

over time." Fred and Pearl said they

understand that philanthropy at Chautauqua is essential — without it "there wouldn't be a Chautauqua as we know it."

"If you look at the percentage of the revenue that comes from the gate, it is clearly not enough to cover the program," Fred said.

By planning a gift for Chautauqua through their will, the Livingstones have become members of the Eleanor B. Daugherty Society. The Daugherty Society recognizes those individuals who have included Chautauqua in their estate plans through a will, trust or other planned gift.

As members of this society, the Livingstones enjoy several benefits, including tours of new or renovated facilities, recognition luncheons and participation in the Everett Scholar-in-Residence Program.

"We appreciate that the Everetts have been so generous in endowing the program, and they do a good job helping to bring in wonderful people," Fred said.

Pearl added, "Last year it was Dennis Ross who had just come back from touring the Middle East with [President Barack] Obama, and to hear him talk about what happened — you felt like you were an ant along with them in the room."

If you are considering including Chautauqua in your will or other estate plans, please contact Karen Blozie at (716) 357-6244 or e-mail kblozie@ chautauquafoundation.org.



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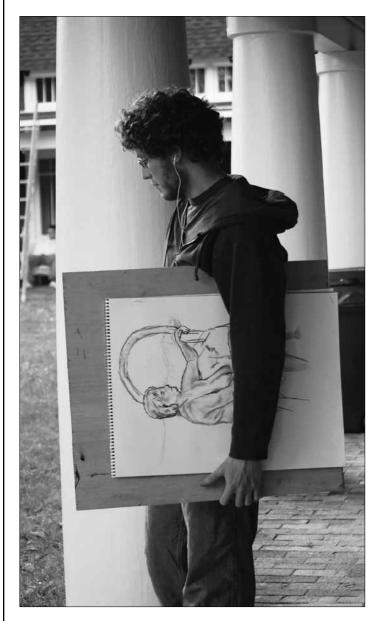
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Sam Howell, a ceramics student from Maryville, Tenn., with one of his drawings during Tuesday's "all day drawing marathon" for students at the arts quadrangle.



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Wolfgang Amadeus Mozart (1756-1791) **Concerto for Clarinet and** Orchestra in A Major, K.622 (1791)

new instrument when Mozart fell in love with it. Its tone, enormous range, ability

to shape-shift from one character into another — these

were magical. The novelty and unexplored potential of the clarinet excited performers, instrument builders and composers. Mozart was especially drawn to the clarinet's ability to imitate qualities of the human voice — the Holy Grail for musical instruments. With its great range and distinct sonorities in different registers, it suited Mozart's long-standing penchant for writing "dialogues" for instruments. Where he might normally have an oboe and a violin tossing phrases back and forth, Mozart found in the clarinet an instrument

dialogue. Mozart left Salzburg, Austria (where the orchestra had no clarinets in it) in 1781. He moved to the imperial city, Vienna, and by the end of the year he had built a musical alliance with virtuoso clarinetist Anton Stadler and his business partner, the instrument maker Theodor Lotz. Mozart, Stadler and Lotz were all brothers in the same Freemason lodge. This trio of composer, performer and builder enjoyed a synergy that lasted until Mozart died in December 1791.

that can take both sides of the

Stadler's specialty was taming the instrument's raucous voice. His "singing" tone was his signature. Stadler and Lotz were fabricating changes to the clarinet that could expand

The clarinet was still a the clarinet's lowest, richest, most sensuous register downward without losing any of the brilliance of the high register.

From 1783 through 1791, Mozart tailor made parts for Stadler in many works chamber music, symphony, opera and tonight's concerto — exploring the possibilities of Stadler's special brand of playing. As 1791 drew to a close, Lotz presented Stadler with a pair of his newly invented, extended-range clarinets to use on a concert tour through Europe. Mozart contributed his manuscript score and parts for this "Clarinet Concerto in A Major," plus a loan of 500 florins (about a year's salary for a musician of the day), and sent him off.

Stadler was gone five years. By the time he returned to Vienna, both the composer and the instrument maker were dead. Furthermore, Stadler had lost both clarinets and all the music he had taken with him. He reported them stolen, but Mozart's widow suspected that he gambled them away. At any rate, the instruments and Mozart's original manuscript of the "Clarinet Concerto in A Major" never resurfaced.

The concerto is of the traditional three-movement layout, beginning with an energetic Allegro, followed by a serene, romantic slow movement and concluding with a rollicking rondo. Mozart's characteristic tuneful inevitability pervades all three movements. But the voice of the clarinet is the star.

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Daily file photo

The Chautauqua Symphony Orchestra performs during the 2008 Season.

Gustav Holst (1874-1934) "The Planets" (1914-16)

Gustav Holst was asked to provide program notes for the London premiere of "The Planets" in November 1920. His response was considerably less than the editors wanted.

He wrote, "These pieces were suggested by the astrological significance of the planets. There is no program music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the title to each piece will be found sufficient."

In other words, "Just LIS-TEN and THINK!"

At his core, Holst was an educator. His methods were unorthodox; he thought textbooks and testing were worse than a waste of time. He believed that everyone teaches everyone else, and tnat experience is the best teacher of all. Learn by doing is his method. Giving people the answers to questions, he warned, promotes mental laziness and ensures

their continued handicap. His admonition so far has not stopped any of us who write program notes and give pre-concert lectures, and it probably never will. We will continue to blather about "intention" and "meaning" in his works, and to hand out listening crutches to all who come near, but it is well to hold in mind the primary Holstean question: 'Am I thinking yet?'"

"Mars, the Bringer of War" opens Holst's suite of "mood pictures" with a quick march set in an unconventional five beats to a bar (5/4 time). The rhythmic asymmetry, driven by inhuman, mechanical repetitiveness, led the music critic of the London Daily Mail to call this "the most ferocious piece of music in existence." To the London audi-

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ence at the premiere in 1920, Holst's "Mars" reflected the horrors of modern mechanized warfare.

The imagery, however, was not Holst's response to the war. It was prophetic. Holst created this movement in 1914, completing it just days before the onslaught began. No tanks were rolling yet when Holst sketched this movement; the killing ground, called the Western Front, was still a month off in the future. The strife was real enough, though. It existed in the artist's imagination and thanks to his artistry, it continues to be real in the minds of listeners.

An insistent rhythmic figure opens the movement. It repeats over and over for more than two minutes timpani, harp, plus all the strings beating out the pattern col legno, (with the wood of the bow). The pattern sounds like Morse code — "di-di-dit dah dah dit dit dah."

"Venus, the Bringer of Peace" is the second picture, a calm scene after the torments of both harmony and rhythm in the previous movement. The rhythmic juggernaut is replaced with nuance and flexibility. Menace gives way to a pastoral scene. A solo horn opens this slow movement with a quiet, simple rising four-note scale that fades gracefully. A second theme, introduced by solo violin, washes away any remaining memory of martial rhythms with supple and ambiguous rhythmic figures. Glockenspiel and celesta contribute occasional small sparkles to the picture.

"Mercury, the Winged Messenger" is the "symbol of the mind," according to Holst. In other words, it is a scherzo — the musical symbol of cleverness and nimbleness of thought. Very fleet, with a vivace tempo marking, "Mercury" waffles between various divisions of the bar, cheerfully refusing to be stuck with a single division of the beat. Like any good scherzo, this one contains a contrasting

middle section, a "trio" and then a return to the original musical flurry.

'Jupiter, the Bringer of Jollity" is the most familiar of Holst's mood pictures. With its energetic, bright, happy (one might say "joas television theme music. A contrasting central section is Holst's big tune, which was later excerpted and turned into a hymn with the addition of words "I vow to thee, my country."

The hymn derived from "Jupiter" attained worldwide recognition when it was sung at the royal wedding of the former Prince and Princess of Wales, Charles and Diana. It appeared again at Princess Diana's funeral. In his brief program notes concerning "Jupiter," Holst again proved prophetic. "'Jupiter' brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities," he said.

"Saturn, the Bringer of Old Age" is the most serious of the series, and according to Holst, it is the best of the lot. "Saturn" paints the set's most clearly spiritual picture, portraying the relentless approach of that awesome giant whose inevitable arrival everyone dreads, but whose fearsome visage melts away (at least in the music), revealing new beauty and contentment. The portrait opens with a pair of bell-like sounds, rocking back and forth, reputedly modeled on the Durham Cathedral bells that Holst heard being tolled by a pair of ringers — two old men in long black robes.

"Uranus, the Magician" gets an assist from another musical magician — "The Sorcerer's Apprentice" — at least for listeners. But Holst had never heard Paul Dukas' work when he composed his own bumbling magician, "Uranus." He begins with a four-note incantation trumpets and trombones in unison, fortissimo, echoed

at once by tubas, and again by timpani. Then, the bassoons start the rollicking march that is so reminiscent of the one by Dukas, which has been burned into our memories thanks to Walt Disney's "Fantasia." Few vial") aspect, it has been listeners can suppress the widely appropriated for use unbidden images of marching brooms and a mouse in a pointed hat.

> "Neptune, the Mystic" opens a door into the void. Floating weightless through space, the orchestra, Holst directs, "is to play sempre pp throughout, dead tone." Holst returns to the unconventional 5/4 meter that he used in "Mars," but here, the otherworldly effect is mysterious instead of menacing. To help the orchestra lift the conclusion off into another realm, Holst adds a chorus of women's voices, unseen and wordless, that sails off into eternity. He directs that they be placed in a separate room, out of the audience's view, and that the final measure of the piece be repeated, while the chorus room door is silently closed.

"The Planets" almost immediately earned self a place in the standard performing repertory and became the work most associated with Holst. The composer eventually wearied of its popularity, particularly the way it overshadowed all of his other works.

Here is a thought-provoking question worthy of both Holst and Chautauqua Institution: Holst limited his suite to seven planets — Mars, Venus, Mercury, Jupiter, Saturn, Uranus and Neptune. Why? (Bring your answers to the pre-concert lecture.)

Lee Spear is retired associate professor of music at the University of Pittsburgh at Bradford. Readers are invited to tonight's pre-concert lecture, where Professor Spear will provide more detail on these works, with musical examples and strategies for listening. The lecture will take place in the Hurlbut Memorial Community Church sanctuary at 6:45 p.m. Admission is free.



Skateboarding is not permitted on the grounds.





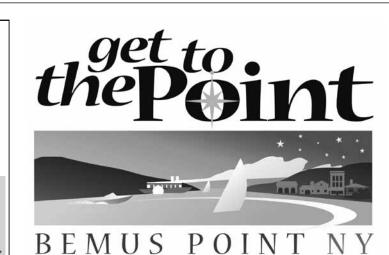
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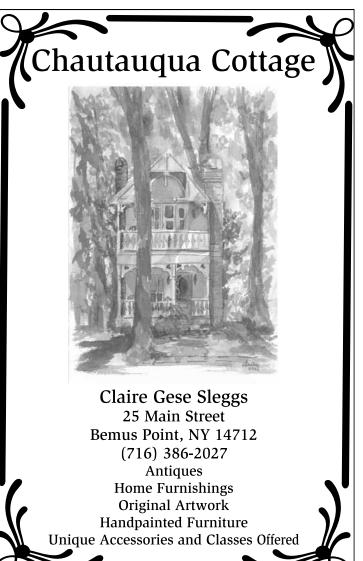
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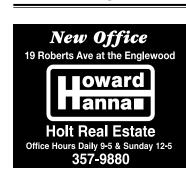
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In case of emergency, phone 911.

SOCIAL NETWORKING

Photo by Jordan Schnee

Singer Jonathan Sapp talks with his sponsor, Shel Seligshon, soon after meeting him at the **Chautauqua Connections Opening Picnic Tuesday** afternoon. The Connections program pairs sponsored artists with Chautauquans who provide a respite from dorm life for the students.

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7-3 **CRYPTOQUOTE**

LJF YFGV MHQSO ASJY VKH

YRGVQDHG JA JVKHSG. LJF BQO'V NJGGRTML MRZH MJOX

HOJFXK VJ YODH VKHY OMM

LJFSGHMA. — GQY MHZHOGJO Yesterday's Cryptoquote: I AM SADDEST WHEN I SING. SO ARE THOSE WHO HEAR ME. THEY ARE SADDER EVEN THAN I AM. — ARTEMUS

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

7/03

RECREATION



Photo by Roger J. Coda

Savoring a welcomed bit of sunshine, a trio of young Chautauquans enjoy a leisurely bike ride along South Lake Drive and Chautauqua Lake on Wednesday afternoon.

Business Licenses

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Audience Etiquette

At the heart of Chautauqua's performance life is the Amphitheater. This venerable structure, built in 1893, features superb acoustics and offers a unique listening experience, which requires the cooperation of all audience members.

- Seating is non-reserved for all Amphitheater events with the exception of orchestra concerts, when Symphony Patron seats are reserved until after the first selection or movement.
- Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday night specials when attendance is heavy.
- For the safety of audience members, aisles must remain clear.
- Smoking, food and drink (with the exception of water bottles) are prohibited in all performance venues. Animals (with the exception of dogs assisting disabled people) are also prohibited in performance venues.
- Coming late and leaving early are discouraged. If this cannot be avoided, do so as quietly and discreetly as possible via the side aisles. Do not enter or exit through the tunnels on either side of the Amphitheater stage during a performance.
- Audience and performers alike are disturbed by unnecessary noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.
- Audience members who listen from the fence surrounding the Amphitheater should limit their noise or cigarette smoke so as not to disturb others.
- Audience members should be aware that many people are sensitive and/or allergic to perfumes and other fragrances.
- Computers, cell phones, pagers and laptops must be turned off in all performance facilities.

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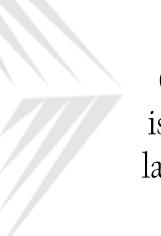
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PROGRAM

Friday, July 3

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15 8:00) **Mystic Heart** Meditation. Leaders: Dariel Woltz (Hinduism/Yogic Meditation). Hultquist Center
- 7:45 Episcopal Holy Eucharist. The Rev. Canon William Wipfler, Diocese of Western NY. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays** for Peace. Hall of Philosophy Grove
- Nature Walk. (Programmed 9:00 by the Chautauqua Bird, Tree & Garden Club) Jack Gulvin, BTG naturalist. Meet under green awning at Smith Wilkes Hall
- 9:00 (9:00-10:15) **Men's Club.** Charlie Heinz, community planning associate, Chautauqua Institution. (Programmed by the Chautauqua Women's Club). Women's Club
- 9:15 DEVOTIONAL HOUR. The Rev. John Buchanan, pastor, Fourth Presbyterian Church. Amphitheater
- 9:15 Class. "The Bible Decoded." Rabbi Zalman Vilenkin. Chabad Lubavitch of Chautaugua. Alumni Hall Library Room
- Israelievitch, presenter. Fletcher Music Hall
- 10:00 Children's School Independence Day Parade. Bestor Plaza 10:00 Voice Master Class (School of
- Music) Marlena Malas, presenter. McKnight Hall
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "From Rhetoric to Reality: Creating an Early Childhood System." Sharon Lynn Kagan, co-director, Columbia University National Center for Children and Families. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15-1:15) **Brown Bag** Lunch/Lecture. (Programmed by the Writers' Center) "Harry 4:15 Potter and Beyond: Why Quality Kids' Books Matter." Kim Griswell, prose writerin-residence. Alumni Hall porch.
- 12:15 (12:15-1:30) Panel Discussion/Brown Bag Lunch. (Sponsored by Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church) "Debunking the Myths of Same Sex Parenting." Chautauqua Women's Club
- 12:45 Catholic Community Seminar Series "From a Kid into an Adult: Spiritual Challenges" Rev. Msgr. William O. Wangler, retired, Sacramental Minister and Consultant for Religious Ed Teacher Training, Diocese of Buffalo, N.Y. Methodist House Chapel
- Ium'a/Muslim Prayer. 1:00 Miller Bell Tower
- Special Lecture. "To Your 1:30 Health: The Interaction of Oral Health, General Health and Medications." Dr. Sebastian G. Ciancio, director, Center for Dental Studies, SUNY Buffalo. Hall of Christ
- 2:00 INTERFAITH LECTURE SERIES. Karen L. King, professor of ecclesiastical history, Harvard Divinity School. Hall of Philosophy
- **Public Shuttle Tours of** 2:00 Grounds. Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)



Photo by Roger J. Coda

The "Sesame Street Live!" cast of Elmo, Grover and friends, along with Bob McGrath who led a singalong, entertained an audience of all ages Wednesday at the Amp.

- 3:30 **Dance Lecture.** "Vaganova's Children." (Programmed by Chautauqua Dance Circle.) Stephanie Chaubau. Smith Wilkes Hall.
- Violin Master Class. Jacques 2:30 Piano Alumni Showcase (School of Music) Jill Dawe, presenter. Sherwood-Marsh Studios. Fee
 - Chautauqua Heritage Lecture Series. "Some Traditions of Chautauqua." Jon Schmitz, Institution archivist and historian. Hall of Christ
 - 4:00 Public Shuttle Tours of **Grounds.** Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)

4:00 AFTERNOON **CONVERSATION.** "What's a Grandparent to Do?" Reflections on the week for grandparents, led by new grandparent Tom Becker, president, Chautauqua

Purple Martin Chat. (Programmed by the Chautaugua Bird, Tree & Garden Club) Jack Gulvin, BTG naturalist. Purple Martin houses next to Sports Club

(5-5:45) **Hebrew Congregation Evening** Service. "Kabbalat Shabbat: Welcome the Sabbath." Service led by Rabbi Samuel Stahl. Miller Bell Tower (Pier Building in case of rain)

- (6-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary

Air Conditioned

- 7:00 Visual Arts Lecture Series. **Ying Li,** painter, professor of studio art, Haverford College. Hultquist Center
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Community Appreciation Night). Stefan Sanderling, conductor; Eli Eban, clarinet (principal of the CSO). Amphitheater
- Concerto for Clarinet and Orchestra, K.622 in A Major Mozart
- The Planets Gustav Holst

Saturday, July 4

- 7:00 (7:00–11:00) Farmers Market 8:45 Catholic Mass. Chapel of the Good Shepherd
- 9:30 Hebrew Congregation Sabbath Service. Rabbi Frank Miller, Temple Rodef Shalom, Youngstown, Ohio. Susan Pardo, soloist, director Institution. Hall of Philosophy of education, Temple Beth Zion, Buffalo, N.Y. Hurlbut Church
 - **Chabad Lubavitch** Community Shabbat Service. Rabbi Zalman Vilenkin. Kiddush will follow. Everett Jewish Life Center
 - 12:15 Chautauqua Community **Band 19th Annual** Independence Day Concert. Jason Weintraub, conductor; George Wolfe, saxophone. Bestor Plaza
 - "The Star Spangled Banner" Francis Scott Key
 - "Americans, We March" Henry Fillmore
 - "Highlights from South Pacific" Richard Rogers
 - "Blue Tango" Leroy Anderson
 - "Persuasion, Ballade" Sammy Nestico

- "El Capitan, March" John Philip Sousa
- "On the Mall, March" Edwin Franko Goldman
- Sing-a-long "In the Good Old Summertime" 'America" "America the Beautiful" "God Bless America"
- "Stars and Stripes Forever" John Philip Sousa
- 2:00 Faculty Artist Recital. Yizhak Schotten, viola. McKnight Hall. (Benefits the Chautauqua Women's Club Scholarship Fund.)
- 2:00 National Bell Ringing Ceremony. "Let Freedom Ring." In celebration of Independence Day, Chautauqua Bells will be rung 13 times. Miller Bell Tower
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)
- 2:30 Piano Master Class. (School of Music) Jill Dawe, presenter. Sherwood-Marsh Studios. Fee
- 3:00 LECTURE. (Programmed by Chautauqua Women's Club). William K. Black, author, The Best Way to Rob a Bank is to Own One: How Corporate Executives and Politicians Looted the S&L Industry. Hall of Philosophy

- 4:00 Public Shuttle Tours of **Grounds.** Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)
- Catholic Mass. Hall of Philosophy
- (6-7:30) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- **6:30 THEATER.** Tom Stoppard's Arcadia. Davis McCallum, director. Bratton Theater (Reserved seating; tickets available for purchase at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- CSO POPS CONCERT: 8:00 INDEPENDENCE DAY **CELEBRATION**. Stuart Chafetz, guest conductor; Marty W. Merkley, narrator. Amphitheater
 - "The Star Spangled Banner" Traditional
 - Light Cavalry: Overture Franz von Suppé
 - The Thunderer March John Philip Sousa
- Selections from Oklahoma Rodgers and Hammerstein, arr Russell Bennett
- "Hedwig's Theme" from "Harry Potter and the

- Sorcerer's Stone" John Williams
- Theme from "Mission Impossible" Lalo Schifrin
- · Lincoln Portrait Aaron Copland
- American Sing Along America the Beautiful My Country Tis of Thee Home on the Range Yankee Doodle Dandy
- Armed Forces On Parade arr. Robert Lowden
- 1812 Overture, Op 49 Piotr Ilyich Tchaikovsky
- 10:00 Fourth of July Bell Tower Concert. Carolyn Benton, bell ringer. Coincides with lighting of flares around and fireworks over Chautauqua Lake.

Area Information

Information about nearby attractions outside the Chautauqua Institution grounds is available at the Main Gate Welcome Center and Colonnade lobby. The Chautauaua County Visitors' Bureau is located at the Main Gate Welcome Center (www. tourchautauqua.com or 716-3*57-*4569 oi 1-800-242-4569).



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Even when he is old he will not depart from it.

Proverbs 22: 6







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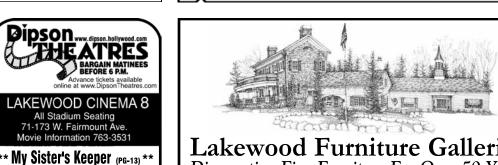
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