

The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢

Franklin to examine public's trust in business



Franklin

by **Stacey Federoff**
Staff writer

A former secretary of commerce lectures at 10:45 a.m. today in the Amphitheater, and will focus on "How to Restore Public Trust — What Can Boards of Directors Do?" in conjunction with Week Four's theme "Ethics in Capitalism." Having served in President George H.W. Bush's cabinet from February 1992 to January 1993, Barbara Franklin is espe-

cially familiar with American capitalism and corporate governance. She has been a director of 14 public companies, including two currently: The Dow Chemical Company and Aetna, Inc. She is a regular commentator on PBS' "Nightly Business Report." When combined with democracy and the rule of law, Franklin said she believes the American capitalism system works.

"I'm a believer in it," she said. "As former Secretary of Commerce, you would expect me to say that, but I believe in it." Productivity and confidence in business people come from the trust that the public puts into it, Franklin said. A Gallup poll conducted in November 2008 showed that out of 21 professions, the public only trusts business executives above telemarketers, lobby-

ists, car salesmen and advertising practitioners. "The fact that business-people are rated so low is really disturbing," she said. Instances of illegal activity have lessened since the decade's beginning, despite the recent economic downturn, Franklin said. The chief problem now is underperformance, not fraud.

See **FRANKLIN**, Page 4



Raushenbush

Using Christianity to define capitalism

Baptist minister to give Interfaith Lecture

by **Judy Lawrence**
Staff writer

An ordained Baptist minister, today's afternoon Department of Religion Interfaith speaker comes to Chautauqua from Princeton University, where he is associate dean of Religious Life and the University Chapel. Paul Raushenbush will speak at 2 p.m. in the Hall of Philosophy. "I am looking at the ethics of capitalism using the two Christian principles of freedom and love," he said. "I think the power of freedom in capitalism is powerful but also a double-edged sword and is worth considering how love can keep freedom as a positive principle." Raushenbush has recently been appointed co-director of the Program on Religion, Diplomacy and International Relations at the Liechtenstein Institute on Self-Determination at Princeton. "The idea that religion and ethics have something to say about how we organize our economy is something that I think about a lot," Raushenbush said. He completed his undergraduate studies in religion at Macalester College in St. Paul, Minn., but according to an article on www.dailyprincetonian.com by Laura Fitzpatrick, he had no intention of entering the ministry. Instead, he went to Europe to become a music producer.

See **RAUSHENBUSH**, Page 4



Alexander Gavrylyuk, here with the CSO last season, returns as guest soloist for the fourth consecutive summer at 8:15 p.m. tonight in the Amphitheater.

FROM RUSSIA WITH LOVE

CSO to celebrate Gavrylyuk with all-Russian repertoire tonight

by **Alexandra Fioravanti**
Staff writer

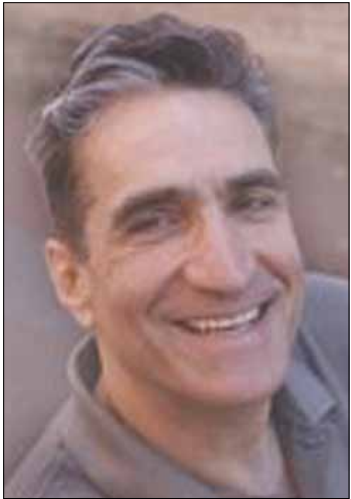
Alexander Gavrylyuk is back. For a fourth consecutive summer, Gavrylyuk returned to the grounds to perform a solo concert titled "An Evening with Pianist Alexander Gavrylyuk." Those who attended last night's performance and were sad to watch Gavrylyuk walk off stage will be happy to know he'll be back in front of the piano with the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater. Gavrylyuk has been playing piano for 17 years. Considering he is only 25 years old, that is an impressive feat. Gavrylyuk joined his first orchestra at the age of 9 before start-

ing his international music career at age 16. "It's getting busier and busier every year," he said. "It gets difficult at times, but it's really incredibly interesting. You actually get to experience and learn from so many different cultures ... I would say it's really a blessing to have such a lifestyle." While on his international journey, at age 20, Gavrylyuk found his way to Chautauqua Institution and was drawn to the place. "The first time I came here, I was just shocked to see that such places still existed," he said, laughing. After spending a few summers here, Gavrylyuk said his perception of the Institution and his reasons for loving it changed. "The biggest reason for me to be so happy

to come back is the audience here," he said. "I find that the people here are really very open to music, and I find that it's quite easy to find that connection with the audience here and to really be inspired while performing by sharing the music together. That's very special." CSO music director Stefan Sanderling worked with Gavrylyuk in the past and said it is always a treat to do so again. "He is a wonderful pianist and a wonderful human being," Sanderling said. "He was very enjoyable to work with, so I'm looking forward to doing that again." Likewise, Gavrylyuk said he enjoys working with Sanderling.

See **CSO**, Page 4

Poet laureate Pinsky to present Chautauqua's Favorite Poem Project



Pinsky

by **Sara Toth**
Staff writer

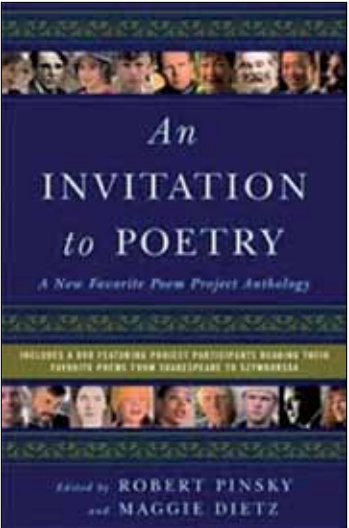
In one of *The New York Times*' reviews on Robert Pinsky's book *Gulf Music*, Joel Brouwer said that "no other living American poet — no other living American, probably — has done so much to put poetry before the public eye." And sometimes, putting poetry in the public eye means guest appearances on "The Colbert Report," mediating a "Meta-Free-Phor-All" between Stephen Colbert and

Sean Penn, or undergoing animation to read his poetry on "The Simpsons." Not usual territory for a former U.S. poet laureate. Pinsky, whose anthology titled *An Invitation to Poetry* is the Chautauqua Literary & Scientific Circle's selection for Week Four, will speak several times today, wrapping up his short but busy time on the grounds. The poet will spend about 48 hours total on the grounds. A majority of that time will be devoted to the Chautauqua Favorite Poem Project.

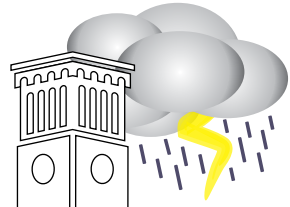
"Every community is different; the Chautauqua history and ideas are a kind of parallel to the FPP," said Pinsky, who teaches in the graduate writing program at Boston University. "I have a very good feeling about this reading." A poet, professor, essayist and translator (his translation of *The Inferno* of Dante is regarded as a landmark effort), Pinsky has published numerous prose works and seven volumes of poetry, most recently in the

fall of 2007 with *Gulf Music*. His work as a critic has earned him comparisons to Samuel Taylor Coleridge and T.S. Eliot, and his writing has received an abundance of awards. The day's events begin at 7:30 a.m. today in the Literary Arts Center at Alumni Hall with a brunch for members of Chautauqua Literary Arts Friends. Pinsky's time at the Institution is due largely in part to the LAF's efforts.

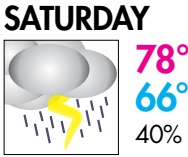
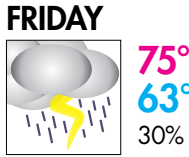
See **PINSKY**, Page 4



TODAY'S WEATHER



HIGH **71°**
LOW **62°**
RAIN: 70%
Rain and thunder



A fragile 'Menagerie'
Ethan McSweeney discusses directing the famous Tennessee Williams play
PAGE 5



Recital schedule
Itinerary for School of Music's week of chamber music
PAGE 8



'Tussy mussy' lessons
BTG hosts annual Children's Flower Arranging Day
PAGE 11

NEWS



NEWS FROM AROUND THE GROUNDS

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

CLSC Scientific Circle presents lecture

Physicist Bob Adams will present “The Story of Radio-activity” from 9:15 a.m. to 10:30 a.m. today at Alumni Hall. This CLSC Scientific Circle session is designed for a general Chautauqua audience and will include a group discussion after the presentation.

UU ethics lectures continue this morning

The Unitarian Universalist lecture series continues at 9:30 a.m. today in the Hall of Philosophy as Terry Sims, UU minister and attorney, defends the rights of same-sex couples in a talk titled “Holy Union.”

Everett Jewish Life Center hosts Brown Bag lunch

Bring your healthy brown bag lunch and join us at 12:15 p.m. today to discuss “Healthy Aging, 2” with Norman Weinberg.

CWC holds Artists at the Market today

The Chautauqua Women’s Club sponsors Artists at the Market from 1 p.m. to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Come meet the artists and see their beautiful creations. New artists daily! Looking for new artists to join us. Please call Hope at (412) 682-0621 to inquire.

Men’s Club hosts presentation

From 9 a.m. to 10:15 a.m. Friday at the Chautauqua Women’s Club, Steve Percy, board chairman, Chautauqua Foundation, Inc., will present a program for the Men’s Club.

Tennis Center holds team and Century Cup events

The Tennis Center’s team tennis event is rescheduled for Saturday, July 25. Team members already selected should arrive at the tennis courts at 7:30 a.m. Saturday. Team members who are unable to play on the rescheduled day should contact the Tennis Center at (716) 357-6276 as soon as possible. New entries are still being taken. The entry deadline is noon on Friday.

The Tennis Center will host the Century Cup Doubles at 1 p.m. on Sunday, July 26. Doubles teams must have a combined age of 100 years or more. The deadline for entry is noon on Saturday, July 25.

Join VACI in ‘Celebrating 100 Years’

The Chautauqua School of Art is celebrating its 100-year anniversary! VACI Partners invites Chautauquans to join us for the “Celebrating 100 Years” birthday party on Sunday, July 26 at the Strohl Art Center. Enjoy a Champagne Supper and our famous “Art Off the Wall” auction, which includes more than 100 works of art by former students and instructors. Visit the Gallo Family Gallery at the Strohl Art Center to preview this Alumni Exhibit. Reservations are limited, and forms are available at Strohl Art Center and the Main Gate. For information call Mimi Gallo, 753-3972.

Join the CSO for an evening

Ever wanted to join the Chautauqua Symphony? Now is your chance. Maestro Stefan Sanderling is inviting Chautauquans who play an orchestral instrument to join with the CSO in the exciting piece “Finlandia,” by Jean Sibelius, on Thursday, Aug. 6. This is the special 80th anniversary celebratory concert. Anyone wishing to participate should sign-up and pick up music in the Program Office. The first rehearsal will be held at 5 p.m. Tuesday, July 28, in the Amphitheater. The second rehearsal is 1:45 p.m. on the day of concert in the Amp.

No such thing as a free lunch (but this is close)

All Club counselors, Colonnade interns, *Daily* staff and any others who work close by are invited to a free lunch at noon Thursday on Bestor Plaza, hosted by the Abrahamic Program for Young Adults. No RSVP necessary. All we ask is for a few thoughts on our sticky notes in return.

Correction

The Friends of Chautauqua Theater Company’s board of directors will meet at 9 a.m. Friday in Alumni Hall. The incorrect date was provided in Wednesday’s *Daily*.

Court Foundation underwrites residency of Pinsky this week

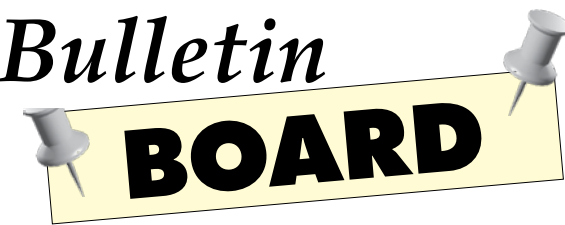
A gift from The John C. Court Family Foundation underwrites the residency of Robert Pinsky at Chautauqua this week.

Chautauquan Georgia Court, previously of Cincinnati and now of Sarasota, Fla., first visited the Institution 16 years ago for a Writers’ Center workshop. The Courts purchased their first home on the grounds six years ago and expanded their second Chautauqua home in 2006.

Georgia is a journalist by training; she wrote a column for *The Cincinnati Post* for a number of years and published a newspaper covering the health field in Cincinnati. She recently retired after teaching English composition at the University of Cincinnati.

Georgia graduated from the Chautauqua Literary & Scientific Circle in 2007 and was a member of the Guild of the Seven Seals in 2008. She was also involved in several Chautauqua strategic task forces and was a volunteer for the CLSC Alumni Association’s banner committee. Currently, Georgia serves as president of the board for Chautauqua Literary Arts Friends.

Georgia and her late husband, John, together with fellow Chautauquan Mary Anne Morefield, were instrumental in the transformation of Alumni Hall into the Literary Arts Center at Alumni Hall in pursuit of their vision for a more prominent presence of the literary arts at Chautauqua.



The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution’s official organizations and do not have access to the Institution’s usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Kellogg Hall.

Event	Title / Speaker	Date	Time	Location	Sponsor
Discussion & Demonstration	“Introduction to AKC Dog Companion Events,” Jack McCredie	Friday	9:15 a.m.	Dog Park near Turner	Oakland Dog Training Club (716) 357-4604

Bromeley Family Fund sponsors CSO performance

The Bromeley Family Fund of the Chautauqua Foundation provides funding for this evening’s performance by Chautauqua Symphony Orchestra with conductor Stefan Sanderling and Alexander Gavrylyuk on piano.

The Thomas R. Bromeley family of Bradford, Pa., established the Bromeley Family Fund in 1991. Members of the Bromeley family include Thomas and Jean; their daughters and sons-in-law, Pamela and Donald Fredeen and Amy and Daniel McCune; and several grandchildren. The Bromeleys own a summer home at

Chautauqua Shores.

Elected to Chautauqua Institution’s board of trustees in 1985, Mr. Bromeley was chosen chairperson in 1989 and served in that capacity until 1995. He served as a director of the Chautauqua Foundation and is a director of the Chautauqua Hotel Corp.

Mr. Bromeley is chairman of Top Line Corp. and Allegheny Bradford Corp., which manufacture and distribute stainless steel products to the pharmaceutical and biotechnical industries. He has radiobroadcasting interests in Bradford and had newspaper interests in several states for many years.

In addition to his work on behalf of Chautauqua, Bromeley served as a member of the board of trustees for Otterbein College and was a member of the executive committee of the University of Pittsburgh at Bradford, Pa. He is a member and former vice chairperson of the Bradford Hospital board of directors and was a director of Penn Bank and Penn Bancorp in Titusville, Pa.

The former U.S. Navy officer holds a bachelor’s degree from Otterbein College and a master’s degree in industrial administration from Carnegie Mellon University.

The Bromeley family has participated in activities at the Institution for more than 25 years. His daughter, Amy McCune, first brought the family to Chautauqua when she came to study with long-time piano teacher Ozan Marsh. Upon his election as chairman of the Chautauqua board of trustees, Bromeley related in the 1989 fall *Chautauquan* that it was the influence of his daughter’s music education at the Institution and the part it played in her professional and personal development that acted as a unifying force for his family.

Reycroft Lectureship Fund supports Interfaith Lecture

The Arthur and Helen Reycroft Memorial Religious Lectureship Fund of Chautauqua Foundation provides funding for today’s 2 p.m. lecture by the Rev. Paul B. Raushenbush, associate dean of Religious Life and the University Chapel at Princeton University.

Helen McMillan Reycroft, a Presbyterian, was born in Bridgeville, Pa., and came to Chautauqua during WWI to work as a chambermaid at the Athenaeum Hotel while attending Bethany College. She was a descendant of John McMillan, a horseback Presbyterian minister on the Pennsylvania frontier who founded Washington & Jefferson College. She married Arthur Reycroft, a Unitarian of Cambridge, Mass., who

attended the Massachusetts Institute of Technology before serving in WWI. They settled in Monessen, Pa., a steel mill town south of Pittsburgh, where Arthur spent his career working for Pittsburgh Steel Co.

In 1932, Helen convinced her husband to stop at Chautauqua for a brief visit on a family trip to Boston, and their four daughters immediately begged to stay another week — which turned into the whole summer. From then on, they were all committed Chautauquans, spending every subsequent summer at Chautauqua. Arthur would drive up from Monessen every weekend, and the four girls became enthusiastic Girls’ Clubbers.

They eventually purchased a cottage on North Terrace Avenue.

After her husband’s death in 1954, Helen became a year-round permanent resident of the Institution until her death in 1976. Their four daughters — Dr. Dorothy (Bill) Hollingsworth, Jean Summerville, Mary Ellen (Arch) Moran and Barbara Sellers — as well as dozens of their grandchildren and great-grandchildren have continued to maintain strong ties to Chautauqua.

The Reycrofts’ grandson, Jay Summerville, a lifelong Chautauquan who purchased The Red Cottage at 20 South Ave. in 1990, said, “My grandparents were not people of extraordinary means

and it seems incredible to me that they were able to make the sacrifices necessary to give their girls the gift of Chautauqua every summer during those hard years of the Depression. That gift has transformed many, many lives. I know that Chautauqua was central to my grandparents’ spiritual lives and they would be thrilled to know that their gift of Chautauqua to their descendants has transformed their lives in countless ways, not least of these being the enhancement of their spiritual development. The Arthur G. and Helen M. Reycroft Religious Lectureship is a very small ‘thank you’ for my grandparents’ wonderful gift.”

Hirtle Callaghan and Co. sponsors today’s Franklin lecture

Hirtle Callaghan and Co., the Chautauqua Foundation’s Chief Investment Officer, proudly sponsors this morning’s 10:45 a.m. lecture on the ethics of capitalism with guest lecturer and Former U.S. Secretary of Commerce Barbara Franklin.

merce Barbara Franklin.

Franklin, 29th U.S. Secretary of Commerce, is currently President and Chief Executive Officer of Barbara Franklin Enterprises, a private investment and consulting firm headquartered in Washington, D.C.

“Secretary Franklin has a wealth of experience at the very apex of free enterprise leadership,” said Jonathan Hirtle, Hirtle Callaghan’s chief executive. “The global credit crisis of 2008 under-

scored the essential nature of ethics in free markets. The role of government is to encourage ethical behavior, to set rules that level the playing field and to referee the game without becoming too involved. We can’t think of anyone better qualified to address the ethics of capitalism than Secretary Franklin.”

With more than 360 clients and \$18 billion under direct supervision, Hirtle Callaghan has been recognized as one of

America’s top wealth management firms. Known as “Wall Street idealists” for combining performance intensity with a genuine fiduciary ethos, Hirtle Callaghan has become one of the fastest growing investment firms in America. As outsourced Chief Investment Officers, they deliver a unique, top-down approach to asset management that emphasizes the significance of strategy and risk management at every step of the investment process and complete freedom from conflicts of interest. Now in its 21st year, Hirtle Callaghan sets a new standard of service to the investment market by offering the insight and discipline of a professional Chief Investment Officer, supported by a fully staffed investment department — an approach previously available to only the largest, multi-billion dollar family groups and institutions.

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Thursday at the Movies

Cinema for Thurs., July 23

THE DUCHESS (R) 3:40 8:40 110 min. Keira Knightley stars in **Saul Dibb's** lush 18th-century historical drama about Georgiana Spencer, the Duchess of Devonshire, her unhappy marriage of obligation to the duke (**Ralph Fiennes**), her soaring popularity among Britons and her resurrected affair with teenage crush Charles Grey (**Dominic Cooper**). It is interesting to note that Georgiana was a real-life ancestor of Princess Diana. "A handsome historical film, impeccably mounted, gowned, wigged and feathered." -Roger Ebert.

THE CLASS (PG-13 in French with subtitles) 6:00 128 min. **Winner of the Palme d'Or** at the 2008 Cannes Film Festival, master French director **Laurent Cantet's** film is an absorbing journey into a multicultural high school in Paris over the course of a school year. "One of the screen's most rewarding explorations of the teacher/student relationship in any language. Every voice we hear makes sense; every opinion means something." -*Michael Phillips, Chicago Tribune* "Bursting with life!" -*Roger Ebert*

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NEWS



From Today's Lecturer

GUEST COLUMN BY BARBARA FRANKLIN

I believe in the American system of entrepreneurial capitalism. It is this system, coupled with our democracy and rule of law, which has made the U.S. economy the largest and most dynamic in the world and brought our country unprecedented prosperity. This system makes the American Dream a reality.

Our capitalist system is not perfect, but then, no other economic system is either. I will leave to others a discussion of the pros and cons of capitalism. I truly believe capitalism is the best economic system and only want to make it perform better.

At various times in our history, the U.S. capitalistic system has been attacked or questioned, usually when economic trauma has occurred, such as the Great Depression or the scandals at the beginning of this decade. Out of this questioning inevitably comes change, often with help from the U.S. government.

Today, once again, capitalism is being questioned — this time because of the severe economic downturn that touches all corners of the world. Public trust in our system is at the lowest ebb I can recall. In the most recent Gallup annual Honesty and Ethics poll, businesspeople reached a new low, just above car salesmen, telemarketers and lobbyists.

This current economic downturn was decades in the making and there is plenty of blame to go around. The U.S. government has stepped in — this time on a scale greater than ever — to rescue our financial system, shore up our economy and cushion further job loss. Trillions of dollars are being poured into the economy through stimulus packages and the Troubled Asset Relief Program. The result is that the U.S. government is a major shareholder of some of our largest corporations.

However, much of the blame for this crisis is placed squarely on chief executives and boards of directors and on the way companies are governed — or not. The U.S. corporate governance framework is based on a checks and balances system, a tripartite balance of power, much like our federal government. Management, led by the CEO, is responsible for managing the enterprise. The board of directors hires and fires the CEO, makes policy, oversees company performance and sets compensation for the CEO and management team. The owners of the company, who are the shareholders, elect the board of directors.

Corporate governance is one of the foundations of our capitalistic system, and its practices have been evolving over the years. The catalyst was the Berle and Means seminal work, *The Modern Corporation and Private Property* in 1932, which identified a difference between managers and owners. Early on, managers dominated; directors and shareholders were passive. Then, shareholders became more active, and so did the government. This caused directors to be more assertive vis-à-vis the CEO. Now, we are on the cusp of another power realignment in which shareholders are poised to have more influence.

Hand-in-glove with government intervention, there is a rush to increase the power of shareholders, who in turn want to hold directors more accountable. Two examples are:

1. Congress is expected to pass “say on pay.” That would give shareholders advisory votes on companies’ pay plans. Executive compensation is a sensitive issue on Capitol Hill, especially since some executives in firms taking bailout money seem well paid while employees are losing their jobs.

2. “Proxy access” has been proposed by the Securities and Exchange Commission, allowing shareholders who own a certain percentage of stock for a specific time to place their director nominees on the company’s ballot for vote at the annual meeting. This rule would make a challenge to the company’s director slate easier.

Already, most large companies have a “majority voting” standard: directors must receive a majority of votes cast to be elected.

Use of these powers by shareholders, in combination, can realign the power balance among the board, CEO and shareholders as well as change boardroom dynamics.

So, what should boards do?

Although I think boards have been performing respectably, it is time for another step up in performance. To restore public trust, directors must be part of the solution. The need is urgent.

Directors should first renew efforts to understand the company’s business and identify the drivers of success. In addition, we must re-dedicate ourselves to the qualities of character directors must have: integrity, good judgment, a commitment to excellence and courage.

Second, directors should re-evaluate how board members work together. A board is a group of six to 12 people, so it must work as a group by consensus. A key dimension of board effectiveness is the group dynamic around the board table and the way the group interacts with the CEO. Boards should look at themselves anew and be honest about how things are working and fix whatever needs fixing.

Third, directors should accept the challenge boards launched by the National Association of Corporate Directors in March. (For full disclosure, please note that I chair NACD, which is the only membership organization of corporate directors.)

NACD provides tools to help boards evaluate their corporate governance structure and performance. Increased effectiveness is the goal. The basic tool is the “Key Agreed Principles to Strengthen Corporate Governance for U.S. Publicly Traded Companies.” This unique document, more than a year in preparation, represents the distillation of many governance principles into 10 principles on which business, directors and shareholders agree. Boards can evaluate their practices against these 10 principles and upgrade practices where they fall short. The NACD gives recognition to boards that accept this challenge to strengthen performance.

Further, NACD challenges boards to pay special attention to four key areas: executive compensation, risk oversight, strategy and transparency. A white paper is provided to guide the discussion.

I urge boards to accept this challenge. In these tough times, directors have a responsibility to help restore trust, contribute to renewed financial and ethical performance and prove our corporate governance and entrepreneurial capitalism really are the best.

Barbara Franklin served as the 29th U.S. Secretary of Commerce. Currently, she is president and CEO of Barbara Franklin Enterprises and chairman of the National Association of Corporate Directors. She will give the 10:45 a.m. lecture in the Amphitheater today.

by Drew Johnson
Staff writer

Two Chautauqua Opera Studio Artists will give an art song recital at 4 p.m. today in the parlor of the Athenaeum Hotel.

Grant Knox, who is currently working on his doctorate in music from Northwestern University, said it is his love for the drama inherent in opera that draws him to the art form.

“I love operatic voices, but even more I love the dramatic side,” the tenor said. “It’s a lost art: how to act and be honest and larger than life. There’s truth in it; if you can find that, it can be powerful.”

Knox got his start in music at his Atlanta church choir. His grandfather loved listening to opera and exposed the young singer to famous works by legendary singers like Maria Callas.

“He bought me my first piano and voice lessons,” Knox said.

In high school, Knox performed in community theater and light opera. One summer, he attended Interlochen Arts Camp, where he was exposed to works by Gilbert and Sullivan, which increased his interest in drama and performance.

Knox attended the Eastman School of Music, where

he received both bachelor’s and master’s degrees in voice. Though the education he received was valuable, it did not exactly provide a wealth of practical singing experience.

“It wasn’t necessarily a great learning environment for voice,” he said.

To get that kind of experience, Knox became a resident artist in Binghamton, N.Y., at Tri-Cities Opera. Now the singer is a year away from finishing his doctorate, after which he hopes to get more experience singing opera before possibly moving into a teaching career.

Knox said he enjoys performing in art song recitals because they are more laid back than actual operas.

“I like that these recitals are informal,” he said. “That you can interact with audiences.”

Knox will sing such works as “Pace non trovo” by Liszt and “L’ultima canzone” by Tosti. He will also sing a duet with Jaclyn Bermudez called “Deep in my heart, dear” by Romberg.

For Bermudez, her love for opera grew out of an experience she had working with an opera company in high school that reached out to underprivileged children.

“It was great to bring [it] to kids who had never heard opera,” the soprano said.

Bermudez has performed



Knox



Bermudez

her entire life, beginning with ballet and tap before moving into community theater. Attending a performing arts high school in Los Angeles allowed her to perform fully staged operas at an age when most singers were still practicing in choral groups.

Opera appealed to the singer because it allowed her to combine her love of acting and singing.

“I had no idea what I was doing, but I loved it,” she said.

Bermudez moved to Pittsburgh to attend Carnegie Mellon University, where she rubbed elbows with students from different fields.

She said she appreciates having gone to a conservatory within a university because the exposure to scientists, writers and other artists has

taught her more than if she had just been surrounded by singers. In addition, she got to share opera with those who may not have heard it before.

“My mission is to bring this art form to everybody,” she said. “Everybody can find something they like about it.”

Bermudez finished her master’s degree in music from the Manhattan School of Music last May, and after her summer at the Institution, she will move to Germany for a two-year apprenticeship with Deutsche Oper am Rhein in Düsseldorf.

Her recital will include such works as “Allerseelen” by Strauss, “Al Amor” by Obradors and “Dream Variations” by Ricky Ian Gordon.

Archivist talks arts at Chautauqua: sacred and secular

by George Cooper
Staff writer

For many people, it might seem unusual for an institution such as Chautauqua, initiated as a summer camp to better educate Sunday school teachers, to evolve into the multifaceted arts community that it is today. Jon Schmitz, Chautauqua archivist and historian, will relate the nature of that evolution at 4 p.m. today in Fletcher Music Hall as part of a talk titled “Chautauqua and the Arts.”

Methodists of the 1870s eschewed many amusements; it is true. Chautauqua founders John Heyl Vincent

and Lewis Miller were aware of the dangers free time and money could pose. Vincent wrote a book titled *Better Not* in which he warned of the negative consequences of drinking, card playing, dancing and theater.

But Miller and Vincent were not averse to leisure time itself. Schmitz quoted Vincent as having written that: “To Chautauquans, all things hold a measure of God’s wisdom ... Things secular are under God’s governance, and are full of divine meanings. If God created all things, if he governs all things, if the channels of history have been furrowed by his own hand, if the beat-

ing life of the physical universe is from him who is Life before life, Life of all life, then nothing is secular in any sense as to make it foreign or unattractive to the saints of God.”

Schmitz said that Institution founders did not wish to limit leisure, “but to co-opt leisure to Christ’s service, and thereby, bring about the fulfillment of God’s purpose for us and our country. It was for this purpose that the arts became a part of the Chautauqua program.”

Religious music was part of the program from its very beginning, and it opened the door to secular music. With the Amphitheater and its or-

gan, a choir and talented faculty, the Institution was able to host a variety of concert schedules.

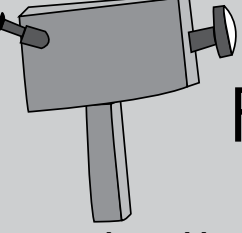
The advent of theater was more difficult, Schmitz said, as were the visual arts. However, Alexander Theobald van Laer brought the Arts and Crafts Movement to Chautauqua, emphasizing the arts as a good replacement for drinking and dancing, and that the manual arts were educational as well as a contribution to civic improvement.

And then came the Arts and Crafts Quadrangle, opened for the 1909 Season. The rest, as they say, is history.

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Filming today

- WNED, the public television station in Buffalo, is producing a one-hour documentary on the Chautauqua Institution this season for national public television broadcast.
- The WNED crew will be on the grounds today videotaping various activities, including the people and events.
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THE ARTS

McSweeney handles fragile ‘Menagerie’

by Stacey Federoff
Staff writer

Ethan McSweeney, Chautauqua Theater Company artistic director, wants to assure audiences that while he is directing CTC’s production of “The Glass Menagerie,” it won’t be “his version” of the play.

“I think the hallmark of my work is that I do the play,” he said.

McSweeney also said he does not bring a concept to the play; rather, he allows one to surface on its own.

“I don’t go in and say ‘this is my concept for the play,’ I go in and say ‘my concept is to do the play’ and as we go, a concept emerges,” McSweeney said.

Many know of Tennessee Williams’ 1944 play, but McSweeney believes most only have secondary knowledge of it.

“And to be perfectly candid, I’ve never seen ‘Glass Menagerie,’” he said. “So I don’t come at these great American texts filled with preconceptions about them, and I think that’s important in ‘Glass Menagerie’s’ case.”

The play has a very iconic status — so much so that people might not know of the play without having seen it, McSweeney said.

“Ironically, because it is one of the most produced plays in America, it’s amazing how many people haven’t seen it, or haven’t seen it recently,” he said.

In 1985, Michael Kahn pre-



McSweeney

sented “The Glass Menagerie” to Chautauqua with the Chautauqua Conservatory Theater Company, then in its third season.

The story is set in St. Louis during the Great Depression in an apartment where a mother, Amanda Wingfield, lives with her son, Tom, and daughter, Laura. Amanda, a well-intentioned Southern belle, hopes a gentleman caller will come along and take care of her daughter. Meanwhile, Tom is stuck supporting the family in lieu of his absent father.

Guest artist Franchelle Stewart Dorn will play Amanda in the CTC production.

McSweeney said he first saw Dorn onstage when he was 12 years old and first worked with her at age 19 with Michael Kahn’s Shakespeare Theatre Company in the 1990s.

“She has played almost every major role in the classical canon that a woman could play,” he said. “If we

**INSIDE LOOK
AT “THE GLASS
MENAGERIE”**

► A Brown Bag discussion about the upcoming CTC production of “The Glass Menagerie” will take place at 12:15 p.m. today in Bratton Theater. Audience members are welcome to bring their lunches.

were in England, she would be Dame Franchelle Stewart Dorn for sure.”

Conservatory members Amelia Pedlow (Laura), Ryan Garbayo (Tom) and Kevin Daniels (Jim, the gentleman caller) fill the rest of the cast.

McSweeney said Pedlow, who played Letta in “Death of a Salesman,” Sara in “Sick” and Hermia in “A Midsummer Night’s Dream” last season, seemed right to play Laura.

Along with co-artistic director Vivienne Benesch, McSweeney asked Pedlow to return to CTC for a second season.

“That was the beginning of knowing we had a cast,” he said.

McSweeney said Garbayo expressed interest in returning to CTC after playing Tim Timko in “Reckless” and Tom Snout in “A Midsummer Night’s Dream” last season. Once “The Glass Menagerie” was slated for this season, McSweeney had Garbayo re-audition as Tom Wingfield.

“He really rose to the top as Tom,” the director said.

Along with set designer Lee Savage, McSweeney said he wanted the Wingfield apartment to convey a cramped feeling like the character Tom mentions in the play by including a ceiling and raised platform.

“We really wanted to emphasize that [feeling],” he said. “We decided that it would be exciting to look at it in profile, like we’ve sliced the side off the building.”

Just as the namesake glass figurines in the play are delicate, so, too, is the play in terms of Williams’ text, McSweeney said.

“You can’t muscle over a line, you can’t force your way through a moment,” he said. “It requires a combination of a lightness of touch to handle it.”

The lyrical context that Williams brings to the play makes “The Glass Menagerie” difficult to handle, the director said.

“In so many ways, you realize this is kind of a piece of poetry,” he said. “The writing itself is very musical, and if you don’t get your thoughts lined up correctly, you literally play the wrong notes, and if you play the wrong notes in ‘Glass Menagerie,’ it jars.”

McSweeney, addressing the timeliness of the production, quoted a passage in the first scene of the play that he believes parallels today’s economic state.

Tom, as the narrator, says: “...The huge middle class

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of America was matriculating in a school for the blind. Their eyes had failed them, or they had failed their eyes, and so they were having their fingers pressed down forcibly down on the fiery Braille alphabet of a dissolving economy.”

“That idea is so potent now because it’s so similar,” McSweeney said. “The great middle class of America was being willfully blind not to see the factors that created the Great

Depression coming, and, boy, I think that’s been true of the Great Recession.”

McSweeney said the play ultimately could reflect today’s climate because it is timeless.

“The mark of a classic, and ‘The Glass Menagerie’ is a classic, is that it bears revisiting time after time after time, and each time you do it, depending on the circumstances of your own time, new themes emerge.”

Comedian Lissow to perform at College Club tonight

by Alexandra Fioravanti
Staff writer

For those who have enjoyed musical performances at the College Club so far this season, this next performance is not similar at all.

At 10 p.m. tonight in the College Club, Jamie Lissow will return to Chautauqua Institution to perform. However, he will not bring any instruments like the other performers — no band, no CDs. Lissow has a different talent, one that can often get him laughed off stage.

In fact, that’s exactly what he’s looking for.

Lissow first entered the

comedic world in March of 1996, when he stepped on stage for a stand-up comedy contest in Niagara Falls, Canada. Since losing that contest, Lissow said he knew his fate was laced in the world of comedy.

After being accepted to law school in August of 1997, Lissow dropped out in August of 1997. Is it considered dropping out if you never really start?

Regardless, Lissow said he started making money with comedy — not great money, but money nonetheless, and so he decided he would try it in the real world. For a long time, Lissow lived out of his car and various hotels as he

constantly traveled to clubs and college campuses across the nation.

During those years, Lissow had several notable breakthroughs and appearances. In November of 2001, Lissow taped his first national TV appearance on NBC’s “Late Friday.” In December of the same year, he performed on “The Tonight Show” with Jay Leno. He also appeared on popular shows: “Star Search,” “Last Comic Standing” and “The Late Late Show with Craig Kilborn.”

Since then, Lissow settled down in Rochester, N.Y., with his wife, 9-month-old baby and dog. He has a house now,

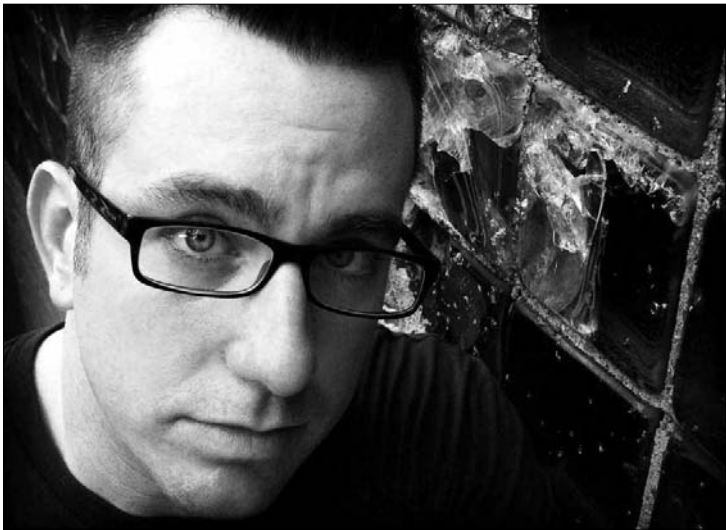
and it even comes with a yard.

Lissow said he has been able to stay stationary because of a radio show he picked up over the last year. Because of the morning weekday show, Lissow gets to live a “pretty normal life.” He said he tries to spend only about one weekend a month away from his family.

In addition to the radio show, Lissow also is featured on “Comedy Central Presents” and FOX News’ “Redeye.”

Tonight, Lissow said he would perform for about 50 minutes to an hour, touching on topics like getting in shape, ventriloquists and movies.

Lissow said he always en-



Lissow

joys playing at the College Club, as that is the demographic he has always related to best. And while the life of a comedian does not always come easy, Lissow said he could not really see himself doing anything else.

“Comedy is the only thing I’ve ever been really good at,” he said. “Not that things came easy, but [when I’m doing this] I do really feel like I’m on the right track.

“Comedy just really fits my personality.”

Lecturer to present different versions of ‘Swan Lake’

by Christina Stavale
Staff writer

“Swan Lake” may be one of the most well-known and most performed ballets, but its second act can be interpreted in many different ways.

At 3:30 p.m. today in Smith Wilkes Hall, Mimi Eddleman, founding co-president and alumni relations director of the Chautauqua Dance Circle, will present, as part of the CDC lecture series, three interpretations.

Though her lecture is titled “Swan Lake: The Sublime to the Ridiculous,” Eddleman made it clear that in no way are any of the interpretations “ridiculous.”

“The choreography may be unusual, different, atypical but not necessarily ridiculous,” she said.

To illustrate the different ways the second act might be understood, Eddleman said she would show clips from performances by the Bolshoi, one of the oldest ballet companies; Matthew Bourne, a contemporary choreographer; and the Trokadero, an all-male ballet company.

“When you take a ballet as original as ‘Swan Lake,’ there’s the original version, and there’s variations on a theme,” she said.

These clips will show just some of the many variations, displaying different elements such as comedy or drama through dance.

In addition to each piece being quite different in choreography, she said it is interesting to note how each dance — using the same Tchaikovsky music — causes the audience to react differently.

The second act of “Swan Lake” is when Prince Siegfried, who must choose his wife as he comes of age, first meets Odette. Odette is a beautiful swan under a spell and can only take her human form between midnight and dawn.

Eddleman, a classically trained dancer, said though she has never performed in “Swan Lake,” she has seen many different versions of

the ballet — versions that include performances by the New York City Ballet and the Russian Ballet, which features many of today’s great dancers.

She said the themes of mortality and immortality make the ballet truly sublime, when done correctly. She said she hopes the audience will see the artistic value in the performance clips she plans to show today.

“I hope they’ll take away the idea of being able to look at something that’s a little atypical and not necessarily enjoy it, but to see value in it,” Eddleman said.

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RELIGION



Morning Worship

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Changing for the common good

Chaplain Jim Wallis had his Amphitheater congregation “rolling in the aisles” with two humorous illustrations with which he began Wednesday’s sermon, “What We Forgot.”

The first shows the mutual ignorance of politicians of both stripes when it comes to prayer and faith. It seems that a Democrat, to win a \$10 bet from a Republican, recited “The Lord’s Prayer” with the words: “Now I lay me down to sleep.” The Republican paid up, saying, “Darn! I didn’t think you could do it!” The second shows the mutual ineptitude of the two sides when it comes to offering real help in times of need. To a drowning swimmer 100 yards from the Potomac’s banks, a group of concerned Republicans tossed a 50-foot rope with the challenge “You’re on your own.” The Democrats threw 200 feet of rope, but then let go of their end.

“These are silly stories,” Wallis said, “but they communicate a deeper point: politics is broken.”

He quoted statistics from a recent poll where 70 percent of respondents said they believe “the country is going in the wrong direction.”

“History,” Wallis said, “suggests that change doesn’t start inside Washington’s chambers of power. Change begins far outside the D.C. beltway with grassroots social movements led by those on the frontlines of society’s brokenness.”

Recalling the mining safety practice of lowering a canary into the mineshaft to test the air’s toxicity, Wallis identified the poor as society’s canary. He warned that when trouble comes to the canary, it is not far behind for the rest of us. Have we forgotten the canary? It would appear so, when three billion of God’s poor live on less than \$2 a day.

Turning to the day’s scripture, Wallis used the example of the exiled Israeli prophet and royal cupbearer Nehemiah, who “sat down and wept” when he heard that the wall of Jerusalem had been broken down and its gates burned with fire.

The king, noticing his cupbearer’s distress, sent Nehemiah with supplies and equipment to repair the holy city. Governmental help, then as now, can only do so much. Nehemiah realized, as indeed we must, that the people who are to benefit must be mobilized.

Nehemiah reminded his exiled people of God’s warning to Moses: “If you are unfaithful, I will scatter you among the nations,” followed by the promise: “If you return to me and obey my commands, then, even if your exiled people are at the farthest horizon, I will gather them from there and bring them to the place I have chosen as a dwelling for my name.”

Pointing to what he called “Chautauqua’s favorite subject: biblical archeology,” Wallis said that when archeological digs indicate shared prosperity among God’s people, no prophets coincide. However, when gaps between the rich and poor are present, prophets abound.

The chaplain concluded with a return to Nehemiah: “I told them about the gracious hand of my God upon me and they replied, ‘Let us start rebuilding.’”

Let us, too, Wallis urged “rebuild for the sake of the common good.

“And let us not forget the canary,” Wallis said.

Wallis is founder and editor-in-chief of *Sojourners* magazine. Pastor Paul Womack of Hurlbut Memorial Community Church was liturgist. Natalie Brown of the International Order of the King’s Daughters and Sons read Nehemiah 2:11-18. Worship coordinator Jared Jacobsen led the Motet Choir in Jane Marshall’s setting of Micah 6:6-8, “With What Shall I Come Before the Lord?”



Benjamin M. Friedman delivers his lecture to the crowd at the Hall of Philosophy. Despite heavy rainfall, the venue was filled to capacity.

Friedman discusses economic policy in period of stagnation

by Judy Lawrence
Staff writer

What went wrong with the economy, and what can we do about it? Why does it matter? Why are we so concerned about our economic system? Why should we be as concerned with economic growth as we are? Benjamin M. Friedman asked these questions of the audience on Tuesday afternoon during his lecture, “The Moral Consequences of Economic Growth.”

Across a very broad swath of the world’s distribution of income, improvements in standards of living translate into such variables as longer lifespans, better health, lower infant mortality rates and fewer malnourished adults, Friedman said.

But this relationship pretty much plays itself out when a country gets to one half of the living standard in the United States today, he said.

South Korea has a living standard one-half that of Americans, but the infant mortality rate is lower and life expectancy is similar, he said. Croatia has a living standard one-third that of the U.S., yet Croatians live almost as long as Americans and their infant mortality rates are lower.

So for people who live in this country today, with the enormously high standard of living, what difference does it make whether the economy moves forward a half percent or back a half percent? Friedman asked whether it matters if we move ahead a little or a lot.

Whether or not the bulk of citizens are moving ahead in living standards, have confidence it will continue and are optimistic their children will continue to enjoy improvement, Friedman said, are the basic conditions determining if society will move ahead in other moral dimensions.

When the broad bulk of citizens know they are moving forward, that is the crucial condition that determines people’s sense of their abilities and willingness to let others get ahead, Friedman said.

With regard to issues such as race relations, immigrants, religious prejudice and ethnic

tension, he said, when people are getting ahead, they are more willing to exhibit tolerance toward other groups.

Fairness means not only the sense of equal opportunity but also a sense of obligation to those who cannot take advantage of opportunities provided, he said. When the public knows it is moving forward, people are prepared to be generous and fair minded to those who are not.

Commitment to democracy can refer to the creation of whole new democratic institutions where they do not exist. Here in this country, where democracy is present, this refers to the strengthening and nurturing of democratic institutions. When society raises the standard of living, this helps preserve democratic institutions, Friedman said.

The relationship between economic growth and these political, social and moral dimensions work in the opposite direction as well, he added. When a society loses its sense of getting ahead, it sets the condition for societies to enter periods of retrenchment. During this period they make no forward progress but move backward. They do this often with severe consequences to themselves and to their neighbors, he said.

Friedman said the good news is that many countries with living standards far below those of the U.S. will not have to wait to achieve high living standards to democratize. He gave the example of South Korea: At the end of World War II, South Korea was the poor part of the peninsula, he said. It had a standard of living that was negligible by Western standards.

Beginning in the late 1950s, South Korea underwent a remarkable economic transformation. By the mid 1980s, they were up to one-third of America’s standard of living. Now they are at one-half of it, he said.

Starting about 10 years after this economic transformation, South Korea underwent an even greater change.

First, it was a military dictatorship. Then from the 1970 to 1990s, the country transformed itself from a military dictatorship into a well functioning political democracy, Friedman said.

It was not an accident that this political revolution lagged about 10 years behind the economic transforma-

tion, he said.

“I think this is a path more and more countries around the world will traverse,” Friedman said.

Friedman asked about China. He answered that in the last 30 years, China experienced sustained economic growth of more than 7 percent per annum. One does not have to be a China expert to witness visible signs that they live better, he said.

They are better fed, better housed and better clothed than they were 10 years ago. There also has been progress in the political sphere, Friedman said, and the Chinese now enjoy very broad freedom in economic matters. This, he explained, was not true in the past.

Today, there are genuinely contested elections at the village level but at the national level, China remains a one-party military dictatorship, he said.

Friedman is optimistic about China’s ability to sustain this economic growth and better standard of living. If it does, it will start to liberalize and democratize on all levels — maybe not on the same level as America, but more democratic than the country has been in the past, he said.

The second implication he sees has to do with family income. Not only is our country at a very steep decline at the moment but even throughout the decade, before this decline began, the typical family received no significant increase in total income, he said.

In 2007, the average middle-income family earned \$61,400. In 2000, this number was \$61,100, less than one-half of a 1 percent increase over those seven years, he said.

In 2008, it is not too hard to guess that family incomes decreased, Friedman said, adding that the same is true for 2009.

Today, Americans must face the probability that by the end of the decade, the average family will have gone the entire decade without seeing any increase in its standard of living, Friedman said.

In other countries, this situation led to a broad retreat over many of the dimensions previously described, he added.

If this continues, what kinds of things can happen? Friedman asked. One of the most contentious issues today is the current attitude toward our immigration policy, he answered.

Our attitudes toward immigration shifted almost every 10 to 20 years, he said, beginning in the 1850s. Why was the 20th century initially

a period of welcoming immigration, only to give way after World War I to the most restrictive immigration policy in our history? Friedman mentioned the Emergency Quota Act of 1921 and the National Origins Act of 1924. These acts favored Western Europeans who were most often Christians.

Why was all this thrown out in the 1960s and a more liberal system favored, only to see the start of people pushing back against immigration in the 1980s and 1990s? And why are we in the same mess in 2009? Friedman asked.

It would be foolish to pretend every twist and turn was narrowly driven by economic prosperity and stagnation, he said, but he would argue that they did have something to do with the change.

When did women get the vote? When did blacks get the vote? Friedman asked. Again and again, we cannot look at the history of these issues without a strong sense that the bulk of the population’s moving forward is associated with it, he said.

“No country is ever sufficiently rich that its democratic values are not at risk if the majority of its citizens lose the sense of getting ahead,” Friedman said.

There is a role for public policy in this just as in environmental issues, he explained.

“The right economic policy is one that will deliver a faster economic growth than the market left on its own would deliver,” he said.

If his theory is correct, he said, “We need to change the nature of our public conversation about economic growth.”

Everyone recognizes the material benefits. But recently, some recognize aspects that are negative, such as pollution, which are becoming associated with moral concerns.

The public debate about policies is increasingly becoming one in which we put material benefits into balance with exclusively moral drawbacks, he said.

People might leave this conversation with more knowledge about themselves, with the notion that where they chose to position themselves maps neatly into how they think about economic growth.

If this happens, we would have a better prospect of moving our society in a direction where the next 20 years will not see the kind of stagnation that the majority of American families have suffered in the past 10 years, he said.

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LECTURE



Photos by Sara Graca
At far left, Ronald Hermance Jr. talks about his bank’s ability to thrive when others are doing so poorly in recent years. At left, Stewart Kohl talks about his business of growing small businesses, such as SIGG, a company that produces water bottles, like the one he is holding.

Chautauquans share secrets of success in a troubled economy

by Alice R. O’Grady
Staff writer

Chautauquans Stewart Kohl and Ronald Hermance Jr. were Wednesday morning’s Amphitheater speakers. Their businesses, a private equity firm and a bank, might be expected to be struggling in today’s economic downturn. However, both companies are experiencing success. Each spoke separately about his business and the reasons for its survival. The first to speak was Kohl, co-chief executive of The Riverside Co., a private equity firm in Cleveland.

Successful ventures

Though there have recently been colossal failures in private equities, Kohl said, his company continued to succeed. Private equity emerged at the same time as the market triumphalism that Michael Sandel referred to in his Monday lecture, Kohl said. Kohl told the story of a company that manufactured a device to extend the life of natural gas wells. The company was doing fine, but wanted to extend to international sales. No bank would provide financing for this venture. But, Kohl said, his firm would. Riverside had the best ideas and people to help a company grow, he said. Within five years, the company had more than doubled production, and Riverside tripled its investment. Another company they helped was SIGG, an aluminum water bottle factory. It was not on a growth path, but Riverside changed their management and opened overseas sales offices. Now, Kohl said, SIGG water bottles are “de rigueur” fashion accessories.

Power the economy

When Riverside invests, Kohl said, it expects high returns in a very competitive industry. “We are consistently at the top of the private equity heap,” he said. “This is the niche within private equity where Riverside is delighted to live.” Private equity can also help power the economy, Kohl said. It uses money from investors to acquire companies and leverage buyouts. It can borrow money to help pay a purchase price. Private equity helps companies to expand, he said. Kohl assured the audience that private equity firms had nothing to do with Madoff, Stanford Capital or sub-prime mortgages, Kohl said. However, there was pressure on many private equity companies, and some invested unwisely. The movies “Pretty Woman,” “Barbarians at the Gate” and “Wall Street” have been partly responsible for the public image of this kind of company. However, there are some good reasons for the negative vibes, Kohl said, as not all private equity companies have behaved well or are staffed by gifted investors.

Selecting investment opportunities
Riverside, he said, is a small deal specialist in a

market where people like to execute big deals. Selecting target companies is becoming harder, as they have to look 10 years ahead and decide which companies will be winners. His firm considers more than 4,000 investment opportunities every year and invests in less than 100. After investing, Kohl said, it improves the management team and develops and implements new techniques. Sometimes, the firm has to change management and it must often organize a strong board of directors. After five years, Riverside can sell a bigger and better company for a higher price than it paid, and it shares the profits with the investors, itself and the management team. “If the company succeeds, we win,” Kohl said. If it fails, that helps them to make better decisions. Riverside has 18 international offices and owns 68 small companies, such as a preschool system in Korea and a hospice in Arizona. Kohl said his company does not invest in “bait and switch” tactics. This, he said, requires initially offering a high price for a product, then reducing it after doing “due diligence” and finding flaws. “We offer the price we expect to pay,” he said, and then they meet what was offered. This philosophy has served the company well, and it gets great references.

Kohl explained Riverside’s success by listing six key principles: Use common sense in incentives and rewards; do not do business with people who do not share the business’ values; do not give up principles to make principal, which means avoiding firearms, pornography and tobacco investments; focus on how to bake a bigger pie, rather than argue over “my side of the slice”; keep it simple by avoiding securities whose names cannot be pronounced, and whose functions cannot be explained in a simple paragraph because opaque instruments were a major contributor to the meltdown; and try to be greener in investing. Doing the right thing goes along with doing well. It’s not so much “buy low, sell high,” but being good stewards of assets. Doing well almost always pays off, Kohl said. “More poetry and less poverty” are made possible by gains in productivity.

Hudson City Bancorp

Ron E. Hermance Jr. spoke about his company, Hudson City Bancorp Inc., which received many awards. The bank was founded in 1868, six years before the founding of the Chautauqua Assembly. It went public 10 years ago. A film clip from ABC’s “Nightline” from Oct. 3, 2008 began this section of the lecture. Vicky Mayberry of “Nightline” said that in the face of many banks’ problems, Hudson is the “Little Bank that Could.” It knows and cares about its clientele. The bank takes deposits, arranges mortgages and underwrites every loan. It keeps these loans and does not sell them. “We look to a lifetime of a relationship,” Hermance said.

The bank prefers a 20 percent or higher down payment for a mortgage, but will take 10 percent. It has a low default rate among mortgagees. The key, Hermance said, is focus. The bank knows its customers and works with them to help them from getting in over their heads. “Nightline” commentator Mayberry said that though the bank is the least well known, they are “up there with the big boys.”

Conservative and efficient service

“The watchword of the bank has been conservative and efficient service to customers,” said a former bank president. The bank has outstanding credit volume, Hermance said, and they never use credit scores. The top banks use 54 cents to generate a dollar, but Hudson only uses 20.9 cents. Former major league baseball player Yogi Berra said that when you get to a fork in the road, you take it. So, Hermance said, they made their initial public offering and sold only 47 percent of their stock at \$10 a share, generating \$527 million. Three years later, it split at two for one. After six years, it was up 631 percent. Dividends grew from 47 cents to \$1.49 per share. For the 10th year, dividends have increased. The bank uses shareholders’ equity to give greater dividends, which makes the shareholders, including all employees, happy, Hermance said. Hudson is the second largest equity offering on the NASDAQ and is part of the S&P 500 index.

Hudson City game plan

Efficient and conservative credit underwriting leads to competitive pricing plus profit, Hermance said. He asked, “Who benefits from the game plan?” He answered, “650,000 customers.” There are no sales targets or performance goals. All employee telephone numbers

are listed, so anyone can call a specific person and get an appointment for that afternoon, he said. “[That’s] the way business used to be,” Hermance said. Hudson’s employees are far fewer than at other banks, Hermance said, and most of them are directly serving customers. He added that 99 percent of Hudson’s mortgages are first mortgages for small families, and that there is 38 percent equity in its mortgage portfolio. Hermance also pointed out that it is not the first mortgage, but the amount of credit people use in addition to the first mortgage that has caused so much trouble recently. As far as securities are concerned, the federal government guarantees all of them, Hermance said.

What’s not done

A slide prepared for stockholders showed a list of what Hudson has not done. The list included subprime loans, option adjustable rate mortgage loans, brokered certificates of deposit and participation in a Troubled Asset Relief Program. Deposits, net loans, leverage capital quarterly earnings and risk-based capital all have increased, Hermance said. “Staying true to the model you choose is how Chautauqua was built,” Hermance said. He added that Hudson is what a model should be all about, and it has not changed its name or style of operation in 141 years.

Q&A
Q: To what extent is the economic crisis that we’re experiencing a failure of regulation or a failure of personal ethics and morality?

Hermance:
A: Everybody shares the blame, in my mind. In other words, Congress was sitting there the whole time, whether you’re Republican or Democrat, it doesn’t matter. ... So now all of a sudden in every

congressional hearing, you’re hearing real tough talk, but it’s too late. And when you think of people like Countrywide [bank], the stories are rampant about Angelo Mozilo calling Fannie Mae and Freddie Mac and saying, “I’m originating the sub-prime, and if you don’t buy it, I’ll sell it to the other guy,” and neither of them wanting to buy it and hearing from Congressmen that Angelo knew, saying, “Come on, Angelo’s a good guy, buy the product.” So now they’re nowhere to be found, those guys, and the testimony’s nowhere to be found, but everybody shares in this. And the regulators have the same problem. You know, I happen to be regulated by the OTS, the Office of Thrift Supervision, they watched as WaMu, Downey, IndyMac, Countrywide, AIG and BankUnited in Florida all failed. But I would say to you that it isn’t all their blame because they had the regulation in place to stop them from lending, but there were other factors that prevailed outside the regulatory environment and it is pressure. So the pressure — and that’s ethics — you can’t get around it. In other words, it’s either right or it’s wrong; it’s not gray, and that’s the problem.

Kohl:
A: Agreed. And it’s an either or, and of course the answer is both. But I’m a big believer in trying to get the systems right. I think it was William Niskanen who said that greed is always with us, and I think that’s true. It’s been

excessive, but it was systems which allowed it to become excessive. And we talked a little bit about some of those factors. Avoid [being] passive; [it’s] a terrible thing. Transparency, sunlight avoids a lot of these problems, and failed bonus schemes, one-way bonus schemes, are at the root cause of a lot of these problems — feeding the greed, if you will, with outsized rewards that aren’t earned. You asked the question what’s the right ratio and since Ron brought up Yogi Berra and baseball, I’ll bring up, I think it was Mickey Mantle, but I could be wrong on my baseball player. They asked him about how much he got paid and he’s paid more than the President of the United States and did he deserve it? And his answer was, “I had a better year.” I don’t have a problem with outsized rewards for genuine long-term outsized performance. And that’s what it got away from.

— Transcribed by
Elise Podhajsky

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MUSIC

THIS WEEK’S STUDENT CHAMBER MUSIC RECITAL SCHEDULE

Thursday, July 23
2 p.m. Lenna Hall

“Piano Quintet in A Major, D. 667, ‘Trout’”
by Franz Schubert
Raymond Yee, piano
Cari Green, violin
Rudy Hasspacher, viola
Janet Park, cello
Nishana Gunaratne, double bass

“Trio in D Minor, Op. 32”
by Anton Arensky
Joshua Sawicki, piano
Fidel Perez, violin
Ethan Young, cello

“Trio in C Minor, Op. 90, ‘Dumky’”
by Antonin Dvořák
Ka-eul Kim, piano
Lauren Rausch, violin
Nathaniel Pierce, cello

“Terzetto in C Major for Two Violins and Viola, Op. 74”
by Antonin Dvořák
Hannah Kwon, violin
Kara Stuckey, violin
Erica Solano, viola

“Quartet for Strings No. 3, Op. 67,” by Johannes Brahms
Paul Trapkus, violin
Amy Cave, violin
Evan Vivic, viola
Max Geissler, cello

Saturday, July 25
2 p.m. McKnight Hall

“Trio for Piano, Flute and Bassoon, WoO 37” by Ludwig van Beethoven
Akira Ikegami, piano
Annie Elmer, flute
Kirsten Filbrandt, bassoon

“Suite for Violin, Clarinet and Piano, Op. 157b”
Darius Milhaud
Yueun Kim, piano
Sheri Zweier, clarinet
George Sue-Ping, violin

“Contrasts for Violin, Clarinet and Piano, Sz 111, DD 116” by Béla Bartók
Dahae Bae, piano
Stephanie Akau, clarinet
Andrea Rohr, violin

“Piano Quartet in G Minor, K478” by Wolfgang Amadeus Mozart
Erika Tazawa, piano
Verena Ochanine, violin
Eva Mowry, viola
Francisco Diaz, cello

“Piano Quintet No. 2 in A Major, Op. 81, B. 155”
by Antonin Dvořák
Scott Schwab, piano
Alice Chen, violin

Jessica Sun, violin
Danny Lai, viola
Monique Ross, cello

“Piano Quintet in F Minor, Op. 34” by Johannes Brahms
Ilya Vanichkin, piano
Elena Chernova-Davis, violin
Chaunte Ross, violin
Michael Davis, viola
Louise Shuffle, cello

“Piano Quintet in E-flat Minor, Op. 44” by Robert Schumann
Elliott Hayes, piano
Rachael Kistler, violin
Briana Borth, violin
Camerson Cripe, viola
Courtney Sharp, cello

Sunday, July 26
4 p.m. McKnight Hall

“Woodwind Quintet, Op. 22” by Jean-Michel Damase
Emlyn Johnson, flute
Trevor Mowry, oboe
Sheri Zweier, clarinet
Joyce Fleck, bassoon
Seth Yost, horn

“Bagatelles for Wind Quintet, ‘Six Bagatelles’”
by Gyorgy Ligeti
Annie Elmer, flute
Nora Prener, oboe
JJ Koh, clarinet



Photo by Roger J. Coda

Arie Lipsky, longtime violin instructor at the School of Music, coaches members of the Dumky Trio, from left, Lauren Rausch, violin; Ka-eul Kim, piano; and Nathaniel Pierce, cello, at a recent rehearsal.

Kirsten Filbrandt, bassoon
Rachel Hockenberry, horn

“Sonata in D Major, Op. 94a”
by Sergei Prokofiev
Sodam Kim, violin
Eva Walsh, violin

“Quintet, Op. 52”
by Louis Spohr
Eunhae Bae, piano
Daniel Velasco, flute

JJ Koh, clarinet
Joyce Fleck, bassoon
Julia Filson, horn

“Clarinet Trio, Op. 114”
by Johannes Brahms
Dan Linder, piano
JJ Koh, clarinet
Corinne Lint, cello

“Trio for Oboe, Bassoon and Piano” by Francis Poulenc

Risa Kanek, piano
Trevor Mowry, oboe
Micah Doherty, bassoon

“Suite Americana No. 1”
by Enrique Crespo
Alex Fioto, trumpet
James Geiger, trumpet
Seth Yost, horn
Nathan Newman, trombone
Haim Mazar, tuba

Voice recital showcases songs by operatic composers

by Elise Podhajsky
Staff writer

At 4 p.m. today in McKnight Hall, the School of Music Voice Program will celebrate the smaller works of eight of the most brilliant operatic composers of all time. Every season for the past 22 years, Chautauqua voice coach Mikael Eliassen has organized an annual themed recital after selecting several vocalists who performed in the Voice Program’s debut Sing-In. This year, 12 singers

have been chosen to participate in Eliassen’s “Songs of the Great Opera Composers.” However,

illustrious operatic arias will not be performed.

Eliassen said he wanted to showcase another vocal side of composers like Rossini, Strauss and Mozart. In addition to their famous op-



Eliassen

eras, these melodists wrote several shorter, individual songs, of which nine will be performed today. Eliassen will accompany the singers playing piano for each song. “It’s been great fun to do the program with the 12 different singers,” Eliassen said. “They are all extremely gifted in various levels of development, and I’m looking forward to seeing how it all comes together.”

Eliassen currently is artistic director of vocal studies and Curtis Opera Theatre at the Curtis Institute of Music in Pennsylvania. Born in Denmark, the pianist studied and performed around the world holding titles such

as music director of the San Francisco Opera Center and artistic director of the European Center for Opera and Vocal Art in Belgium. As a young boy, Eliassen began accompanying his older sister, and he has been working with vocalists ever since.

“I enjoy being here during the summers working with these students,” he said. “This is a great place to be able to listen to young singers from all over the country.”


Eliassen’s recital is free and open to the public, but donations benefiting the Chautauqua Women’s Club Scholarship Fund will be accepted at the door.

PRACTICE MAKES PERFECT



Photo by Roger J. Coda

Caroline Yoshimoto, a graduate of Northwestern University, rehearses outside of McKnight Hall just minutes before her master class with Ilya Kaler.



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A list of available babysitters is available to families who are looking for child care while on the grounds. The list is updated each week during the season, and is available in the Colonnade lobby, at Smith Memorial Library, at the Main Gate Welcome Center and at the Turner Community Center, or by calling the Office of Recreation & Youth Services at 357-6290. All arrangements are made between the family and the sitter, and the office does not rate or recommend individuals.
















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Symphony



Symphony Notes

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Mikhail Glinka (1804-1857)
Overture to Ruslan and Ludmila (1842)

Alexander Pushkin and Mikhail Glinka were contemporaries, at the leading edge of Russian nationalism.

Pushkin's epic fairy tale, *Ruslan and Ludmila*, published in 1820, was the poet's first success. Loosely woven out of Russian legends, it contains a full catalogue of folkloric archetypes. A beautiful princess is stolen away from her home by an evil sorcerer (who is, additionally, a shape-shifting dwarf with the power of flight). An enormous human head, all that remains of the sorcerer's brother, sits alone in the desert guarding a magic sword. An intrepid knight is slain while attempting to rescue the princess, and is brought back to life with a magic potion. The princess is under the sorcerer's sleeping spell, which can be broken only by the ring of power.

Glinka chose Pushkin's poem as the basis of his second opera. He wanted to capitalize on the enormous success of his *A Life for the Tsar* following it a second Russian-themed opera.

Pushkin agreed to help Glinka by distilling the epic poem down to a workable operatic libretto, an extremely daunting task. Only weeks into the process, however, Pushkin was killed in a duel. Glinka turned to a handful of his friends for help, each of whom offered to contribute to the libretto. Glinka famously described the efforts of one friend who came up with a finished plan for the entire opera in just a quarter hour – while drunk.

The final result was that it took Glinka five years to compose the score, and the finished opera is a patchwork.

The overture was the last element to be composed. Glinka did not even begin it until rehearsals for the opera's premiere were underway. He constructed the overture from bits of the opera. A frenzied first theme sets the scene, and then Ruslan's lyrical song to his beloved Ludmila provides contrast. The evil sorcerer's motif – a bombastic whole-tone scale descending in the low brass – shows up near the end of the overture, leading to curtain up.

Nikolai Rimsky-Korsakov (1844-1908)
Suite from The Legend of the Invisible City of Kitezh (1905)

The next-to-last of Rimsky-Korsakov's 19 operas bears the unwieldy name *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*. It is a hybrid, combining two Russian legends. Fevroniya attracted him first, with her healing magic and ability to communicate with plants and animals. But the historical Fevroniya is a saint of the Orthodox Church, and Rimsky-Korsakov was not a believer. His hybrid transports her into the folk tale of Kitezh, the city that, when facing destruction by the Tatars, became invisible.

Russian tradition holds that couples who marry on the feast day of Saints Fevroniya and Pyotr, July 8, are blessed. These are the patron saints of married couples. The historical Fevroniya lived in the forests of Murom. Pyotr was a prince of Murom. When the prince acquired a mysterious disease while killing a dragon, he came to Fevroniya.

She cured him instantly and he promised to make her his wife, but his nobles forbade the marriage. It was unacceptable for the prince to take a peasant as his consort. The disease returns. Ashamed, Pyotr visits Fevroniya again, and she works the cure once more. Out of love for her he abdicates. Finally the nobles relent and invite the couple to rule as Prince and Princess of Murom.

They lived happily and rule wisely. They died on the same day, July 8, 1228. They prayed to be buried together, but their bodies were laid to rest in separate graveyards in accordance with church law. Miraculously they were discovered lying together the next morning in a shared coffin. Ever since, their relics have been responsible for miraculous cures.

Saints were officially downgraded during the Soviet era, but Fevroniya and Pyotr's influence never totally waned. Recently, in their honor, July 8 has been officially designated a new state holiday in Russia – "Family, Love, and Fidelity Day."

Rimsky-Korsakov pairs Fevroniya with the "wrong" prince. She falls in love with Vsevolod of Kitezh, not Pyotr, and their trials are of a different type altogether. Her wedding ceremony is interrupted by an invading army, and her bridegroom is killed. Fevroniya prays for the safety of the city, and a golden fog rises, rendering it

invisible. She is captured, but church bells ringing inside the invisible city frighten the invaders away. A magical bird appears to foretell her death. The spirit of her beloved, Vsevolod, appears and guides her through the fog, to complete their wedding vows in the invisible city.

There are 4 acts in the opera, and each one is represented in the suite.

1. Prelude: A Hymn to Nature – In act one we are introduced to the maiden Fevroniya. She is a pantheist, in close touch with the forces of the nature.

2. Wedding Procession – A festive atmosphere with balalaikas and bells, and a song of blessing, is shattered by a surprise attack of the Tatars. Fevroniya is captured.

3. Tatar Invasion and Battle of Kerzhnets – The battle on the banks of the Kerzhnets river happens off-stage, the musical representation of the battle comes in an entr'acte.

4. Death of Fevroniya and Apotheosis of the Invisible City – The longest part of the suite is from the opera's conclusion. As Fevroniya dies, she is led into the Invisible City by her beloved, Vsevolod, and the great bells of Kitezh peal in welcome.

Igor Stravinsky (1882-1971)
Circus Polka (1942)

Stravinsky received a phone call from George Balanchine in mid-January 1942. As Balanchine recalled the conversation, it went like this:

"I wonder if you'd like to do a little ballet with me," Balanchine said.

"For whom?"

"For some elephants."

"How old?" Stravinsky asked.

"Very young," Balanchine assured him.

There was a pause. Then Stravinsky said gravely, "All right. If they are very young elephants, I will do it."

It was a commission from Ringling Brothers Circus for a "ballet" with 50 women and 50 elephants. Stravinsky dashed off a piano piece, which he titled Circus Polka: For a Young Elephant. The entire process from phone



Andres Moran, the David Effron Conducting Fellow, directs the Music School Festival Orchestra in "Coriolan Overture, Op. 62" during the first half of Monday's concert in the Amphitheater.

call to delivery of the work took exactly three weeks. Stravinsky let Ringling Brothers choose a musician to adapt the score for circus organ and band. Balanchine reported having difficulty teaching the dancing elephants the choreography, but the work was a great success with the public when it opened at Madison Square Garden in April.

Two years later, Stravinsky returned to Circus Polka and orchestrated it. New choreography has replaced the elephants.

Sergei Prokofiev (1891-1953)
Piano Concerto No. 2 in G Minor, Op. 16 (1913, reconstructed 1923)

Prokofiev showed such prodigious ability in music as a small child that the Moscow Conservatory sent the composer Reinhold Glière to spend the entire summer of 1902 at the Prokofiev estate, teaching him composition. Glière was so taken with the youngster's progress that he returned the following summer to continue the instruction.

The next year, at the age of 13, Prokofiev entered the St. Petersburg Conservatory. Much younger than his classmates, he established a reputation that only grew as he matured and ultimately stayed attached to him for ages – he was "the bad boy" of Russian music. With irrepressible brashness and irreverent attitude, Prokofiev was known as the musical "cubist."

He continued at the Conservatory 10 years, finishing the regular program with only mediocre distinction, but staying on for advanced studies and suddenly blossoming brilliantly. At the end of his studies, he received the

FAMOUS EXPRESSIONS

Rubinstein Prize, the conservatory's highest award, for performing his own first piano concerto.

Prokofiev started his second piano concerto shortly after completing the first. He premiered it in early September 1913 at an open-air concert in Pavlovsk, 20 miles south of St. Petersburg, on the grounds of the tsarist palace there. He was still a student. The performance polarized the audience. Supporters cheered. But reviewers, including one that Prokofiev gleefully quoted in his autobiography, reported that much of the audience was horrified. "Such music can drive you mad!" "We came out here for entertainment, but cats on a roof make better music!" And one reviewer implied that audience members who stayed to the end did so because they were "frozen with fright, hair standing on end."

Listening to the concerto today, it is difficult to understand their reaction, but one explanation is that the work we hear today is not exactly the same one that was performed at Pavlovsk. When, in 1918, Prokofiev left the new Soviet Union on a concert tour, he escaped most of the Civil War that followed the Bolshevik Revolution, but his apartment did not escape. It was burned, and the orchestral score for this concerto was lost.

He rewrote it from memory in 1923, and re-premiered it in Paris a full decade after having composed it. In the intervening years Prokofiev had changed. Since he had already composed a Third Piano Concerto, he joked that perhaps the reconstructed Second should be called the Fourth.

Parisian listeners who heard the reconstructed Second were underwhelmed. They anticipated extremes, but to their ears Prokofiev's music had mellowed – more like Rachmaninov than Stravinsky.

While it no longer begs comparison to roof-top cats, there remains enough of Prokofiev's authentic witty and sardonic style to challenge, as well as entertain, the ear.

The concerto is in four movements, beginning extraordinarily, with a slow romantic theme that would feel at home in a Rachmaninov middle movement. Prokofiev's dry "cubist" wit appears in the second theme – all edges and quirkiness. But his true colors come out in a massive cadenza – not a normal insertion into the form, but a replacement for the development and most of the recapitulation. A stupendous feat for the pianist, the cadenza is marked at one point "colossale."

After the exertions of the first movement, Prokofiev actually ratchets up the pressure on the soloist. Except for the concerto's opening, there is no trace of a "slow movement" or any relaxation. The second movement is non-stop tour-de-force. The third, labeled "Intermezzo," is ferocious. And the finale's tempo marking, "allegro tempestuoso," says it all.

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

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NEWS



Don Kimes, the artistic director of VACI, speaks at the Chautauqua Shores reception about the importance of being able to provide scholarships to art students so they can attend the competitive art program at Chautauqua.

McKibbins host Chautauqua Shores reception

by Jessica Hanna
Staff writer

The Chautauqua Shores reception, hosted by Jack and Roberta McKibbin, took place last Sunday, July 19. The purpose of this annual event is to facilitate two-way communication between Chautauqua Institution and this separate but involved community to the south.

The McKibbins began hosting the Chautauqua Shores reception to offer other community members a better understanding of opportunities and benefits the Institution offers, as well as how they can contribute and get involved. The McKibbins have served as volunteers for the Chautauqua Fund for more than 10 years, and currently also

serve as team captains.

“We were a little bit disappointed [early on] to see this area wasn’t a real major contributor to the Institution,” Jack McKibbin said. “There were a few people who were very generous ... but the broad numbers weren’t.”

By living in a close community off the grounds, residents do not require a season ticket. They are able to pick and choose what they want to do, McKibbin said. For this reason, he and his wife said they find it very important that the people of Chautauqua Shores get a complete understanding of what goes on at the Institution. They emphasize programming and the importance of scholarship.

Institution President Thomas M. Becker, in addition to other Institution officials, was invited to attend the reception and provide information about the grounds. Two students from Chautauqua School of Art attended to discuss the importance of scholarships.

The reception also is a way to thank the community for its involvement with the Institution, McKibbin said. There are a number of people from Chautauqua Shores who have served as volunteers for the Chautauqua Fund. For years, a representative from the community has been on the Institution’s board of trustees, as well.

“We’ve been part of it, we just want to make sure that all 60 homes here understand what goes on,” McKibbin said.

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“We’ve been part of it, we just want to make sure that all 60 homes here understand what goes on,” McKibbin said.

Kids encouraged to create bouquets for Children’s Flower Arranging Day

by Beverly Hazen
Staff writer

Children ages 3 and older are invited from 3:15 p.m. to 4:30 p.m. Friday at Smith Wilkes Hall to create a “tussy mussy” bouquet during the Children’s Flower Arranging Day event sponsored by the Bird, Tree & Garden Club. An adult or a responsible party must accompany children between ages 3 and 6.

The Victorian-themed event teaches children to assemble their own bouquets. A “tussy mussy” became known as the talking bouquet. It was popular during times of dainty tea parties, chaperoned outings and high-necked dresses.

The flowers were the language of lovers and particular flowers in the arrangement had specific meanings: honey flowers and four-leaf clovers expressed a gentleman’s sweet, secret love for a lady and asked that she be his.

The arrangements also served the purpose of providing a sweet smelling bouquet for a lady to breathe in as she came across foul-smelling areas in the city.

The colors of the flowers chosen for the children’s

activity are reminiscent of Chautauqua. Pink is for the flowers that welcome visitors at the Main Gate. White flowers symbolize the rocking chairs on the Athenaeum Hotel porch and the winter snow. Blue represents the crisp, cool Chautauqua Lake water. Red flowers stand for the blazing sunset over the lake and yellow reflects the sun that shines in the summer. Green foliage is for the lush

grass at Miller Park and orange represents sherbet at The Refectory.

Carole Reiss and Susan Zorn co-chair this event. Reiss said a variety of flowers are used, even some wild ones.

“We will collect some Black-Eyed Susans and Queen Anne’s Lace from the fields,” she said.

Come, bring your children and watch them create a flower bouquet.



Photo by Sara Graca
Lydia Reiss, 6-year-old daughter of Karen and Tony Reiss of Chagrin Falls, Ohio, holds a “Tussy Mussy” flower bouquet. Her grandparents are Carole and Clemens Reiss of Chautauqua Shores.

Author, professor to present on life of Flannery O’Connor

by Sara Toth
Staff writer

Flannery O’Connor wrote half a century ago. In the years since her death, she and her stories about strange, grotesque Southerners became part of the American canon — read and researched for college theses across the country. But, until Brad Gooch’s *Flannery: A Life of Flannery O’Connor* was published in February, no major biography about O’Connor had been written.

Gooch, the author of several books and an English professor at William Paterson University, will present Flannery at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

“[O’Connor] treats fiction like an extreme sport, and those characters were burned in my brain,” Gooch said. “Those stories, you always wonder who wrote them. Was it some drunk, alcoholic Southern guy? And then it turns out to be this devout Catholic woman living with her mother on a farm in Georgia.”

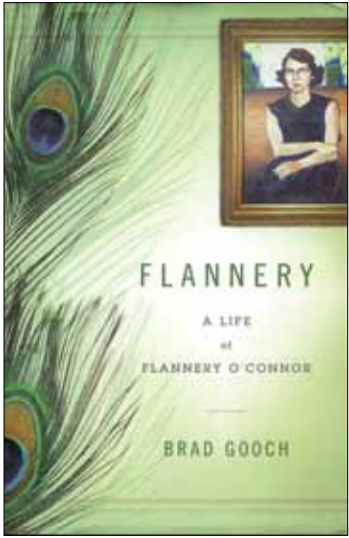
Gooch first became interested in O’Connor the way many do: studying her in college, while he was attending graduate school at Columbia University. He attempted to

write a biography after an edition of O’Connor’s letters were released, while he was still in graduate school.

“I wrote a letter to the editor of those letters, Sally Fitzgerald [a friend of O’Connor’s], with the bright idea that I, like no one in the world, should write a biography of Flannery O’Connor,” Gooch said. “She wrote back and said, ‘Forget it, I’m doing it.’”

Fitzgerald never did; she passed away in 2000 leaving behind a manuscript far short of a book. So, Gooch dived right in and the end result was met with success: two weeks as a *New York Times* best-seller and the front page of *The New York Times* Book Review.

When it comes to writing biographies, Gooch said, the surprise usually turns up in secrets about a person’s drug



addictions or sex life, but with O’Connor, it was the reverse: She led a normal, full life before she died of lupus at age 39, and she was nothing like the characters in her stories. But what did surprise and inspire Gooch was discovering O’Connor’s commitment to her craft.

“At the end of her life, she was trying to get together a collection of stories, hiding her manuscripts under her pillow from the doctors in the hospital so she could keep working,” Gooch said. “She was still working on her last story after she had had last rites, editing it. The depth of that commitment to writing became inspiring.”

The writer, a devout Catholic interested in medieval theology, has become a reference point for, as Gooch said, “funny, weird violence.” The juxtaposition is there, and O’Connor’s ability to reconcile her life with her writing is what makes her one of a kind.

“O’Connor is a rare example of a person who wrote these stories that are just amazing on their own and pretty edgy, and yet had a spiritual interest in between the lines,” Gooch said.

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- Free Youth Fishing Contest 10am-Noon
- Community Wide Yard Sale 9am-3pm
- Food Tent by Brick Village Gourmet & The Watermark Restaurant 9am-3pm
- On-Site Poker Run (Benefits CLA) 9am-2pm
- Silent Auction (Benefits CWC-Young Women’s Club) 9am-2pm
- Demo Boat Rides and Free Lectures

Lectures Include:

- Keeping Our Lake Clean (CWC & CLA) - 9:30am & 10:15am
- Boat Maintenance (Doug Cleland) - 10:30am
- Jet-Ski Maintenance Safety (Lou Clementi) - 11am
- Boat Safety (Matt Terrill) - 11:30am

To have a booth in the Community Wide Yard Sale: \$10 per table, all table fee proceeds will be donated to Chautauqua Lake Association and the Chautauqua Watershed. Stop by the Marina for a registration form or e-mail boatsafety@aol.com

Other Events at Chautauqua Marina in August:

- N.Y. State Approved Safe Boating Course Sunday, August 16 9:30 a.m.

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PROGRAM

Thursday, July 23

7:00 (7:00–11:00) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **George Welch** (Christian Centering Prayer). Hultquist Center

7:45 **Episcopal Holy Eucharist. The Rev. Peter Williams**, Diocese of Central NY. Chapel of the Good Shepherd

8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove

9:15 **DEVOTIONAL HOUR.** **The Rev. Jim Wallis**, founder and editor, *Sojourners* magazine. Amphitheater

9:15 **Class.** Maimonides – “A Guide to the Perplexed.” **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room

9:15 **Thursday Morning Coffee.** (Programmed by the Chautauqua Women’s Club). “From Ralph Lauren Designs to the Unknown World of the Chautauqua Cinema.” **Kelly Schmidt**. Women’s Clubhouse

9:15 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). “The Story of Radioactivity.” **Bob Adams**, physicist. Alumni Hall Garden Room

9:30 **Unitarian Universalist Ethics Series.** “Holy Union.” **The Rev. Terry Sims**, Surprise, Ariz. Hall of Philosophy

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** “Restore Public Trust—What Should Boards of Directors Do?” **The Hon. Barbara Franklin**, former U.S. Secretary of Commerce; president, Barbara Franklin Enterprises. Amphitheater

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 (12:15–1:00) **Brown Bag: Theater.** An inside look at *The Glass Menagerie* with director **Ethan McSweeney**, designers and cast. Bratton Theater

12:15 **Special presentation.** Reading and conversation with **Brad Gooch**, author of *Flannery: A Life of Flannery O’Connor*. Literary Arts Center, Alumni Hall Porch

12:15 **Brown Bag Lunch: Poetry.** **Robert Pinsky**, introduces videos from the national Favorite Poem Project. Smith Wilkes Hall

12:15 **Brown Bag Lunch.** “Healthy Aging, 2” with **Norman Weinberg**, Ph.D. Everett Jewish Life Center

12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch

12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Intimacy with God.” **George Welch** (Christian Centering Prayer). Hall of Missions. Donation

12:45 **Chautauqua Catholic Community Seminar.** “Jim Wallis and the U.S. Catholic Bishops: Two Different Approaches to the ‘08 Election – A Pastoral Retrospective.” **Rev. Thomas Nellis**, pastor, Holy Ghost Church, Rochester, N.Y. Methodist House Chapel

1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market

1:15 **Duplicate Bridge. Herb Leopold**, director. Sports Club. Fee

2:00 **Student Chamber Music Recital.** Elizabeth S. Lenna Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund.)

2:00 **INTERFAITH LECTURE SERIES.** **Rev. Paul Raushenbush**, associate dean of religious life and the Chapel, Princeton. 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 **Dance Lecture.** “Swan Lake: The Sublime to the Ridiculous.” **Mimi Eddleman**. (Programmed by the Chautauqua Dance Circle). Smith Wilkes Hall

3:30 (3:30–5) **Seminar.** (Sponsored by the Department of Religion). “Sharing God? Judaism, Christianity and Islam: Common Ground and Divergence.” **Stephen Crosby**. Alumni Hall Garden Room

3:30 **CLSC ROUNDTABLE/ LECTURE.** *An Invitation to Poetry*, **Robert Pinsky**. Hall of Philosophy

4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

4:00 **Presentation.** “Chautauqua and the Arts.” **Jon Schmitz**, Institution archivist and historian. Fletcher Music Hall

4:00 **Voice Recital.** (sponsored by the School of Music) **Mikael Eliassen**. McKnight Hall

4:30 **Evensong Blessing and Healing Services.** Chapel of the Good Shepherd

6:00 (6:00–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall

6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) “From Rocky Relationships to Relationships That Rock.” **The Revs. Richard and Judy Thomas**, Louisville, KY. Hall of Missions

6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear**. Hurlbut Church Sanctuary

7:00 **Devotional Services.** Denominational Houses

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Stefan Sanderling**, conductor. **Alexander Gavrylyuk**, piano. Amphitheater

- “Russlan and Ludmilla: Overture” Mikhail Glinka
- “The Legend of the Invisible City of Kitezh”

Nikolai Rimsky-Korsakov

- “Circus Polka” Igor Stravinsky
- Piano Concerto No. 2, Op. 16 in G Minor Sergei Prokofiev

Friday, July 24

7:00 (7:00–11:00) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **George Welch** (Christian Centering Prayer). Hultquist Center

7:45 **Episcopal Holy Eucharist. The Rev. Peter Williams**, Diocese of Central NY. Chapel of the Good Shepherd

8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove

9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at Smith Wilkes Hall

9:00 (9:00–10:15) **Men’s Club. Steve Percy**, board chairman, Chautauqua Foundation. (Programmed by the Chautauqua Women’s Club) Women’s Club

9:15 **DEVOTIONAL HOUR.** **The Rev. Jim Wallis**, founder and editor, *Sojourners* magazine. Amphitheater

9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin**. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room

9:30 **Unitarian Universalist Ethics Series.** “Insights from Evolutionary Biology on Moral Development.” **Andy Reese**. Hall of Philosophy

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.** **Michael Novak**, theologian; author, *The Spirit of Democratic Capitalism*. Amphitheater

12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade building

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “More, More, More is the Cry of the Mistaken Soul.” **David McKain**, prose writer-in-residence. Alumni Hall porch.

12:15 (12:15–1:30) **Panel**

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12:45 **Catholic Community Seminar Series.** “Beyond Consumerism: Building a Culture of Life and Love as a Positive Response to the Abortion Crisis in the U.S.A.” **Rev. Michael Smith**, retired, St. Matthew Church, Statesboro, Ga. Methodist House Chapel

1:00 **Jum’a/Muslim Prayer.** Miller Bell Tower

1:30 **Violin Master Class** (School of Music.) **Almita Vamos**, presenter. Fletcher Music Hall.

1:30 **Chamber Music for Adults Recital.** (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall

2:00 **INTERFAITH LECTURE SERIES.** **Katherine Marshall**, Berkley Center, Georgetown University; adviser to the World Bank. Hall of Philosophy

2:00 (2–3:30) **Speaker.** “Our Aging Body” with **Michael Cohen**, MD. Everett Jewish Life Center

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

3:15 (3:15–4:30) **Children’s Flower Arranging.** Sponsored by the Bird, Tree and Garden Club. Smith Wilkes Hall

3:30 **Chautauqua Heritage Lecture Series.** “Albion Tourgée.” **Mark Elliot**, historian, University of North Carolina. Hall of Christ

3:30 (3:30–5) **Seminar.** (Sponsored by the Department of Religion). “Sharing God? Judaism, Christianity and Islam: Common Ground and Divergence.” **Stephen Crosby**. Alumni Hall Garden Room

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

4:00 **Special Recital with**

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**** The Hangover (R) Final Night ****
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**** My Sister's Keeper (PG-13) ****
Final Night Daily 7:00, 9:15
All Times Valid Today Only / Will Change Friday

TRUMPING THE HOUSE



Photo by Jordan Schnee

Charles Berginc, principal trumpet player for the CSO, performs a solo during “La Virgen De La Macarena” as part of the Americana-themed Pops Concert Tuesday in the Amphitheater.

Members of the CSO. Sponsored by Symphony Partners. Elizabeth S. Lenna Hall

4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Purple Martin houses next to Sports Club

5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Family Service led by **Andy Symons**, M.D. Miller Bell Tower (Pier Building in case of rain)

5:30 **Operalogue - The Consul.** Lecture with excerpts from the opera. Sponsored by Chautauqua Opera Guild. **Jay Lesenger**, artistic/ general director, Chautauqua Opera. Norton Hall. (Fee for Chautauqua Opera Guild non-members)

6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall

7:00 **Visual Arts Lecture Series.** **Roberly Bell**, sculptor, professor of art, Rochester Institute of Technology. Hultquist Center

7:15 **Community Shabbat Dinner.** (Sponsored by Chabad Lubavitch of Chautauqua). Everett Jewish Life Center. Fee. (Reservations: 357-3467)

7:30 **OPERA. Menotti’s The Consul.** **Joel Revzen**, conductor; Jay Lesenger, 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 **SPECIAL. An Evening with Gordon Lightfoot.** Amphitheater

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Thus says the Lord, “Let not a wise man boast of his wisdom, and let not the mighty man boast of his might, let not a rich man boast of his riches; but let him who boasts boast of this, that he understands and knows Me, that I am the Lord who exercises loving kindness, justice, and righteousness on earth; for I delight in these things,” declares the Lord.

Jeremiah 9: 23-24

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