

The Chautauquan Daily

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MSFO YOUNG MASTERS



Photo by Roger J. Coda

Timothy Muffitt leads the Music School Festival Orchestra in their performance of "Pictures at an Exhibition" at the inaugural concert of the season, last Monday. Muffitt will share the baton tonight with this year's David Effron Conducting Fellow, Andres Moran.

MSFO to perform second concert tonight with David Effron Conducting Fellow

by Elise Podhajsky
Staff writer

The first beat dropped tonight at the Chautauqua Music School Festival Orchestra's second concert will not be from the baton of MSFO maestro Timothy Muffitt but from the hand of the 2009 David Effron Conducting Fellow, Andres Moran.

Moran attended all rehearsals for the orchestra's opening concert, but at 8:15 p.m. tonight in the Amphitheater, he will conduct the students in front of a live audience for the first time.

During the initial rehearsal for tonight's concert, Moran said he could already see a significant improvement within the orchestra.

"Everything came together so much more quickly than for our first concert," he said. "They're so responsive and really react to every little gesture. Anything I say, they're right on top of it."

Directing the evening's first piece, Dvořák's "Scherzo Capriccioso," Moran will lead the orchestra through unexpected instrumentation.

Though he has never conducted the piece prior to last week's rehearsals, Moran chose the work to get acquainted with Dvořák's orchestral style and offer MSFO musicians the chance to play a bigger composition.

A Scherzo, as defined by Merriam-

Webster, is a sprightly, humorous, instrumental musical composition or movement commonly in quick, triple time. Though it's typically heard as one movement of a larger symphony, Dvořák's "Capriccioso" stands alone. By adding harp, tuba and intricate percussion parts, Dvořák has created a larger-scale, more creative Scherzo than found in many of the composer's other works.

Another somewhat out-of-the-ordinary piece on tonight's program is music from the Wagner opera "Die Meistersinger." While Wagner is known for his dark, grandiose and heavily Germanic compositions, "Die Meistersinger" is one of his only light-hearted works.

See **MSFO**, Page 4

Insel to discuss mental illness as brain disorder, not behavioral problem

by Christina Stavale
Staff writer

People once tried to explain mental disorders such as depression, schizophrenia and autism by calling them behavioral problems.

But Thomas Insel said that idea is changing through new research.

At 10:45 a.m. today in the Amphitheater, Insel, director of the National Institute of Mental Health, will lecture about understanding mental disorders through studying the brain.

"The big change is being able to understand [mental illnesses] as real illnesses," he said. "For a long, long time, we thought about these disorders mostly as behavioral problems, maybe due to the way somebody was raised. Now we really are able to get past this ... they're brain disorders, like other disorders, just a little more complicated."

He said his lecture will center around two main topics: first, the brain, and where we are in terms of studying mental activity; and second, what this new research means for discovering how mental illnesses develop.

In treating mental illnesses, Insel said both medication and therapy could be helpful, especially when used together. One treatment method is not necessarily better than the other.

"You can change brain pathways through therapies, as with medication," he said. "They do that



with two quite distinct approaches."

Insel said he is appearing at Chautauqua Institution as a public servant, and the work he studied in his own career is in a slightly different area.

"Most of my own work in my career has been to understand how the brain is involved in social behavior, such as attachment, love, aggression," he said.

He added that his laboratory has done a lot of work with the hormone oxytocin, which is thought to be the hormone for bonding and love. He said it has been showing up on TV shows recently, largely because of the work he did 10 to 15 years ago.

As for NIMH, Insel said its mission is to "transform the understanding and treatments of mental disorders" while finding new pathways to prevention, recovery and cure.

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Toth and Peabody to address the Merton approach to 'Faith, Belief and State of Mind'

by Judy Lawrence
Staff writer

Two people associated with the Merton Institute for Contemplative Living will keynote the Department of Religion's afternoon Interfaith Lectures this week on "Faith, Belief and State of Mind." Robert G. Toth, Merton Institute executive director, and Frank Peabody III, chairman of the board of the Merton Institute, will speak at 2 p.m. today in the Hall of Philosophy. The title of their talk will be "Thomas Merton: Contemplative Living and Peace of Mind."



Toth

from John Carroll University. He joined the Merton Institute in 1998. Prior to that, Toth taught English in sec-

ondary schools for six years and worked in health care administration for 22 years.



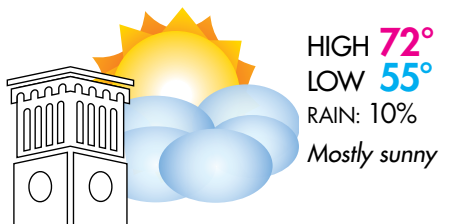
Peabody

work at galleries in Bridge-water, Vt., and Louisville, Ky. He believes that the process of painting requires a state of serenity and contemplation.

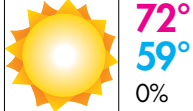
Peabody earned a degree in economics from Princeton University and was a partner in the Management Consultant Firm of Peabody, Kiely and Associates. Prior to that position, he served as executive vice president at William M. Mercer Compensation and Benefits Consultants and as president and chief operating officer of Meidinger & Associates.

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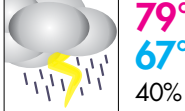
TODAY'S WEATHER



TUESDAY



WEDNESDAY



Behind the instruments

Meet the CSO events give community the chance to engage musicians in conversation.

PAGE 9



An 'unusual' and 'nutty' weekend

Robert Finn reviews *The Troubadour* (left, Page 13) and Saturday's CSO performance (right, Page 10).



NEWS

Briefly

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.

CLSC alumni news

The **CLSC Class of 2010** will hold a formation meeting from 9:30 a.m. to 10:30 a.m. today in Alumni Hall. The prospective graduates will make plans for Recognition Day on August 4, 2010, Week Six.

The **CLSC Class of 2006** will meet at 1 p.m. today at the Paul Manor Apartments on the Bowman Street side, across from the Cary Hotel. Please contact Debbie Grohman at 357-4510 for more information.

The **CLSC Class of 2002** will meet at 9:15 a.m. Tuesday in the Dining Room at Alumni Hall. A light breakfast will be served.

The **CLSC Class of 2001** Class Coffee will be held at 9:30 a.m. Tuesday on the Alumni Hall porch.

All classes may sign up to volunteer for the Great American Picnic, which will be held from noon to 3 p.m. Sunday, July 19. The rain date is July 26. Sign up in Alumni Hall. Any questions? Call Ellen at 753-7170.

The new "old" diplomas for past graduates of the CLSC will be available for pickup from 9 a.m. to 10:30 a.m. on Tuesday and Wednesday (July 14 and 15) at Alumni Hall in the Kate Kimball Room.

Library hosts events

Storytime for children ages 5 and 6 will be held at 10:45 a.m. every Monday in the Meeting Room at Smith Memorial Library.

An informal investment discussion group will meet from 12:10 p.m. to 1 p.m. today in the Meeting Room at Smith Memorial Library.

CLSC to hold Brown Bag book review, discussion

The CLSC Brown Bag Lunch and Book Review will be held at 12:15 p.m. today on the porch of Alumni Hall. The CLSC book for Week Three is *Proust Was A Neuroscientist* by Jonah Lehrer and will be reviewed by Bethanne Snodgrass.

A book discussion on *Proust Was A Neuroscientist* will be held at 1:15 p.m. today at Alumni Hall. Jeff Miller, CLSC coordinator, will lead the discussion.

Opera Guild presents *The Troubadour* operalogue

The Chautauqua Opera Guild invites opera lovers to hear Julie Newell's *The Troubadour* operalogue at 5:30 p.m. tonight in Norton Hall. Operalogues are free to Opera Guild members. Non-member fee is \$5; memberships are available at the door.

Reservations are due Tuesday for the annual meeting of the Opera Guild, to be held at 12:15 p.m. Wednesday, July 22 at Norton Hall. Memberships will be available at the door and the boutique will be open. Call 357-2911 or e-mail jlahey@aol.com for your reservation.

APYA hosts Movie Night at Hurlbut Church

Join the Abrahamic Program for Young Adults at 7:30 p.m. tonight at Hurlbut Church for a screening and discussion of "The Power of Forgiveness," a Martin Doblmeier film.

BTG sponsors early Bird Walk & Talk

At 7:30 a.m. every Tuesday, nature guide Tina Nelson leads a BTG sponsored Bird Walk & Talk. Meet at the entrance to Smith Wilkes Hall. Bring binoculars.

Women welcome to play in nine-hole golf game

Any women interested in a nine-hole golf game on Tuesdays at the Chautauqua Golf Club, please call 357-4243 for information.

Thorbies group hosts golf social

Visitors to the Institution who play golf are welcome to join fellow Chautauquans at noon on Tuesday and Thursday for a friendly, social round of golf. Call the Pro Shop at 357-6211 for information.

Sports Club hosts Mah Jongg

The Sports Club offers Mah Jongg at 1:30 p.m. every Tuesday at no cost. If you have questions, please call the Sports Club at 357-6281.

Photo gallery opens at Presbyterian House

Juanell Boyd has hung a new black and white photo collection of her trip to Yosemite National Park at the Presbyterian House Gallery. All pictures are framed and for sale. Proceeds go to the Phillips Fund, which brings pastors and their families to Chautauqua.

CWC collectible plates available Saturday

Look for the new Chautauqua collectible plate this summer at the Clubhouse at 30 South Lake Drive and also at the Antiques Show and Sale on July 18 at Turner Community Center. The \$15 donation benefits the Women's Club Property Endowment.

Lemon tarts and other treats now available

Chautauquans can place their orders for Dr. Herb Keyser's famous lemon tarts, summer pudding and a chocolate surprise through the Chautauqua Fund office at 357-6407.

The tarts serve eight and cost \$50; the summer pudding serves 14-16 and costs \$100; the chocolate surprise is made in batches of eight and costs \$25.

VACI Partners host preview party

Visual Arts at Chautauqua Institution Partners will host a preview party of the exhibition "Contemporary Artists Honor 100 years of the Chautauqua School of Art" at 6 p.m. tonight in the Gallo Family Gallery at Strohl Art Center.

Tonight's event offers people a sneak peek of the work they would like to choose at the Chautauqua School of Art Birthday Party that will be celebrated on July 26.

One hundred works made by different alumni of the School of Art compose the show.

At the latter event, each birthday party ticket holder will take home a piece from the exhibition, VACI Partners president Mimi Gallo said.

Gallo said two gourmet wine baskets will be raffled during the preview party. The admission fee is \$25.



AUDIENCE 'GOES WITH' TURNER ON A MUSICAL EVENING

Photos by Katie Roupe

Above, Josh Turner, whose hit songs include "Would You Go With Me," performs to a packed Amphitheater Friday night. At right, the violinist from Turner's band plays passionately.



Book Signing

Bookstore Book Signings, July 14 – 18

At 1:15 p.m. Tuesday, in the Author's Alcove, **Elizabeth Loftus** will be signing copies of her book *The Myth of Repressed Memory: False Memories and Allegations of Sexual Abuse*.

At noon Wednesday, in the Author's Alcove, **Millie Grenough** will be signing copies of her book *OASIS in the Overwhelm*.

At 1:15 p.m. Thursday in the Author's Alcove, **John J. Ratey** will be signing copies of his newest book, *Spark: The Revolutionary New Science of Exercise and the Brain*.

At noon Friday, in the Author's Alcove, Chautauquan **Maggie Leffler** will be signing copies of her book *The Goodbye Cousins*.

At 1:15 p.m. Friday, in the Author's Alcove, **Kay Redfield Jamison**, author of *An Unquiet Mind: A Memoir of Moods and Madness*, will be signing copies of her books.

At about 4 p.m. Saturday, immediately following the Contemporary Issues lecture at the Hall of Philosophy, **Jonathan Pond** will be signing copies of his book *Safe Money in Tough Times*.

Loew Lectureship Fund sponsors Toth, Peabody lecture

The Ralph W. Loew Lectureship Fund of the Chautauqua Foundation provides funding for this afternoon's lecture sponsored by the Department of Religion. The lectureship features Robert Toth and Frank Peabody, executive director and board chair, respectively, of The Merton Institute for Contemplative Living in Louisville, Ky.

Ralph Loew served as director of the Department of Religion for 10 years. The endowment was established upon Loew's retirement from his Religion Department post in 1988. He died in 1996. Loew also served as a trustee of Chautauqua Institution from 1987 to 1991.

Loew first became involved with the Institution in 1948 as a visiting chaplain. As pastor of Buffalo's Holy Trinity

Lutheran Church, Loew received many honors for community service. He received the Red Jacket Award from the Buffalo and Erie County Historical Society; honors from Medaille College, Daemon College, and Canisius College; and the Chancellor's Medal from the State University at New York at Buffalo, that institution's most prestigious award. SUNY, which represents the state's 64 colleges and universities, honored him, and four other colleges awarded him honorary degrees.

For 30 years, Loew authored a weekly column in the *Buffalo Courier-Express*. The column was nationally syndicated for six years. He wrote five books. His family published a book of Loew's columns, *This Faith Tremendous*, in 1999.

His 1956 Easter sermon was selected by *Life* magazine as one of six notable sermons for that year.

Loew served as chairman of the board of trustees of the Margaret L. Wendt Foundation. He was also active on the boards of Habitat for Humanity, Hospice of Buffalo, Western New York Grantmakers, St. John's Lutheran Foundation and the Samaritan Counseling Center. He spoke at conferences in Europe, Asia, India and South America and was a preacher on two occasions for churches in England and Scotland. He was listed in *Who's Who in America* and *Who's Who in the World*. The 1988 CLSC graduating class is named the Ralph W. Loew Class.

Baldwin DeFrees Fund sponsors performance of *Il Trovatore*

The Barbara Baldwin DeFrees Fund for the Performing Arts and the Barbara Baldwin DeFrees Opera Fund sponsor this evening's performance of *The Troubadour (Il Trovatore)* at 7:30 p.m. in Norton Hall. Growing up in Jamestown, N.Y., Barbara Baldwin began visiting Chautauqua Institution as a young child and later stud-

ied voice and piano at Chautauqua. In 1945, she married Joseph H. DeFrees. As residents of Warren, they became regular Chautauqua visitors. In the early 1970s, Mrs. DeFrees organized the Chautauqua Opera Guild revival. She sponsored the "Stars of Tomorrow" concerts in the Amphitheater each year to give Chautauqua Opera Apprentices the opportunity to perform as soloists with Chautauqua Symphony Orchestra. Mrs. DeFrees, who served as a trustee of the Institution from 1976 to 1984, died in July 1992.

Earley Fund supports Music School Festival Orchestra concert

The Edith B. and Arthur Earley Fund for Performing Arts helps support this evening's performance by the Music School Festival Orchestra under the direction of conductor Timothy Muffitt.

The Earleys said they started coming to Chautauqua Institution in 1959 because "it's a unique place in the world." Art graduated from Wake Forest University, was a member of the Board of Visitors for many years and received the University's Distinguished Alumni Award. He earned his master's degree from the University of North Carolina. He was chairman and chief executive officer of Meldrum & Fewsmith Advertising Inc., an international advertising agency headquartered in Cleveland.

Edith graduated from Duquesne University and earned her master's degree

at the University of Pittsburgh. She taught in the McKeesport, Pa., schools before she married in 1955 and then taught in Cleveland for two years. She was active as a volunteer in many Cleveland charitable organizations and was a great supporter of Chautauqua. Edith passed away in 1995.

Art was a trustee of the Cleveland Play House, The Cleveland Institute of Music and the Cleveland Theater Festival. He was a director and officer of the Cleveland Arts Council and was president of the Cleveland Hearing & Speech Center. He devoted a great deal of time to his profession of communications by serving on several regional and national boards. He was involved in community organizations and received many honors throughout his career.

Art continues to enjoy Chautauqua and lives in Westfield, N.Y.

Monday at the Movies

Cinema for Mon., July 13

I LOVE YOU, MAN (R) 4:15 & 8:50 105min. Featuring the heartfelt and hilarious performances of **Paul Rudd** and **Jason Segel**, **John Hamburg's** new comedy "Exalts in the reality that close male friendships can be a source of confusion and awkwardness." -*Stephanie Zacharek, Salon.com* "It's a bromance that's out and proud. In the liberation are the laughs, and they stick to your ribs longer than you'd think." -*Ty Burr, Boston Globe* "Paul Rudd and Jason Segel are howlingly funny." -*Peter Travers, Rolling Stone*

THE WRESTLER (R) 6:30 111min. **Oscar Nominee: Best Actor, Best Actress.** **Mickey Rourke** gives "The most brutally honest performance of the year." -*Henry Reed, New York Observer* as washed up pro wrestler Randy "The Ram" Robinson in **Darren Aronofsky's** heartwrenching drama co-starring **Marisa Tomei** and **Evan Rachael Wood**. "About the seductions of superficiality and the dull ache of living beyond one's moment. It stares with compassion at the man pinned on the mat and wonders how he'll ever get out of this one." -*Ty Burr, Boston Globe*

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NEWS



From Today's Lecturer

GUEST COLUMN BY TOM INSEL

Three centuries of separating “the mind” and “the brain” have been bridged by modern neuroscience. Using the tools of neuroimaging, from Positron Emission Tomography (PET) scans and Magnetic Resonance Imagery (MRI) scans in humans to time-lapse movies of single neurons in living animals, neuroscientists have mapped the brain to explore the mind’s mysteries. How does memory work? What is the neural structure of language? Is there a moral center in the brain? A center for spirituality? For love? These and other questions are now regularly addressed and occasionally answered by neuroscientists.

While some have worried that reducing the mind to the brain would be de-humanizing, generally this research has yielded more novel and surprising insights into our mental world than we imagined. As just one example, neurolinguistics revealed a neurological structure of language, such as unique locations for different categories of nouns, which does not match the structure of language we were taught in school. While certain functions, such as language, vision and emotion, can be mapped on to specific circuits, each of these is more widely distributed than we had previously suspected. And there is more individual variation than we realized. For example, each of us has a “face area” for recognizing faces, but this real estate varies considerably from person to person. The earlier idea that brains were largely formed by age 3 has been overturned by images of the brain’s cortex continuing to develop well into the 20s.

Moreover, there is considerable adaptability even in the mature brain. Experience, especially learning, can change brain architecture, a process called neuroplasticity. Research shows that a London cabbie develops a large hippocampus, the area needed for spatial navigation, as he or she learns the complex map of London. Musicians have enlargements of the circuits for auditory processing. Blind people use their visual cortex for reading Braille. And even learning simple motor tasks can alter brain circuitry, sometimes in minutes. Indeed, we now think of the brain as constantly changing in response to new information. Think of a computer, composed of 100 billion cells each linked by 10,000 connections, continually changing both its hardware and its software.

Of course, the brain as a computer, even as the most advanced computer, seems hardly the royal road to the world of the mind. There is something disturbing about the concept that the mind and the brain are two sides of the same coin: one for function, one for form. Our experience rails against this, just as our experience suggests the world is flat or that the sun rotates around the earth. In the same way, neuroscience increasingly tells us that even our most complex forms of subjective experience may be due to changes in specific molecules, cells and circuits. Our brains appear wired to reject this notion, but the more we learn about how brains work, the more they help us to understand the mind.

Perhaps this revolution will be of greatest practical significance in our approach to mental disorders, which increasingly can be viewed as brain disorders. Depression, schizophrenia, bipolar disorder and other disorders have long been blamed on bad parenting or psychological conflicts or, more recently, a “chemical imbalance.” Neuroscience and genetics are teaching us that each of these disorders can be understood as a brain disorder with specific molecules, cells and circuits affected. We are still at an early phase of a transformation in how we understand these disorders, but already there are some stunning examples of using deep brain stimulation to treat severe depression or identifying brain changes in schizophrenia before the onset of psychosis. Recognizing that mental disorders are brain disorders does not negate the value of psychotherapy. Indeed, the impact of psychotherapy can now be demonstrated in precisely those circuits affected by mental illness. Remember, the brain is a learning machine, always changing in response to experience.

There are many hopeful aspects to this new view of mental illness. By identifying brain changes prior to the symptoms, preemptive interventions can be developed. Recognizing different patterns of brain activity will provide a more scientific means for diagnosis. But, arguably, one of the great advantages of identifying the brain basis for “mental” disorders is that these illnesses are as “real” as other medical illnesses deserving equal access to high quality medical care. One of the greatest challenges to those with mental illness is really a civil rights problem: mental health care is not only separate, but usually unequal to what is available to those with other chronic disorders like diabetes and heart disease. People with serious mental illness not only represent the largest source of medical disability in this country, they die 25 years early. One hopes that recognizing the neural basis of these illnesses will provide new approaches to diagnosis and treatment, but most of all, lead to parity of care, ensuring that more people with these common illnesses will recover.

Tom Insel, M.D., is director of the National Institute of Mental Health in Bethesda, Md. He will lecture at 10:45 a.m. today in the Amphitheater.

Automated Teller Machines

An automated teller machine (ATM), operated by M&T Bank, is located in the Colonnade lobby during the summer season.

PANAMA ROCKS SCENIC PARK

“The most enjoyable hike we found” The Buffalo News (09/97)
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*The Sierra Club Guide to the Ancient Forests of the Northeast

by Gail Burkhardt
Staff writer

The former solicitor general for the United States will speak at 4 p.m. today in the Hall of Philosophy about how the U.S. executive branch interacts with the Supreme Court.

Attorney Paul Clement represented the U.S. government in the Supreme Court as the solicitor general from June 2005 to June 2008. Clement also worked as acting solicitor general for a year and principal deputy solicitor general for three years.

Clement’s presentation is sponsored by the Robert H. Jackson Center in Jamestown, N.Y., which was founded to honor the former Supreme Court justice, who lived in the city.

“I hold Justice Jackson in the highest regard,” Clement said.

He said that during his lecture, he will draw from his own experiences and Jackson’s to explain the relationship between the two government branches.

Jackson served as solicitor general before he was a Supreme Court justice, Clement said. However, Clement said he does think that he can di-

rectly compare his achievements with Jackson’s.

According to the Jackson Center’s Web site, while he was on the Supreme Court, Jackson served as Chief of Counsel for the United States during the first Nuremberg trial after World War II.

Clement was also in the spotlight when he was solicitor general, and he argued 49 cases in front of the Supreme Court.

“It’s also a great privilege to work there [as solicitor general] because there’s a great tradition as being representative of the executive branch,” he said.

Clement, who now is a partner at the international law firm of King & Spalding and head of the National Appellate Practice, described the relationship between the executive branch and Supreme Court as “healthy” and “good.” Of the estimated 80 cases the Supreme Court hears each year, about 65 have to do with the U.S. government, he said.

“There’s no other litigant that’s in a comparable position,” he added.

The former solicitor general said that because he was in the Supreme Court so often, he had to use “candor

and confidence.” The worst thing he could have done for his client would be to sacrifice the court’s impression of him, he said. What he did in one case could easily affect his standing in another case, he explained.

Despite the good relationship he had with the other branches, Clement admitted that not everything always went smoothly.

“You can definitely be put into some situations that are challenging. I can’t say there weren’t frustrating days,” he said, explaining that he had to defend statutes that were unpopular or difficult to defend.

Clement is this year’s speaker for “The Supreme Court Today,” a lecture series at the Institution now in its fifth year.

Previous lecturers have included another former solicitor general, reporters and writers who covered the Supreme Court and a law professor.

“They’ve been able to get people who are really current with what’s going on in the Supreme Court,” said Sherra Babcock, Chautauqua Institution’s director for the Department of Education.

John Barrett, a fellow at the Jackson Center who is writing a biography on Jack-



Clement

son, said he had been considering asking Clement to speak for a while because of Clement’s knowledge of the Supreme Court.

Although Clement is not currently the solicitor general, he still works on national litigation that involves the Supreme Court, Barrett said.

During his law career, Clement worked on cases in the Supreme Court involving diverse topics such as Guantanamo Bay, election donations, the American Disabilities Act and medical marijuana.

Today’s attendees may ask Clement questions after his lecture.

Bike safety comes down to sharing road properly

by Christina Stavale
Staff writer

Think of your bike as a car. Al Akin, chief of Chautauqua Institution’s Police Department, said bikers should keep this in mind to prevent accidents on the grounds this season.

“It’s a gated community with an awful lot of people on feet,” he said. “Summer at Chautauqua is traditionally a walking community, with an influx of people with needs of bikes and cars in recent years.”

He said most of the complaints he has received — and he receives e-mails every day about “close calls” — revolve around cyclists not following traffic signs. Though he said traffic directions are clearly marked, people continue to blitz through stop signs and go the wrong way on one-way streets.

“I have biked the grounds for a number of years, and I know it’s hard to come to a full stop at everything, but you’re supposed to,” Director of Operations Doug Conroe said. “It’d be nice if they could slow down so they could stop before they have to. And I see so many people speeding through stop signs, intersections who think they have control, but at the time of an accident, they realize they don’t have control.”

He remarked that accidents caused by bicycles are likely to have the same consequences as accidents caused by cars.

“If you’re ever involved in an accident [on a bike], and the accident report shows you’re going the wrong way on a one-way street, I suspect

you’re going to have trouble with an insurance company covering you,” he said.

Though there haven’t been any major accidents yet this year, Akin said the trio of groups — pedestrians, motorists and cyclists — sharing the road has been a problem for the past 30 years.

“Show consideration for others,” Conroe said. “A pedestrian doesn’t need to walk in the middle of the street. Bicyclists need to be alert to pedestrians and other activity. It’s a matter of consideration that if good consideration’s shown, chances are there won’t be problems.”

Akin said cyclists should keep in mind that sharing the road means they, too, need to ride to the right. If they need to pass a pedestrian, they should alert him or her with a sounding device, which is also required by law. Pedestrians should then move to their left so cyclists can pass them on the right.

Though the speed limit for both bikes and cars is 12 mph, bike patrol supervisor Steven Bentley said cyclists should make it a point not to go that fast. Though it can be difficult to gauge the speed of one’s bicycle, he said a cyclist should aim to travel at a “slow, steady pace.” Many complaints that the bike patrol receives concern bikes that are going too fast.

“We understand at times that something urgent is happening — if you need to get to the Boys’ and Girls’ Club because your child is sick,” Bentley said. “But usually if you’re going from Point A to Point B, say if you’re going to tennis in the

morning, you don’t need to be going as fast as you can to get there.”

To better facilitate safe road-sharing in Chautauqua, Bentley said, the bike patrol will begin setting up check-points to be sure people are following the rules of the road. They will be checking to make sure traffic signs are obeyed, children are wearing helmets and lights are used at night.

Conroe added that safety education presentations will be conducted at the Boys’ and Girls’ Club.

Anyone with a bicycle on the grounds is also required to register the bike. Everyone must go through general registration, which is done upon ordering a gate pass or ticket, and for \$1, guests can license their bikes. This process involves registering the serial number, make, model and other information to make recovery easier if the bike is stolen.

To prevent bike theft, Akin said, guests are encouraged to always lock their bikes. He said no area of the grounds has yielded

more thefts than others.

Overall, he said things have been going pretty well this year, and he hopes it will remain that way.

“Help us be safe,” he said. “We’ve been pretty lucky so far this year, and I want to continue it.”

Rollerblading

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

Hurlbut Church Meals

Delicious Lunches Weekdays
11:45am-1pm - \$6
Dine In or Take-out
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FROM PAGE ONE

STUDIO PREVIEW

North Carolina Dance Theatre will present a studio preview at 4 p.m. today in the Carnahan-Jackson Dance Studios. Admission is \$5.



INSEL
FROM PAGE 1

Before being appointed director of NIMH, Insel was a professor of psychiatry at Emory University. While

there, he was the founding director of the Center for Behavioral Neuroscience and, at the same time, director of the Center for Autism Research. Insel said he had never visited Chautauqua before, but after hearing about the

Institution for 30 years, he “jumped” at the opportunity to speak as part of the morning lecture platform. He said he hopes the audience will leave his lecture countering the “road block” that many seem to have

against understanding brain experiences. “I’d like them to begin to realize that we can indeed begin to understand mental life through understanding how the brain works,” he said.

MSFO
FROM PAGE 1

The MSFO will be performing three scenes from Act III of the opera: “Prelude,” “Dance of the Apprentices” and “Procession of the Guilds.” Many listeners might be familiar with the overture, but the most recognizable piece of the evening, by far, will be Tchaikovsky’s “Romeo and Juliet.” Several operas, musicals and ballets have been composed based on the Shakespearean play, but Tchaikovsky’s rendition is the single most popular musical setting of the tragic tale of forbidden love. Without

a doubt, audience members will be able to identify the love theme that emerges in the piece as it plays in “every romantic movie you’ve ever seen,” Moran joked. Transitioning from brash and aggressive lines to sweet and longing melodies, the Tchaikovsky masterpiece is sure to be a crowd favorite. Perhaps the most artistically exciting piece of the evening, Moran said, will be the closing symphony “Symphonic Metamorphosis on Themes of Weber,” by Paul Hindemith. Providing so much musical variety throughout its four movements — from beautiful sequences to ripping horns to hidden jazz

themes — Hindemith builds an explosive piece; fun and engaging for both player and listener. Though Moran only will conduct the Dvořák, he said he is thrilled to have the opportunity to watch and learn from Muffitt’s expertise. “It’s such an exciting and interesting way to learn,” he said. “As opposed to just sitting in your room and trying to study on your own, you can watch it happen live and in person.” Moran described this season’s MSFO as one of the best groups he has had the pleasure of working with and is looking forward to what he said will be a “spectacular performance” tonight.



Moran

INTERFAITH
FROM PAGE 1

He and his wife divide their time between Charleston, W.V., and Woodstock, Vt. “Frank [Peabody] will talk out of his own experience of contemplative living, and I will pick up on some thoughts and discuss them in more depth,” Toth said. The Merton Institute in Louisville, Ky., aims to promote Thomas Merton’s vision for a just and peaceful world. According to the institute’s Web site, “destructive behaviors are a result of alienation from God,” and “that prob-

lem of alienation must be addressed through personal spiritual transformation.” To help people accomplish this, the institute “...focused on what is at the center of his [Merton’s] life and works — contemplation and contemplative living.” Merton, a Trappist monk who wrote in the 1950s and 1960s, went through an evolution in his writings, Toth said. Originally focused on contemplation, he came to a deep realization of the unity that exists among all beings. Underlying his works is this theme of unity. Standing one day on a street corner in Louisville,

Ky., Merton came to see that he loved and felt connected to all people, Toth said. “Life in the monastery is simply the platform for his connection to all of humanity,” Toth said. After that, Merton began to write more about issues. “What the institute [is] doing is trying to distill Merton’s writings to its central point and that is contempt living,” Toth said. “For Merton, that meant living in a relationship with one’s self, God, others and nature, free of the illusion of separateness.” Toth first became interested in Merton a “long time

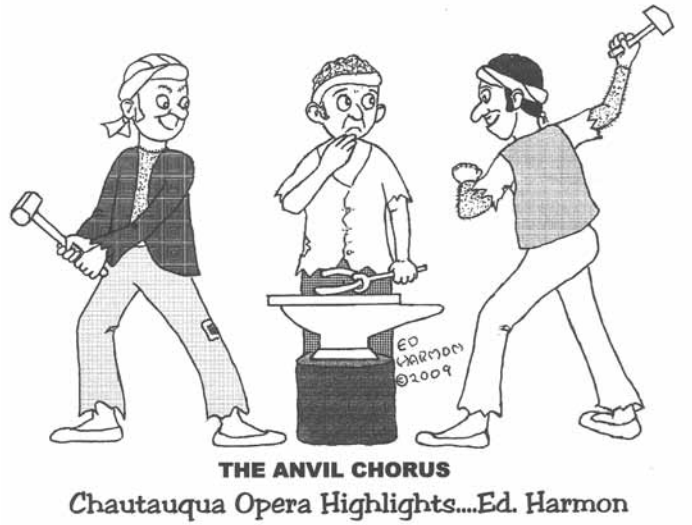
ago when he read something by Merton and liked it, he said. In 1985, he began reading Merton. “He has a way of just grabbing you once you start,” Toth said. “Part of this is his ability to speak from his own experience, and you think he’s speaking for you.” “He gets deep inside our spiritual consciousness; he starts us thinking about how we connect this to our everyday life.” And he hears this same feeling over and over from people who have experienced Merton’s work.

CANTUS
FROM PAGE 1

After the introductory set, the group will launch into its narrative program. Among these seven pieces, Cantus will premiere some new music commissioned specifically for the ensemble. Humble said this should be a special treat for the audience. “Folks at the Chautauqua Institution are exposed to so much great music that they are a very well-informed audience,” he said. “Normally a very well-informed audience is able to appreciate commissions more.” Additionally, Cantus

will perform “The Turning” by Maura Bosch. The piece was inspired by a group of men who were required to attend anger management classes as a result of committing domestic violence acts. The three-movement piece is a development of the men’s stories and their reflections. “Please listen to these songs with the understanding that these men are not asking for sympathy or even forgiveness. They are only asking to be heard,” Bosch wrote about the piece. Humble said the piece holds inspiration at its heart. “It’s a story of hope,” Bosch said.

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HE’S A
NATURAL(IST)

Photo by Sara Graca
Naturalist Bob Sundell leads a nature walk near Chautauqua Golf Club every Monday evening. Meet him at 6:45 p.m. today at the benches between the Main Gate and Welcome Center. Remember to bring your gate pass, because the tour crosses Route 394 to the back lots for a casual walk-and-talk about nature.

Ticket Refund/Replacement Policy

Long-term tickets will be refunded to the original form of payment until June 26, 2009 (\$10 service fee applies). No refunds will be processed after this date. 2009 single event tickets are nonrefundable and non-replaceable. Exchanges are allowed but must be made at least 24 hours prior to performance time. No exchanges are allowed if either performance

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

The events at the Lord's table

The rite that took place in the Amphitheater — for many, the spiritual highlight of the season — has been called by many names: the Holy Sacrifice of the Mass, Holy Eucharist, Holy Communion, the Lord's supper, among others.

Each name represents a difference in understanding of this ancient ceremony, and chaplain Jon Walton kept his promise in Sunday's "Sight Unseen" sermon to address the fact that we come from many backgrounds and varieties of faith understandings concerning what is going on at the Lord's table.

In discussing his first childhood experience of communion with his mother, he recalled her attempt to explain: "Since we aren't Catholic, we don't really believe this is the actual body and blood of Christ, but we pretend it is, anyway."

"Though I did not care for the notion of make-believe — too much like Mary Ann Munch's disappointing tea parties — I realized, as I grew older, the truth of Martin Luther's and John Calvin's assertions that partaking of the elements was 'an outward and visible sign of an inward and spiritual grace.'"

The chaplain gave a quick review of the history of communion's definitions — from Roman Catholics' "transubstantiation" where God, through prayers of the celebrant, changes the bread and wine, not in appearance, but in reality, to the body and blood of the Savior, to Luther's "consubstantiation" in which Christ is with the bread and wine, received by the communicant, inseparably. In an attempt to compromise, Calvin taught: "God makes an appointment with us to be present every time we eat this bread and drink this cup."

"We don't give as much thought today to the question of how God is at the table," Walton said. "Our question — raised every day by the headlines — is whether or not God is present in our world at all, because we long to see God somewhere among us."

He noted that books such as Richard Dawkins' *The God Delusion*, Christopher Hitchens' *God is Not Great: How Religion Poisons Everything* and Sam Harris' *The End of Faith: Religion, Terror and the Future of Reason* protest too much. Walton quipped, "I've seen what there is of human nature when it's left unaccountable to God whenever I've tried to hail a cab in New York City in the rain. It's not a pretty sight!"

Instead of the absence of God in the world, the chaplain sees "a burning desire in the human spirit that's seeking after God, and that's exceeded only by one thing — God's desire to be known by us."

Walton sees evidence of God in the movements of the planets in orderly rhythm, the screeching owl, the prowling bear, the inching worm, the newborn child — magnificent signs of God's presence.

"This table," the chaplain stressed, "is the welcome table where God seeks us out and would be known, for the sake of us who wish to know God is present, even if sight unseen."

Walton concluded with a story Fred Craddock told of playing "hide and seek" with his sister as a child on a farm in Tennessee. Delighted, at first, with his hiding place, he finally realized, *She'll never find me*, so he stuck out a toe to assure discovery.

"What did Craddock really want?" Walton asked. "The very same thing everybody in the Amphitheater today wants — not to be lost, but to be found. And, I'd add, from the looks of things out there, God wants to be found, too!"

Walton is senior pastor of New York City's First Presbyterian Church. Chautauqua's pastor the Rev. Joan Brown Campbell presided. Former Chautauqua Institution trustee Jeffrey Simpson read I Corinthians 11:17-26. Deacon Ray Defendorf of the Chautauqua Catholic Community read John 17:20-23.

Worship Coordinator Jared Jacobsen led Chautauqua Choir in a setting of Psalm Six, "O Food to Pilgrims Given", Michael Hennagin's setting of Psalm 23, Perry William Whilloch's setting of William Dalrymple MacLagan's "Be Still, My Soul" and David E. Kellermeyer's setting of Mary Artemisia Lathbury's "Study Song for Chautauqua." Patti Piper and Peter Steinmetz were cantors. Janet Miller was paginator.

Floral arrangements were designed by Tom Wineman.

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South Africa: apartheid to freedom

Storey lectures about transition

by Judy Lawrence
Staff writer

The world's attention focused on South Africa for a period of time because of apartheid and the struggle to end it, the Rev. Peter Storey said. When the miracle of a relatively peaceful transition to democracy took place, it was welcomed the world over.

"And we graduated overnight from being the world's polecat to the rainbow nation," he said.

Storey gave Friday afternoon's Interfaith Lecture in the Hall of Philosophy. He began with three stories: a bad news story, a story of hope in a world of violence and a story of one of the great moral leaps of human kind. The church was privileged to play a significant role in these transitions, he said.

The bad news story, he said, is a story of "how we got to become what we became." The whites in South Africa grew up with lives similar to people in this country. They were proud of their technology, their democracy and their health system and lived in a land rich in minerals.

"We looked on that other darker population among us with some disdain," he said.

In South Africa, the church attendance was as high as anywhere. There were impressive theologians, and family values were reinforced by the church, he said. They believed God blessed South Africa.

"Truth to tell, God was a white South African," Storey said.

But they lived in a bubble. Their economy was based on an ocean of cheap labor, he said. "Their sweat was needed" to keep the system going. Our culture was dominating everywhere.

"They knew a lot more about us than we knew about them," he said.

There were times when they acted out their resentment and anger, he said, so South Africa had to maintain strong military and police surveillance. When the military was forced to act firmly and kill people, we persuaded ourselves they were acting honorably, Storey said.

And throughout these times, most whites continued to be good church-going Christians, he said, and they remained blissfully ignorant of "the seething caldron of anger" until it exploded.

There are areas of similarity between the South Africans then and the people of the United States now, he said. The people of the U.S. are genuinely good people, he said, and they have a good life here.

"But is it possible that it's all lived in a bubble?" Storey asked.

Like South Africa, "this bubble, too, perhaps floats on a sea of poverty and want called the developing world," he said.



Photo by Jordan Schnee

Rev. Dr. Peter Storey responds to a question Friday in the Hall of Philosophy after his lecture about the transition from apartheid to freedom in South Africa.

He is not suggesting a comparison between apartheid and the way we live, but, perhaps, similarities in how we are seen outside the bubble, he said.

The story of hope began on February 2, 1990, when the white president of South Africa admitted that white hegemony was over, Storey said, and he ordered Nelson Mandela freed and paved the way for democratic elections. "We never knew that the worse days were still ahead," he said.

Those involved in the anti-apartheid movement had a new task, he said — stopping an enveloping tide of violence. Between 1990 and 1994, more people died than in all the years of apartheid.

"God's timing was impeccable," Storey said. Churches that opposed apartheid decided to reach out to those that had supported it. The Dutch Reformed Church was the church of apartheid, he said, but there were others that had hidden from the issues.

Representatives of the churches got together in 1990 and drafted the Rustenburg Declaration. Storey was involved in drafting it.

The consensus began to develop when a member of the Dutch Reformed Church confessed and apologized for its role in apartheid. Bishop Desmond Tutu stood up, looked at him and said, my faith says when someone confesses, I have no choice but to forgive him.

Others confessed — some that their churches had participated in apartheid, others that they had been neutral, he said. The anti-apartheid churches also confessed that they were timid in protesting.

"It created a new capacity for peace-making," Storey said.

But at the same time, the nation was sinking deeper in violence, he said, and President de Klerk, who should have known it was over, secretly armed people. Then an amazing alliance was born, he said. Religious and business leaders came together to stop the violence. They forced politicians to take action.

An act of Parliament established the National Peace Accord, and they began to set up national, regional and local

peace committees across the country, he said.

Trusted human rights lawyers, business people and church leaders pulled it all together, he said, but to get them to begin listening took months.

Then in 1993, a charismatic black leader was assassinated by a white person. Two million angry people marched around the country, Storey said.

The Peace Accord committees were asked to plan the funeral.

"When a racial blood bath could have erupted, less than 20 people were killed in the whole of South Africa," he said.

The Peace Accord had begun to pay off, and the number of deaths began to slide.

"Slowly, people on the ground became weary of killing and dying," Storey said. "The thin line of unarmed peace monitors ... had achieved the impossible."

This shows the public that it is possible for ordinary people to take hold of situations of extreme tension, stress or even violence, to take action and change things, he said.

As the election approached, a renewed possibility of a civil war surfaced because of a Zulu chief's refusal to participate. People set up massive prayer vigils and six days before the election, the chief agreed to participate, he said.

Speaking of the election, Storey said, "It was a remarkable day. It was South Africa's day of grace."

But even miracles can be bungled, he said. There were problems in tabulating the election results. Storey received a call asking for 900 church people by the next morning to go into the countryside and train the election workers. He was able to recruit even more people than needed.

Afterward, people were asking, how are we going to live with our history? There were two possibilities: to prosecute and punish or to forgive and forget, he said.

Neither choice seemed reasonable, so a new question was posed: Isn't it possible to both remember and forgive? Storey asked.

"The Truth and Reconciliation Commission was born out of that question," he said.

The third story, one of the greatest moral leaps of humankind, began with the commission hearings. The

hearings were held in public with large audiences, and were broadcast all day, every day. The commissioners went to villages and representatives of the faith communities assisted human rights organizations to support victims and give them courage to tell their stories.

After the victims had an opportunity to tell their stories, the perpetrators were then invited to come forward. Seven thousand five hundred torturers and assassins came forward, he said.

To be considered for amnesty, the perpetrators had to meet four conditions: they had to make full disclosure; take full responsibility; have had a political motive; and show that what they did had some proportionality. Only 2,000 or so received amnesty, Storey said.

Liberation movement members were also required to seek amnesty if they committed human rights violations, he added. He said he knows of no time when victors and perpetrators were held accountable. But the atrocities committed by the liberation movement were minimal in comparison.

The Truth Commission gave South Africans a common history, Storey said.

People also have moved toward healing, he said, though not everyone, not everywhere. Has there been repentance? Storey asked. Sometimes, he answered, but repentance cannot be legislated.

"South Africa has, in a way, failed the Truth Commission," Storey said.

He would have liked the Commission to go to every village. The people who should have facilitated that were the faith community.

"We were just too tired," he said.

In the U.S., Storey has the sense that there is too much trust in law and retribution, he said.

"Can the law deal with all our wrongs? The answer is a firm no." Wrongs exist that need a process to bring them to the surface: remember, recognize and begin to heal, he said.

South Africa touched the fringe of a new way of healing for the world, he said, but post-Mandela Africa lost a lot of this transforming vision, he said. They have settled into mediocrity.

"But they can't untell these remarkable stories," he said.

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RELIGION



Communion Service
is highlight for many

by Joan Lipscomb Solomon
Staff writer

The highlight of the season for many, an Ecumenical Communion Service was celebrated in the Amphitheater following Sunday's worship service.

This observance featured bread baked by Chautauqua community members, in bowls fashioned by the late Tom Obourn from trees that once shaded Chautauqua Institution.

Chalices created by the Ceramics Studio of the Chautauqua School of Art, directed by Jeff Greenham, plus chalices provided by eight denominational communities on the grounds were filled with grape juice grown locally by Welch's in Westfield, N.Y.

Processional banners came from the many Christian denominations having their summer headquarters on Chautauqua grounds. They were led by an angel banner in paper lace designed by Nancy Chinn and Harriet Gleeson, San Francisco Bay artists and partners, who excel in creating large-scale worship environments. The angel was created by

members of the Chautauqua community during 2003's Week Two, "The Visual Arts: Images as the Human Signature," as part of a larger work, "The Reunion of the Family of Abraham."

Chief communion celebrant was Chautauqua's pastor the Rev. Joan Brown Campbell with assisting ministers Walter Asbil and Beverly Banyay. Thirty-two communion ministers and 32 assisting ministers from eight denominations served the elements to the Amp congregation.

Worship Coordinator Jared Jacobsen provided gold silk table runners and pulpit drapes from his home parish at San Diego's First Lutheran Church.

Thanks to the preliminary work of Logistics Coordinator Ruth Becker and her volunteer team, the congregants were able to move forward to receive communion and return to their places in reverent manner.

Smiles and comments of departing worshipers showed fulfillment and satisfaction at the occasion's beauty and significance.



Photos by Katie Roupe

- 1) Communion is served while the choir sings the Communion Anthem.
2) The ushers bring the offerings as the Rev. Joan Brown Campbell, director of the Department of Religion, leads the congregation in the Doxology.
3) Attendees of the Sunday morning service sing "Draw Us in the Spirit's Tether."
4) Jon Walton delivers his sermon, titled "Sight Unseen," in the Amp.
5) A Sunday Morning Worship attendee takes communion during the service.
6) The communion is prepared.

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NEWS

Children’s School prepares for annual open houses with week on nature



Five-year-olds and their parents do movement activities based on Dr. Seuss characters such as the Grinch during a previous year’s open house at the Children’s School.

by **Drew Johnson**
Staff writer

It’s Week Three at Children’s School, which means the theme that students will be exploring is “Bird, Tree and Garden.”

The three-year-olds, 3s, are in for some excitement. They’ll get to make footprint calendars and birds out of wallpaper and feathers. Stories they will read include *In the Nest*, *How Many Bugs in a Box?* and *The Very Busy Spider*.

Four-year-olds will learn about “Bird, Tree and Garden” when they make a Cheerio bird feeder and go on a nature adventure. They will also get creative when they make bee, butterfly and flower portraits.

The 5s will make sketchbooks that feature original

drawings and paintings of still-life flowers, and they will play a flower-bingo game. They will also experiment with growing beans and play a game called “The Early Bird Catches the Worm.”

It’s also time for open house at Children’s School, so parents can get a real insider’s view of the fun that their children get to have five days a week.

“We started open house because I truly felt there were great things happening [at Children’s School], but the only people who knew about them were the parents that picked their kids up every day,” Children’s School director Kit Trapasso said.

Open house gives extended family and friends of students a chance to experience in person all the fun and excitement of Children’s

School. *Highlights* magazine will also have a representative on hand at the open house to read to the students.

Open house is also a fundraiser for the Chautauqua Fund, Trapasso said. Families will be able to purchase T-shirts and sweet treats like brownies and cookies, with all proceeds going to the fund.

Reflecting on a time before there was an open house at Children’s School, Trapasso said, “I saw so many great things here, but who else was seeing it? [The open house] is a great way to make us a little more visible.”

The Group 1 open house will take place on Thursday from 11 a.m. to 11:45 a.m. and the Children’s School open house will be on Friday from 11 a.m. to 11:45 a.m.

Leone to present Native American stories today

by **Beverly Hazen**
Staff writer

Come for Native American tales and lore at the Mabel Powers Firecircle today at 4:15 p.m. Paul Leone, local storyteller, historian and educator, presents the Ravine Lecture sponsored by the Bird, Tree & Garden Club. He is the founding member of the Southern Tier Storytellers and a member of the National Association for the Preservation and Perpetuation of Storytelling.

Leone has also written the books *The Horse Fiddle: Stories of the Chautauqua Spirit*, *Chautauqua Ghosts* and *Sketches in the History of the Underground Railroad*. Some of these books are available at Chautauqua Bookstore.

The Firecircle is located creek side, below the east side of Thunder Bridge. It may be reached by the path next to the creek from the Boys’ and Girls’ Club or from the ravine path on the lake side of the bridge. An adult should accompany children under 12. Rain location is Smith Wilkes Hall.



Photo by Roger J. Coda

Storyteller Paul Leone shares his Native American tales and lore at the Mabel Powers Firecircle. Leone, a lecturer for the Bird, Tree & Garden Club, feels that myths and nature stories are a way to connect to the past.

IOKDS scholars revel in their retreat

by **Jessica Hanna**
Staff writer

This year’s International Order of The King’s Daughters and Sons (IOKDS) scholarship students include 11 women from four different countries. These students have gathered at Chautauqua Institution to develop and renew their Christian faith, as well as to take advantage of the programming opportunities available on the grounds.

The Chautauqua experience is meant to encourage cross-cultural learning, strengthen leadership skills and expose students to the arts, music, education and religion. The group’s theme this year is “Living in a Christian Community.”

IOKDS members have been raising money since 1920 to continuously bring students to Chautauqua. Members and contacts from the United States and abroad nominate students for the program.



Photo by Roger J. Coda

Recipients of King’s Daughters and Sons Scholarships at Chautauqua, along with staff, include (front row, from left): Pat Bowen, Linda Wilk, Val Snedden, Nicole Jeffrey, Natalie Brown, Hala Saad, Parisa Saravi, Erin Meid; (back row): Jennie McMullen, Hajni Domokos, Reka Koren, Kathleen Brown, Laura Breen, Tiffany Qualls and Ian Sneddon.

“My goal is to provide an environment that is stimulating in all aspects of life for people, and bring people together from all over the world so that not only are they being stimulated by Chautauqua, they’re being stimulated by their own personal cultures and the sharing of them,” said Pat Bowen, director of the program.

The students attend various events together, such as Morning Worship and lectures, and several sing in the choir. Each is provided with a stipend to take Special Studies courses of her choosing as well. They have chosen a variety of classes, such as sailing, music, exercise, piano and silk painting. In many ways, their four weeks on the grounds serve as a renewal retreat, Bowen said.

“I really like how everything is so peaceful and calm,” said Hala Saad, a student from Lebanon. “Here, it’s like a fairy tale. Out there, it’s like reality.”

Having recently arrived on the grounds, several of the young women expressed that it already feels like they have been together much longer. At an evening meal, they conversed and laughed

over similarities, differences and the day’s activities as they continued to get to know one another. During the prayer before the meal, Jennie McMullen of Gahanna, Ohio, gave thanks for her new Christian family, and the sunshine.

“They’re very open and supportive of each other, and it makes for a very lovely environment,” Bowen said. “It’s all about love, and I see that being expressed in so many ways. That’s my favorite part.”

In addition to exploring the grounds and, more personally, their lives as Christians, the women have begun to participate in some of the Abraham Program for Young Adults’ events. At these gatherings, they have the opportunity to meet other young Chautauquans of various backgrounds.

“I love that; I think it’s great,” McMullen said. “I want to actually get into some deep conversations with them because I’m open; I want to learn what other people’s perspectives are and broaden my horizons.”

This summer’s IOKDS scholarship students include Erin Meid, a student of violin performance and classical studies from Indianapolis, Ind.; Hajni Domokos, a medical student from Miskolc, Hungary; Hala Saad, a biology student from Beirut, Lebanon; Jennie McMullen, a student of piano and voice performance from Gahanna, Ohio; Kathleen Brown, a business administration major with a psychology minor from Charleston, S.C.; Laura Breen, a student of nursing sciences from Owen Sound, Ontario; Natalie Brown, a graduate in university studies from Frankfort, Ky.; Nicole Jeffrey, a graduate with a degree in both music and history from Ottawa, Ontario; Parisa Saravi, a recent student of physical education about to begin a master’s degree, from Budapest, Hungary; and Tiffany Qualls, an elementary education major from Godley, Texas.

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MUSIC

For returnee opera Young Artists, good to be back at Chautauqua

by Drew Johnson
Staff writer

For some singers who come to Chautauqua Institution as Chautauqua Opera Young Artists, one summer is not enough. Four of them are back again to learn and practice their crafts.

Jorell Williams first came to the Institution as a Young Artist for the 2008 Season after auditioning for Jay Lesenger, Chautauqua Opera Company artistic/general director, at the Manhattan School of Music. That summer, he was impressed by the level of dedication the program gave



Williams

to its young singers. "It's 110 percent about the Young Artists," Williams said, and his return this season, he said, "is probably the smartest move I made."

In addition to singing as part of the chorus in the summer's operas, Young Artists participate in recitals, perform musical theater revues and, at the end of the season, perform scenes from their favorite operas.

But the experience is as much about learning and growing as professionals as it is about performing. Renowned voice teachers and coaches go to great lengths to move the singers forward in their careers.

"Everyone is supportive and goes out of their way to make sure you're performing to all of your ability," said Nicole Birkland, who was a

Young Artist here in 2006 and has returned this season as an apprentice.

Singers receive multiple coachings and are able to practice some of the season's principal roles, even those they may not be covering. The artists also get practical lessons, including how to write their resumes and how to perform at auditions. All of this personal attention helps build the foundation necessary to advance in the often difficult world of opera.

Jeff Beruan, who was a studio artist here in 2006 and worked as an apprentice at Portland Opera from 2006 to



Birkland

2008, said he has wanted to come back ever since he left.

"Chautauqua is such a reputable company, and you get to come here and do chorus and be around higher-caliber colleagues," Beruan said.

Now an apprentice in his second season as a Young Artist, Beruan attributes much of the program's success to the level of professionalism shown by all singers at the Institution, both Young Artists and guest singers, who sing the principal roles, alike.

"[Lesenger] doesn't hire divas," Beruan said.

And divas probably wouldn't have much fun as Young Artists. Most of the singers who come to Chau-



Beruan

tauqua are used to being offered principal roles, but here, their primary job is to sing in the chorus.

"The [Young Artists] are used to being a big fish; here, at most, you're covering roles," said Joe Haughton, an apprentice artist this season who was a studio artist here in 2003.

For Haughton, the key to getting the most out of his first season was to stay as busy as he could. He signed up for as many extra coachings as possible and covered three roles that he felt he really needed to learn. The result of that investment of energy, Haughton said, was that he really fell in love with opera.

Young Artists who returned to Chautauqua Opera as apprentices expressed that there is not a large difference between the work they are doing this year and what they

did as studio artists. They may be covering more roles, but in general, the workload is about the same.



Haughton

Haughton said the only difference is that this time around he is in an even better place to handle all of the responsibilities that Young Artists have.

Of course, Chautauqua Opera does not exist in a vacuum. For two months, the Young Artists are immersed in a community that deeply values their abilities and experience.

"It's not just an opera company," Haughton said. "It's got all the history and heritage of the Chautauqua Institution behind it."

The people behind the instruments

Meet the CSO events give community the chance to meet musicians

by Alexandra Fioravanti
Staff writer

At 12:15 p.m. last Friday, Chautauqua Symphony Orchestra musicians and Chautauquans gathered. With CSO musicians at the front and audience members in their seats, it seemed no different than any other CSO performance.

However, this time the CSO musicians were dressed in jeans and brightly colored tops, similar to those filing in the door and filling the seats at Smith Wilkes Hall.

As part of a Symphony Partners initiative, four CSO members gathered with their sunglasses and instruments in hand to talk, not perform, one on one with community members. All the community members had to do was show up with a lunch bag, if they so desired.

Symphony Partners is a support organization that works to foster relations between the CSO and the community.

Lenelle Morse, CSO violin player and coordinator for the meet and greet, said meeting the community and talking personally is extremely important to her and the rest of the CSO.

"This is such a community," she said. "And as they introduce us each time, this is 'our' Chautauqua Symphony Orchestra."

The four musicians, Morse on violin, Caryn Neidhold on the viola, Emma Moon with her flute and piccolo and Eric Lindbloom sporting his bass trombone, sat down with approximately 25 community members to talk about each of their own histories and instruments.

Mary Lou Cassingham said she really enjoys the meet and greets.

"I love music," she said. "And I like to meet them

[the community] and learn from them. It just makes it more personal."

Cassingham said she loves the CSO and really enjoys seeing the musicians off stage and casually dressed.

"You see they're like the rest of us," she said. "They're just very talented people."

The musicians each took turns speaking and modeling their instruments, while explaining everything from where the instrument originated to which metal gives an instrument its best sound.

Morse stood with her violin and bow in hand and started with the basics: the strings.

"This is something I do only a few times for very special people," she said, as she unscrewed something from the bottom of her bow. After a few seconds ("It's a long screw," she said, laughing), Morse released the bow's taught hairs and allowed them to freely hang.

"This isn't something you usually see," she said, as the horsetail hair flexed and undulated. Morse, with Neidhold, went on to explain the history and specific mechanics of both the violin and viola.

They left no detail untended. They even told audiences what tree the wood of the bow came from: Pernambuco trees in Brazil. Neidhold said these trees are endangered.

"I think there's a whole new society cropping up try-

ing to save these endangered trees just so we can cut them down and make bows out of them," she said.

All four musicians spoke about the prices of their instruments. Trombones range from \$3,000 to \$8,000, and flutes cost anywhere from \$1,000 to about \$50,000.

With such a relaxed question-and-answer format, the audience and the musicians seemed to enjoy themselves.

Questions ranged from "what's the length of the string on a violin?" to "don't your lips get calloused from playing trombone?"

"You might have to ask my wife that," Lindbloom responded.

He received a brief, but appreciative, applause.

If the constant questions and careful attentiveness of the audience was anything to judge by, this event was a success.

Only the crunching of apples could be heard over the speaking musicians.

Even after the musicians thanked the group for coming and apologized for having to run off to Elizabeth S. Lenna Hall for rehearsal, audience members meandered to the front and asked more questions.

For those who wished for more time with the musicians or were regrettably unable to make it to this event, Symphony Partners is host-



Photo by Katie Roupe

Chautauqua Symphony Orchestra member Eric Lindbloom shows trombone playing techniques at a Meet the CSO event last Friday. The Symphony Partners event allowed the community to engage CSO members in conversation and learn more about their instruments.

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SYMPHONY

CSO shines throughout Saturday’s unusual repertory

R • E • V • I • E • W

by Robert Finn
Guest reviewer

None of the three works heard at Saturday night’s Chautauqua Symphony Orchestra concert in the Amphitheater were exactly standard fare, the kind of thing you encounter routinely on concert programs. Music Director Stefan Sanderling led three very different sorts of music from different musical eras and in wildly divergent styles. But there were connecting threads at play that gave the evening an oddball sort of coherence. Somehow, it all worked.

Consider this list: First, a Bach cantata on a sacred text, with three vocal soloists joining the orchestra; second, the landmark 1935 violin concerto of Alban Berg, with CSO concertmaster Brian Reagin as soloist; and to finish up, a gaggle of five Strauss bonbons.

The Bach cantata was “O Ewigkeit du Donnerwort,” which connects directly to the Berg concerto through its finale chorale tune, employed expressively by Berg in the final pages of his concerto. The relevance of Strauss to Berg is that they represent two branches of the great Viennese musical tradition running unbroken from Haydn and Mozart through Arnold Schoenberg. It makes for a neat trick of program building despite outward appearances.

The Berg concerto was the main event. Of the three major figures of the “second Viennese School” (Schoenberg, Berg and Anton Webern) Berg made the strongest effort to meet his audience halfway. His music has the thick orchestral textures and harmonic waywardness characteristic of that school, but added to these are a direct emotional appeal and

lyrical strain that keep his music from slipping into a mere academic exercise.

Sanderling and his players worked hard to clarify Berg’s sometimes thick scoring and to support the soloist’s exposed line rather than swamping it in orchestral detail. There was a restraint and refinement in this performance that did soloist, composer and audience a real service. Reagin played the solo part with technical brilliance and a concern for lyric line. This concerto is not a showpiece for fancy virtuoso display; rather, it is a deeply felt personal statement for soloist, orchestra, conductor and listeners to absorb. That does not always happen, but on this occasion, it did.

Sanderling evidently enjoys talking informally to his audience. He supplied a fairly useful — if overlong — verbal program note for the Berg piece. It was not free, however, from the tone of apology that can turn off an audience before it hears a note. The subtext seemed to be: You may not really like this piece, but listen to it anyway and give it a chance to work — music as a dose of castor oil.

Sanderling prefaced the Bach cantata by “rehearsing” the audience so it could join in singing the chorale tune later to be heard in the Berg work. The cantata itself benefited from excellent contributions by the three soloists, mezzo-soprano Lacey Jo Benter, tenor Daniel Johansson and baritone Geoffrey Sirett, as well as good work from several obligato soloists and organist Jared Jacobson. The orchestra was slightly reduced for the occasion, but this was otherwise basically a thoroughly “modern” approach to Bach in terms of performance practice. Unfortunately, no text other than that of the finale chorale was provided for the audience, so the sense of the words sung by the soloists was lost.



Photos by Katie Roupe

Brian Reagin, concertmaster for Chautauqua Symphony Orchestra, performs a violin solo during Alban Berg’s Concerto for Violin and Orchestra Saturday night in the Amphitheater.

Sanderling devoted the entire second half of his program to five Strauss pieces, three of which are universal favorites — the “Emperor” and “The Blue Danube” waltzes and the “Thunder and Lightning” polka. There was also a “Persian March” and a goofy novelty number (lots of birdcall twittering) called “In Krapfen’s Woods.”

This was a good idea, illustrating that these works, when performed as they were intended, are fully worthy of inclusion on a symphony orchestra bill. So often we hear the “Emperor” and “The Blue Danube” in heavily cut and musically watered-down versions that we forget what masterly examples of their genre they really are. One example: the long and discursive orchestral introduction to the “Emperor” waltzes here, for once, given full treatment. The orchestra played everything with a nice sense of Viennese style.

And how appropriate to hear “Thunder and Lightning” in all its noisy glory after the epic monsoon that drenched Chautauqua Institution Saturday afternoon! Maybe Sanderling staged that tempest as a publicity ploy for his concert. Keep an eye on this fellow; he may have occult powers.

Robert Finn is the retired music critic for The Plain Dealer of Cleveland, Ohio. He is now active as a teacher, freelance writer and arts advocate.



Reagin receives flowers and a hug following his solo.





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- Send in payment
- Knuckle-head
- Juanita's friend
- Blame-dodging words
- Luau dance
- Use a needle
- Garden fixture
- "Dedicated to the — Love"
- Make a mistake
- Comic Martin
- Like gymnasts
- Hide out
- Coop group
- Pooh-poohs
- Boater or bowler
- Prefix with pad or taxi
- Love affair
- Sailor's cry
- Telegraphy pioneer

- Euripides play
- Irving Berlin's "Blue —"
- German steel city

DOWN

- Bikini top
- Moon craft
- "What Kind of Fool —?"
- Pool platforms
- Baseball's Rusty
- "My Way" singer
- Altar promise
- Tantrums
- Big book
- Hearty dish

P	O	S	T	S		G	A	I	T	S
A	P	A	R	T		Y	A	C	H	T
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U	N	I	O	N		N	I	T	E	R
M	O	L	D	Y		S	L	E	D	S

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11							12			
13							14			
				15		16			17	
18	19	20						21		
22					23			24	25	26
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			33			34				
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39				40			41		42	43
45							46			
47							48			

7-13

A X Y D L B A A X R
is L O N G F E L L O W

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-13

CRYPTOQUOTE

S G W S B G I W O B M X G
D O K S K R D G M L W J Y W I C W I
U O N C R B G P K Y G M P X W O L
S K P E G K Q K W U S B P E R Y T

S W J G K. — U P K E P O D L R Y
Saturday's Cryptoquote: THE HEAD LEARNS NEW THINGS, BUT THE HEART FOREVER MORE PRACTICES OLD EXPERIENCES. — HENRY WARD BEECHER

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 Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

			3	8				
	9	8			5	2		
	2	4		7	8	3		
7			8	1				9
		2			4			
4			2	6				8
	4	5		6	7	9		
	6	7			3	1		
			9	7				

Difficulty Level ★

7/13

1	2	8	4	9	3	5	7	6
3	5	6	7	2	8	9	1	4
4	9	7	5	1	6	3	8	2
8	6	5	9	3	7	4	2	1
9	1	4	6	5	2	7	3	8
7	3	2	1	8	4	6	5	9
2	7	9	3	6	1	8	4	5
6	8	3	2	4	5	1	9	7
5	4	1	8	7	9	2	6	3

Difficulty Level ★★★★★

7/11

SPORTS CLUB SUNDAY EVENING DUPLICATE BRIDGE

JULY 5, 2009

North/South

1st	Dotty Wolff/Susan Beckett	61.79%
2nd	Barbara/Paul Goldstein	59.94%
3rd	Mary Conarro/Jean Berger	56.21%
4th	Bernie Reiss/Sylvia Bookoff	55.89%

East/West

1st	Gail/Grant Hennessa	60.74%
2nd	June Bonyor/Edna Crissman	59.82%
3rd	David/Adele Hast	59.54%
4th	James Cornell/Jean Phlager	54.66%

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JULY 7, 2009

North/South

1st	Pat Klingensmith/Barbara Schuckers	63.13%
2nd	Silverstones	61.11%
3rd	Hal Canarro/Buddy Birgel	60.10%

East/West

1st	Nancy Beckholt/Mildred Beckwith	70.00%
2nd	Carl Huber/Hannon Yourke	59.44%
3rd	Adele/David Hast	58.06%

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OPERA

Chautauqua Opera makes good case for Verdi's 'nutty but wonderful' work

R • E • V • I • E • W

by Robert Finn
Guest reviewer

If ever there were an opera that demonstrated the primacy of music in the overall operatic experience, Verdi's *The Troubadour* (*Il Trovatore*) is that opera. Musically, it is a feast of lusty, tuneful, eloquent and memorable music. Dramatically and poetically, it is a train wreck.

Chautauqua Opera Company tackled this problem head-on in its production of *The Troubadour* that opened in Norton Hall Friday night (the second and final performance is tonight). The results, while not perfect, make a good case for the famous old work. Verdi wins, as he always does.

First things first, the opera is quite well-sung. Barbara Quintiliani, as the sorely beset heroine Leonora, brings a big and luscious voice to her part. Her supple soprano commands a wide range of expressive colors, and she has no real trouble with the role's moments of high-wire vocal acrobatics. Her acting, however, in keeping with the severely traditional production concept, is old-fashioned and conventionally melodramatic. One noteworthy and welcome detail: Leonora's often omitted solo right after the Miserere in the fourth act is restored in this production.

Mezzo Victoria Livengood comes very close to stealing the show as the loony gypsy, Azucena. Her portrayal has a riveting intensity about it, and she is never afraid to project an important climactic phrase with full, booming sound. Verdi once wanted to title this opera *The Gypsy* in recognition of this powerful character, and director Jay Lesenger seemed to agree, for he allowed Livengood to end the second act with an unscripted wild cry

of pain and the final act with an also-unscripted cackle of harsh, demented laughter.

The male leads are not quite in the same vocal class. Baritone Todd Thomas sings Count Di Luna with a smooth and sonorous baritone, though sometimes he lacks the long unbroken legato line that Verdi calls for. Tenor Benjamin Warschawski, as the unfortunate Manrico, has a clear and pleasant tenor sound, but not quite the trumpet-like heft for his big aria at the end of the third act. Among the secondary parts, there are fine contributions from bass Ashraf Sewailam as Ferrando and mezzo Nicole Birkland as Inez. Conductor Dean Williamson drew accurate and nicely blended playing from the orchestra, and the small chorus did its job sonorously.

The visual production is very traditional in scenic and costume aspects. Locales are suggested economically rather than presented literally, the only exception being a curious reflective surface that looked a bit like a geodesic dome in the first scene of the second act. The old-fashioned costumes could doubtless serve for any production of *The Troubadour* anywhere in the world.

This production is newsworthy as Chautauqua Opera's first-ever venture into projected supertitle translations. I must report that from my seat quite far back on the orchestra floor, the tactic did not work at all. The titles were essentially unreadable, lost in pervading dimness. I did hear from someone seated closer to the stage, however, that they were clearly readable down front. Well, some adjustment is definitely in order. A helping of pity is also in order for one Tom Hammond, whose thankless job it was to try to make this nutty but wonderful old opera both sensible and singable in English.

A note in the program

says this venture is linked to the company's policy of doing everything in English. I cannot imagine a less appropriate opera for this treatment. The story of *The Troubadour* is just as absurd in English as it would be in Italian, or Choctaw for that matter. The program note leaves unanswered the question of whether subtitles will be used for Menotti's *The Consul* later in the summer.

Norton Hall was not full on Friday night. The Chautauqua Opera production does it musical justice — so go, enjoy Verdi's bundle of glorious tunes and don't worry about who got thrown into the fire.

Guest reviewer Robert Finn is the retired music critic for The Plain Dealer of Cleveland, Ohio. He is now active as a teacher, writer and lecturer on music and the arts.



Photos by Roger J. Coda

Above, Ferrando (Ashraf Sewailam, center) and Di Luna's soldiers sing of their eagerness for victory at Castellar. Right, Leonora (Barbara Quintiliani, right) confides to Inez (Nicole Birkland) she is enamored with an unknown, but valiant knight, who, lately entering a tourney, won all contests and was crowned victor by her hand and later that night came to serenade her. Below, Count Di Luna (Todd Thomas, left) orders Ferrando to burn Azucena (Victoria Livengood) at the stake. Bottom left, Ferrando recognizes Azucena as the murderer of Di Luna's baby brother.



Skateboarding

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PROGRAM

Monday, July 13

- 12 x 12 x 100: Contemporary Artists Honor 100 Years of the Chautauqua School of Art opens. Benefit auction preview, exhibition of works by Chautauqua alumni and faculty. Through July 26. Gallo Family Gallery at Strohl Art Center
- 7:00 (7:00–11:00) Farmers Market
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: Paul Bloom (Zen Buddhism). Hultquist Center
- 7:45 Episcopal Holy Eucharist. The Rev. Perry T. Fuller, Diocese of Southeast Florida. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 Ticket distribution for today's 4 p.m. Logan Chamber Music concert. Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays for Peace. Hall of Philosophy Grove
- 9:15 DEVOTIONAL HOUR. The Rev. Jon M. Walton, senior pastor, First Presbyterian Church, NYC. Amphitheater
- 9:15 Class. "The Jewish Wedding." (Programmed by Chabad Lubavitch of Chautauqua). Esther Vilenkin. Alumni Hall Library Room
- 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. Thomas Insel, M.D., director, National Institute of Mental Health. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions. Proust was a Neuroscientist by Jonah Lehrer. Reviewed by Bethanne Snodgrass. Alumni Hall porch
- 12:15 (12:15–1:15) Knitting. (Sponsored by the Department of Religion) "Women4Women – Knitting4Peace." Hall of Missions
- 1:00 Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.
- 1:15 Chautauqua Literary and Scientific Circle Book Discussion. Proust was a Neuroscientist by Jonah Lehrer. Jeffrey Miller, CLSC coordinator, moderator. Alumni Hall Garden Room
- 2:00 INTERFAITH LECTURE SERIES. Robert G. Toth, executive director, and Frank Peabody III, board chairman, The Merton Institute for Contemplative Living. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 Piano Master Class/Lessons. (School of Music). Sherwood-Marsh Studios. Fee
- 3:30 (3:30–5) Seminar. (Sponsored by the Department of Religion). "Thomas Merton and Peace of Mind." Robert Toth and Frank Peabody, Merton Institute for Contemplative Living. Hall of Christ
- 3:30 (3:30–5) Seminar. (Sponsored by the Department of Religion). "Taking the Abrahamic Program Home to Your Own Community." Susan McKee and Hal Simmons. Hall of Missions classroom
- 4:00 CHAMBER MUSIC.* Cantus. Elizabeth S. Lenna Hall
- *Free tickets – two per person – for today's concert will be distributed, first-come, first-served, on the red brick walk in front of the Colonnade at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats may be saved.
- 4:00 Dance Performance. North Carolina Dance Theater Preview, Carnahan-Jackson Dance Studios. Fee.
- 4:00 SPECIAL LECTURE. Paul Clement, former U.S. Solicitor General. Hall of Philosophy
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 (4–5:30) Jewish Writers' Festival. Readings from Clara Silverstein and Philip Terman. Everett Jewish Life Center
- 4:15 Native American Storytelling. (Programmed by the Chautauqua Bird, Tree & Garden Club) Paul Leone. Mabel Powers Firecircle (rain location, Smith Wilkes Hall). Children under 12 accompanied by adult.
- 5:30 Operalogue - Il Trovatore. Lecture sponsored by Chautauqua Opera Guild. Julie Newell, head of voice at SUNY Fredonia. Norton Hall. (Fee for Chautauqua Opera Guild non-members)
- 6:45 Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Bob Sundell. Meet at benches outside Main Gate Welcome Center across from pedestrian walk. (Bring gate pass)
- 7:00 Palestine Park Program. "A Journey Through Biblical Times." Palestine Park
- 7:30 OPERA. Verdi's Il Trovatore. Dean Williamson, conductor; Jay Lesenger, stage director. Norton Hall (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 MUSIC SCHOOL FESTIVAL ORCHESTRA. Timothy Muffitt, conductor. Andres Moran, David Efron Conducting Fellow. •Scherzo Capriccioso, Op 66 Dvořák •Romeo and Juliet: Overture–Fantasy (1880 Version) Tchaikovsky •Die Meistersinger: Three excerpts from Act III Richard Wagner/ arr. Hutschenruyter •Symphonic Metamorphosis of themes by Carl Maria von Weber Hindemith
- Tuesday, July 14
- 7:00 (7:00–11:00) Farmers Market
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: Paul Bloom (Zen Buddhism). Hultquist Center



Josh Turner sings to a packed crowd at the Amphitheater Friday night. The country star is known for his popular song "Firecracker."

- 7:30 Bird Walk & Talk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Tina Nelson. Meet at Smith Wilkes Hall. Rain or shine. Bring binoculars.
- 7:45 Episcopal Holy Eucharist. The Rev. Perry T. Fuller, Diocese of Southeast Fla. 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
- 9:15 DEVOTIONAL HOUR. The Rev. Jon M. Walton, senior pastor, First Presbyterian Church, NYC. Amphitheater
- 9:15 Class. "Jewish Psychology." (Programmed by Chabad Lubavitch of Chautauqua). Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 Young Women and Moms Group. (Programmed by the Chautauqua Women's Club) Women's Club porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "What's the Matter with Memory?" Elizabeth Loftus, professor, University of California Irvine; expert on human memory. 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) "Poetry After Auschwitz: Memory, the Imagination and Miklos Radnoti." Rick Hilles, poet-in-residence. Alumni Hall porch.
- 12:15 Brown Bag Lunch/Lecture. (Programmed by the Chautauqua Bird, Tree & Garden Club) "Confessions of a Reluctant Birder." Jennifer Schlick, program director, Jamestown Audubon Society. Smith Wilkes Hall
- 12:15 (12:15–1:15) Brown Bag Lunch. Lesbian and Gay Chautauqua Community Meeting to discuss "What's Happening on College Campuses." Alumni Hall garden room
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. "Zen Mind, No Mind–same or different?" Paul Bloom (Zen Buddhism). Hall of Missions. Donation.
- 1:00 (1–4) Artists at the Market. (sponsored by the Chautauqua Women's Club) Farmers Market
- 1:00 Duplicate Bridge. For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 INTERFAITH LECTURE SERIES. Elizabeth Lesser, co-founder, Omega Institute; author, Broken Open. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 Docent Tour. Strohl Art Center
- 2:30 "Mind/Body Tune-Up" Piano Class (School of Music) Raymond Gottlieb, presenter. Sherwood-Marsh Studios. Fee
- 3:00 (3–4) Property Owners Who Rent Meeting. Smith Memorial Library, 2nd Floor
- 3:15 Social Hour Denominational Houses
- 3:15 Hebrew Congregation
- Conversation & Refreshments. Everett Jewish Life Center
- 3:30 (3:30–5) Seminar. (Sponsored by the Department of Religion). "Taking the Abrahamic Program Home to Your Own Community." Susan McKee and Hal Simmons. Hall of Missions classroom
- 3:30 (3:30–4:45) Heritage Lecture Series. Cemetery Tour. Bill Flanders, local historian. Chautauqua Cemetery
- 4:00 Faculty Artist Recital. Rebecca Penneys, piano. Elizabeth S. Lenna Hall. (Benefits the Chautauqua Women's Club Scholarship Fund.)
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Special lecture. "Morality, Hip Hop and Psychology. David Wall Rice, Morehouse College. Smith Wilkes Hall
- 4:00 (4:00–5:30) Jewish Writers' Festival. Readings from Rick Hilles and Nancy Reisman. Everett Jewish Life Center
- 4:15 Garden Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Joe McMaster. Meet under green awning at Smith Wilkes Hall
- 7:00 Pre-Performance Lecture. (Sponsored by the
- Chautauqua Dance Circle) Dance faculty. Smith Wilkes Hall
- 7:00 Visual Arts Lecture Series. Josette Urso, painter; faculty, Cooper Union for the Advancement of Science and Art. Hultquist Center
- 7:00 Lecture. (Co-sponsored by Chautauqua Society for Peace and Social Justice and the Department of Religion). "Susan B. Anthony." The Rev. Richard Gilbert, Unitarian Universalist minister. Hall of Philosophy
- 7:00 Introduction to the Labyrinth. (Bring gate pass). Circle of Peace Labyrinth next to Turner Community Center.
- 7:00 (7–8) Ecumenical Bible Study. (Sponsored by the Department of Religion). "The Parables of Jesus: Recovering the Art of Listening." The Rev. Dr. J. Paul Womack, leader. Methodist House
- 8:15 NORTH CAROLINA DANCE THEATRE IN RESIDENCE. Jean-Pierre Bonnefoux, director; Chautauqua Symphony Orchestra, Grant Cooper, guest conductor

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Phillippians 4: 8-9

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