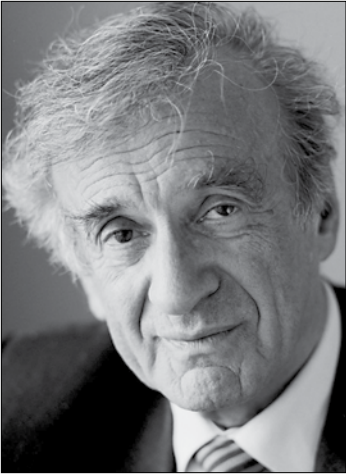


The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Monday, July 27, 2009

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CHAUTAUQUA, NEW YORK 50¢

Wiesel continues fight against indifference, intolerance, injustice



Wiesel

by **Judy Lawrence**
Staff writer

For Elie Wiesel, morality is much more human relations than religion, much more about our relationship to other humans than our relationship to God. It is always the human relations — what men do to each other — that determine their moral weight.

Author, teacher and Nobel Peace Prize winner Wiesel will present both today's morning and afternoon lec-

tures on the topic of the week, "What Makes Us Moral? An Abrahamic Perspective."

He will speak at 10:45 a.m. in the Amphitheater and at 2 p.m. in the Hall of Philosophy.

Wiesel will speak about the importance of questioning. Questions, Wiesel said, are more important than answers. Questions never make wars, but answers do.

Best known as the Holocaust survivor who first chronicled his experience in

his painfully moving book *Night*, Wiesel has written extensively on the Holocaust as well as other topics of Jewish life and intolerance toward other groups.

The fate of Russian and Ethiopian Jews, victims of apartheid in South Africa, Bosnian victims of genocide in the former Yugoslavia, Argentina's Desaparecidos, Nicaragua's Miskito Indians and the fate of Israel are only a few of the causes for which Wiesel has advocated.

According to the Web site xroads.virginia.edu, the University of Virginia's American Studies home page, "Elie Wiesel's statement, '... to remain silent and indifferent is the greatest sin of all ...' stands as a succinct summary of his views on life and serves as the driving force of his work."

Wiesel's current concern is with the recent uprisings in Iran.

He said what pains him is that during the Iranian elections, young people, men

and women, came out and openly defied a president who is a liar and stole the elections.

The president is the one who has in his hands the control of the army, the militias.

"They dared, and the world is silent," he said.

Wiesel is preparing a statement in response because "they [the people of Iran] at least should know someone is with them."

See **WIESEL**, Page 4

A treat for both the eyes and ears



Apprentice students learn McBride's role

by **Christina Stavale**
Staff writer

Angelica Generosa and Peter Walker have a special opportunity this summer.

While dancers often learn ballets from videotapes of the original performances, these two apprentice dancers are learning the ballet "Tarantella" from one of the original cast members, Patricia McBride.

"Tarantella" was just one of the dances George Balanchine, former artistic director of the New York City Ballet, choreographed specifically for McBride, a resident faculty member for Chautauqua School of Dance.

During the past four weeks, McBride taught the dance students the ballet, and tonight, they will perform it on the Amphitheater stage as part of the Chautauqua Festival Dancers performance, in collaboration with the Music School Festival Orchestra.

The work was created for McBride when she was in her early 20s. Generosa and Walker are 15 and 16 years old, respectively, but their ages have not deterred them.

"It took [Balanchine] about

the same amount of time to choreograph as it took me to teach them," McBride said. "He did it very, very fast."

Generosa and Walker both said "Tarantella" is the most challenging piece they have ever performed because of the energy and stamina it takes to get through the six-and-a-half minute dance.

"We have to keep our energy up to perform it to the max," Walker said. "Even if you don't do a step the best you could, you have to make it look good."

To help the young dancers get through the fast-paced dance, McBride said she helps them by reminding them to relax and breathe in between steps when they can. In rehearsals, she talks a lot about breathing.

"With 'Tarantella,' you have to be on top of your technique," she said. "The energy level is really high. It's like running a marathon."

The audience may not realize it because of the smiles on the dancers' faces, but the dance leaves them out of breath.

See **STUDENTS**, Page 4



MSFO, School of Dance unite in Amp tonight

by **Elise Podhajsky**
Staff writer

The Music School Festival Orchestra will move from the stage to the floor, assuming a pit-like setting for one of the most spectacular program collaborations of the season. At 8:15 p.m. tonight in the Amphitheater, students in the Dance Program will command the stage for a diverse display of ballet set to live music provided by the MSFO.

Performing five classic and more recent ballets, many students in the orchestra will get their first chances at playing for a live dance company.

"It's kind of a mixed bag of music styles," MSFO Maestro Timothy Muffitt said. "The players have a really diverse introduction into playing ballet and what that's all about."

For musicians, providing music for dancers means translating stagnant notes into vibrant and beautiful movements.

"Dance obviously adds a new dimension to the playing expe-

rience," Muffitt said. "It's a very natural human expression to move to music, and it's wonderful to see how that manifests itself in the artistry of the choreographer and the dancers."

Tonight's concert will consist of excerpts from the ballet "Les Petits Reins," by Mozart; Mercury and Mars from "The Planets" by Holst; the Pas de Deux from "Tarantella" by Gottschalk; "Waltz of the Flowers," from Tchaikovsky's "The Nutcracker"; and the first movement of "Western Symphony" by Kay.

The MSFO and dance cast will only get one shot at rehearsing together this afternoon before tonight's performance, but that does not faze Muffitt.

"We've done this [collaboration] every year since I've been here," he said. "The dancers are always very, very well-prepared, the orchestra's well prepared and it usually goes together quite well. I expect nothing different this year."

Andres Moran, David Effron conducting fellow, will lead the orchestra and dancers through the evening's first ballet, and Muffitt will resume the podium for the remainder of the show.

From classic Balanchine choreography to timeless and fiery orchestral masterpieces, tonight's performance promises to be a treat to the eyes as well as the ears.

Photo by Roger J. Coda
Angelica Generosa and Peter Walker, both apprentice dancers, will be performing the Balanchine piece "Tarantella" tonight.

Wind Quintet continues Logan series with some easy listening

by **Alexandra Fioravanti**
Staff writer

For the next installment in the James Logan Chamber Music Series, Chautauqua Institution will get to show off more of its own talent.

The Chautauqua Wind Quintet grouped in the 2005 Season, when five wind members of Chautauqua Symphony Orchestra felt their unique chemistry should not be wasted.

The quintet was born of members Eli Eban, clarinet; Jan Eberle, oboe; Richard Sherman, flute; Roger Kaza, French horn; and Jeffrey Robinson, bassoon. All members are principals of the CSO, and,

Robinson said, all are looking forward to today's concert.

Robinson said since the group's inaugural concert on the grounds, the members have been eager and overjoyed to perform each summer.

"We're getting into some really interesting repertoire," Robinson said. "And I think the Chautauqua audience really enjoys having the opportunity to see us play every year in the [Logan] series."

At 4 p.m. today in Elizabeth S. Lenna Hall, the Chautauqua Wind Quintet will present a three-piece program, opening with "Woodwind Quintet in D Minor" by Franz Danzi.

In Robinson's opinion, Danzi is considered one of the fathers of the Wind Quintet, and he helped establish it as a genre. Danzi lived from 1763 to 1826. As such, Robinson said, a lot of his work represents the late-Mozart, early-Beethoven feel and the beginning of what the Wind Quintet genre was all about.

Robinson said that despite its foreboding minor key, the piece is surprisingly lighthearted.

Moving on, the quintet will play "Woodwind Quintet" by Elliott Carter. Carter is an American composer who turned 100 years old this year.

See **QUINTET**, Page 4



TODAY'S WEATHER



HIGH **76°**
LOW **64°**
RAIN: 30%
Isolated T-Storms

TUESDAY

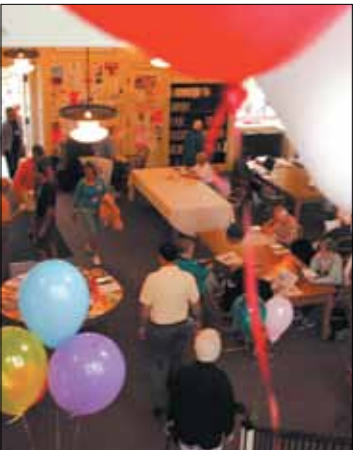


82°
68°
20%

WEDNESDAY



76°
64°
40%



'My favorite book is ...'

Annual Library Day celebration encourages book discussion

PAGE 3



An operatic weekend

David Shengold reviews *The Consul* (left, Page 13) and Saturday's Opera Highlights Concert (right, Page 10)



NEWS



NEWS FROM AROUND THE GROUNDS

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

Tennis Center hosts weekday ‘Dawn Patrol’

Tennis players are invited to join a doubles round robin every weekday from 7 a.m. to 9 a.m. at the Tennis Center. Sign up the evening before at 4:50 p.m. near the Farmers Market. Call the Tennis Center at (716) 357-6276 for information.

Smith Memorial Library hosts events

Children ages 5 and 6 are invited to storytime at 10:45 a.m. every Monday in the Meeting Room at Smith Memorial Library.

An informal investment discussion group will meet from 3:15 p.m. to 4 p.m. today in the Meeting Room

CWC Flea Boutique thrift shop open

The Flea Boutique, a quaint thrift shop, will be open from noon to 2 p.m. Mondays, Wednesdays, Fridays and Sundays behind the Colonnade.

CLSC hosts Brown Bag lunch and book discussion

The CLSC Brown Bag lunch and book review will be held at 12:15 p.m. today on the Alumni Hall porch. The CLSC book for Week Five is *A Person of Interest* by Susan Choi. and Paul Burkhart will review it.

A book discussion on *A Person of Interest* will be held at 1:15 p.m. today at Alumni Hall. CLSC Coordinator Jeff Miller will head the discussion.

Tour CLSC banners

“Everyday Education: The CLSC Banners” is the theme for the CLSC Alumni Association Docent Tour at 1 p.m. today in Alumni Hall. Mary Lee Talbot, editor of the CLSC Banner Encyclopedia, will lead the tour.

Hebrew Congregation holds choir training

Join the Hebrew Congregation for choir training with Susan Pardo from 4 p.m. to 4:30 p.m. today, and from 9 a.m. to 9:30 a.m. Tuesday through Friday at the Everett Jewish Life Center.

Opera Guild offers new Pre-Opera Dinners

The Opera Guild has created a new Pre-Opera Dinner series, served in the Victorian atmosphere of the Athenaeum Hotel’s parlor beginning at 5 p.m. These \$25, three-course dinners offer a variety of menu choices, with wine available for purchase. Advance reservations are required, and forms are available at the Main Gate and the Colonnade lobby. You also may reserve by contacting Virginia Cox at 357-5775.

Join BTG for Nature Walk

Join naturalist Bob Sundell this evening for a BTG sponsored Nature Walk. Bring your gate pass and meet at the benches between the Main Gate and Welcome Center.

APYA coordinators host movie night/discussion

Join APYA every Monday evening at Hurlbut Church for popular movies and a discussion of their interfaith themes. Tonight at 7:30 p.m. we will watch “O Jerusalem,” a tale of friendship between two men — one Jewish and the other Arab — as the state of Israel is being created.

Women’s Club hosts ‘Movie Night’

The first 25 teens to come to the Women’s Club Movie Night, 8 p.m. to 10 p.m. tonight at the Seaver Gymnasium, will receive free sundaes. All 13- to 18-year-olds welcome!

BTG hosts Bird Walk & Talk this morning

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

Seeking players for nine-hole golf games

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

CLSC class news

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

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

The **CLSC Class of 1995** will gather for the Annual Meeting at 5:15 p.m. Monday, August 3 on the Alumni Hall porch, with dinner to follow. Please call Anne Prezio at 357-2089 by July 29 for advance reservations.

The **CLSC Class of 1992** and sister Class of 1972 will meet at 9:15 a.m. Tuesday in Alumni Hall. CLSC President Sandra Arnold will provide breakfast. Plans for the Recognition Day Parade and class potluck dinner will be discussed.

The **CLSC Class of 1974** will meet for a potluck dinner on Wednesday, July 29 at 5:30 p.m. on the Alumni Hall porch. Bring a casserole or salad to share. Dessert and beverage will be provided. If you have questions call Betty Salz at (716) 357-2001 or Mary Lee Talbot at (716)357-2035.

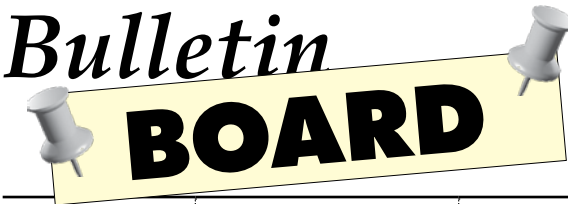
Classes planning to have their Class Banner carried in the Recognition Day Parade on Aug. 5 should register at the front desk in Alumni Hall and pay the \$10 carrier fee. A banner must be in good condition and have at least one class member marching behind it in the parade.

Thorbies invite visitors for social round of golf

Visitors to Chautauqua who play golf are welcome to join fellow Chautauquans at noon on Tuesday and Thursday for a friendly, social round of golf. Call the Pro Shop at (716) 357-6211 for information.

Sports Club offers Mah Jongg this afternoon

The Sports Club offers Mah Jongg at 1:30 p.m. every Tuesday at no cost.



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
Bible Teaching / Brown Bag lunch (optional)	“Father Abraham” with the Rev. Kathi Kuhn	Wednesday, Thursday and Friday	12:30 p.m.-1:45 p.m.	Baptist House, 35 Clark Ave.	Chautauqua Christian Fellowship

Boyle fund supports Abrahamamic programming

This week’s programming on “What Makes Us Moral? An Abrahamamic Perspective,” has been funded by the Estate of Helen Boyle through a gift to Chautauqua Institution. This is the ninth consecutive summer that Boyle’s generosity has provided the support for Chautauqua’s programming, known as the Abrahamamic Community.

The Abrahamamic Program seeks to create an under-

standing of how the three religious faiths can define a common purpose and seek a common mind, particularly with regard to three key areas: science and the ethical and moral issues raised in science; the arts; and pluralism and the search to define the common ethical premises of a civil society.

The Abrahamamic Program comes to public expression in lectures, discussions and de-

bates and in the performing arts. While featured this week at Chautauqua, the Abrahamamic Program extends beyond the season through activities outside the Institution that involve discussions on critical issues in the human family, to which wisdom from the Abrahamamic traditions can be brought to bear.

The Boyle family has been active in Chautauqua’s life for many years. Through the

years Helen Boyle has been involved with the Opera Board, Bird, Tree & Garden Club, Chautauqua Society for Peace and, most recently, has been deeply engaged in and provided primary funding for the Abrahamamic Program. Helen died in January of 2008.

Helen’s six children; Mary Boyle-Arn, Michael, Mig, Patrick, John and Peter continue to enjoy Chautauqua.

Anderson Lectureship sponsors Wiesel lecture

The Sondra R. & R. Quintus Anderson Lectureship, an endowment in the Chautauqua Foundation, provides funding for today’s 10:45 a.m. lecture with Elie Wiesel, Nobel Peace Prize winner and author.

Sandy and Quint Anderson reside in Vero Beach, Fla., and Lakewood, N.Y. They are longtime Chautauquans. Quint is a past director of the Chautauqua Foundation and a former governor of the Chautauqua Golf Club.

Sandy is a graduate of Bennett Junior College. She is a past chairman of the board of WCA Hospital, a former member of the Jamestown school board, co-

founder of Pappagallo at the Green Farm and a founder of the Links Charity Golf Tournament.

Quint is a graduate of Princeton University and founder and former chairman of the Aarque Companies. He is currently a trustee of the Riverside Theatre at Vero Beach and a director of its distinguished lecturer series, and has been active in many political and civic organizations. Quint also is the chairman and one of the founders of the Roger Tory Peterson Institute and is on the Vestry of Trinity Episcopal Church of Vero Beach.

The Andersons have six children and 11 grandchildren.

Gartner Endowment Fund supports Interfaith Lecture

The Joseph and Anna Gartner Endowment Fund of the Chautauqua Foundation provides funding for today’s 2 p.m. lecture featuring Elie Weisel, Nobel Prize winner and author of *Night*.

The Joseph and Anna Gartner Endowment Fund was established by the Gartner’s grandchildren, current Chautauquans, to

foster understanding, respect and tolerance among people of diverse cultural, religious and ethnic backgrounds.

The Gartners, longtime residents of Castle Shannon, Pa., were respected and honored for continuously striving for fairness and justice in all human relationships.

Hirsh endowment funds *The Consul*

The Jane Robb Shaw Hirsh Endowment, a fund held by the Chautauqua Foundation, helps underwrite this evening’s performance of the opera *The Consul*.

The Jane Robb Shaw

Hirsh Endowment was established in June of 2000 by Mrs. Hirsch. Her daughter and son-in-law, Gayle and Andrew Camden, are active members of the Chautauqua community.

Notice to Parents

BICYCLE SAFETY RULES

1. Bikes must be maintained in a safe operation condition and shall have adequate brakes, a bell or other signaling device, a rear reflector and a headlight. Operators under 14 years of age must wear a NYS-required helmet.
2. Bikes are not to be ridden on brick walks or other walks that are reserved for pedestrian use.
3. Bikes must be operated at a speed that is reasonable and prudent and in no instance at more than 12 miles per hour.
4. Bicyclists shall always give the right of way to pedestrians.
5. In accord with New York State law, bicyclists shall observe all traffic signs and signals (for example, stop signs, one-way streets

Parents must ensure that their children ride responsibly — by enforcing the rules and by setting a good example.

Briefly CONTINUED

Hebrew Congregation events this week

The Hebrew Congregation will hold Tisha B'Av services at 5:30 p.m. Wednesday in the sanctuary of Hurlbut Church. Aaron Meyer, a Rabbinical School student and APYA coordinator, will conduct this service.

The Hebrew Congregation will hold its annual luncheon at 12:15 p.m. Saturday in the Athenaeum Hotel parlor. The program costs \$25 and includes the installation of officers and entertainment by three Voice Program students who received Hebrew Congregation scholarship awards. For reservations, call Gloria Gould at (716) 357-2046.

Guild of the Seven Seals hosts new member lunch

Guild of the Seven Seals 2009 Graduates are cordially invited to a New Member Lunch Thursday, August 6 at 12:10 p.m. in the Alumni Hall Dining Room as guests of the Guild. Graduates planning to attend, please RSVP by picking up a ticket at the Alumni Hall desk prior to Aug. 4. Standing Seals members who are planning to attend may purchase a ticket for \$4 at the Alumni Hall Desk on or before Aug. 4.

Hebrew Congregation presents ‘Musical Interlude’

The Hebrew Congregation presents “A Musical Interlude” at 3:15 p.m. Thursday, Aug. 6 at the Everett Jewish Life Center. This recital features Music School Instrumental Program students who are recipients of the Hebrew Congregation’s scholarships.

Roberto speaks at Professional Women’s Network

The Chautauqua Women’s Club announces the fourth Professional Women’s Network program held at 9 a.m. Wednesday in the Clubhouse. Cheryl Roberto will discuss “Environmentalism in Public Service.”

Monday at the Movies

Cinema for Mon., July 27

STAR TREK (PG-13) 3:35 & 8:25 127 min. The legend returns to it's roots with action, humor, a strong story, and brilliant visuals. "Honors the show's legacy without fossilizing its best qualities. Instead, he's whisked it off to a planet where numbing nostalgia can't kill it, and where the future is still something to look forward to." -Stephanie Zacharek, Salon.com "Does what a franchise reboot rarely does. It reminds us why we loved these characters in the first place." -Ty Burr, Boston Globe

SIN NOMBRE (R, in Spanish with subtitles) 6:15 96 min. Part harrowing tale of immigration and part gangster story, this sensitive, insightful debut by Student Academy Award winner Cary Fukunaga vibrates with authenticity. "The scope is epic and the achievement, though solidly grounded in conventional storytelling, is a revelation." -Joe Morgenstern, Wall Street Journal "The caressing, honeyed light ... beautifies and softens every ugly moment in this equivocating story about geographic and moral border crossings." -Manohla Dargis, New York Times

Automated Teller Machines

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

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Lost and Found

A lost-and-found office is located next to the Farmers' Market, south of the Main Gate Welcome Center (357-6314).

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NEWS

Annual library celebration encourages book discussion

by Josh Johnson
Staff writer

The porch of Smith Memorial Library will be abuzz with book discussion today as Chautauquans celebrate Library Day. The event is open to everyone, beginning at 8:30 a.m. and continuing until 10:30 a.m. today. All are encouraged to stop by for some fun, refreshments, conversation and music and then to attend the morning lecture.

The event will take place mainly on the front porch of the library, weather permitting. If the weather does not agree, the event will take place inside the library.

"That [bad weather] hasn't happened in a few years, so we will cross our fingers for good weather," library interim director Lynn Kinnear said.

Kinnear noted the 'My Favorite Book' stickers are back by popular demand this year.

Everyone who attends the Library Day celebration will be given the opportunity to declare his or her favorite book and proudly wear it around on a sticker. The popular stickers are a great way to start a book discussion and learn about good books from others at the celebration.

Kinnear said that she is unsure what she will put on her sticker this year. In the past, she used *Lust for Life* by Irving Stone, a book about the life of Vincent Van Gogh. This year, she said she might wait until the morning of the event to decide what to write on her sticker. She also said many Chautauquans, herself included, altered the text on their stickers and replaced it with "My favorite author is" or "The most recent book I read was," which brings even more elements into the discussion.

The celebration is a day to recognize the library and give Chautauquans a chance to share their favorite books. The library also invites local public and school librarians to the event. The librarians receive free admission to Chautauqua for the day and can enjoy the library festivities and all that Chautauqua has to offer.

Generally, Library Day draws 150 to 200 area librarians. Many Chautauquans and locals look forward to this popular tradition each year.

"We are very lucky this year to have our celebration on the same day as Elie Wiesel's visit to Chautauqua," Kinnear said.

As in the past, Library Day will feature the Summer Strummers, a band that includes Evangeline Grim, an employee of the library and longtime Chautauquan. The Strummers will be performing throughout the event and even will take requests.



Daily file photo

Chautauqua's annual Library Day always draws a crowd.

The Friends of the Library sponsor Library Day every year. Participants also have the opportunity to join the Friends of the Library at the event. Attendees can fill out forms to

become members and donate to support the library.

"Each year, Friends of the Library uses the money we raise to buy something that the library needs," Kinnear said.

Stop by the library today, have some snacks, enjoy some music, proclaim your favorite novel and, most importantly, chat with fellow Chautauquans about books.

Physicist calculates science of religion

by Gail Burkhardt
Staff writer

It doesn't happen every day that one encounters a physicist who also is a Baptist minister, but today's special afternoon lecturer encompasses both roles.

Willie Rockward, associate professor of physics at Morehouse College, will use his uncommon experience to discuss physics in relation to religion during his 4 p.m. lecture titled "The Physics of Religious Events: Calculations on the Parting of the Red Sea" today in Smith Wilkes Hall.

The physicist will use information from oceanography to help explain how Moses parted the Red Sea in the Book of Exodus in the Bible.

This is the first time Rockward has given a formal presentation on what he calls the "cross section" within him as a scientist and someone who is committed to spirituality.

Although Rockward's position as a minister and physicist is rare, he is not the first scientist to believe in God, he said.

"A lot of scientists and engineers do believe in the existence of God. Many earlier scientists were devout religious guys," he said. "Fundamental discoveries have come out of their question of how to confirm or how to quantify the existence of God."

Rockward said he sees physics as an explanation for what God created.

The physicist and minister grew up in a Baptist family and always has had a talent for science, but he had not always wanted to pursue those two areas professionally.

"I was a football player and I was more interested in sports, and I just happened to be gifted in science and math," he said, adding that his mother always pushed him to work hard in both subjects.

Rockward received a physics scholarship from Grambling State University



Rockward

in Louisiana, and he also walked on to the football team. One day, a middle linebacker hit Rockward so hard that he decided he could not play football and study physics at the same time, so he chose the latter.

As he was pursuing his doctorate in physics at Georgia Institute of Technology, he said he struggled with the decision to become a Baptist pastor.

"God revealed to me, 'Hey, I am the master scientist,'" he said.

That fueled his decision to become the pastor of Divine Unity Missionary Baptist Church in East Point, Ga., while earning his doctorate in physics. He had to balance his family, his job and his education all at the same time, but Rockward said his wife was "very understanding." Rockward and his wife have seven children.

He joined the Morehouse faculty in 1998 and currently serves as an associate minister at Antioch Baptist Church under the Rev. Cameron Alexander.

Although this is the first time Rockward has spoken formally about links between science and religion, he said he knows what he wants his audience to get out of his lecture.

"[I hope to] stimulate the audience along the lines of how science and spirituality work hand in hand," he said.

Conservatory alumnus returns for spoken-word event

by Stacey Federoff
Staff writer

In the words of Artistic Director Vivienne Benesch, an event tonight at Bratton Theater will bring "a bit of hip-hop and hipness to Chautauqua."

"The u-n-i-VERSE project" will feature former conservatory member Clifton Duncan in a spoken word, hip-hop theater special event.

Last season, Duncan was a part of the conservatory, performing in the Joyce Carol Oates Project and "A Midsummer Night's Dream" as Oberon and Theseus.

Benesch visited New York University, where the actor is studying, to see Duncan's performance in March and said she enjoyed it so much that she asked him to return to Chautauqua.

"Not only is it great entertainment, but it's an incredibly honest and engaging exploration of Clifton [Duncan]'s sense of himself in the world," she said.

The actor described his work as a hip-hop overture, reminiscent of a mix tape, combining social commentary, personal narrative and music like a deejay scratching records.

Benesch said his ability to mix poetry and music was impressive and created an emotional connection with the audience.

"All I know ... [is] that I have not had that feeling of being awakened to someone's experience in such a visceral and entertaining way in a really long time," she said. "You feel like you've encountered a huge production, but you realize it's just him and his microphone."

There will be two performances of Duncan's original work at 8 p.m. and 10:30 p.m. tonight in Bratton.

Duncan developed his 40-minute one-man show for the Freeplay Festival through the graduate acting program at NYU. Duncan explained that third-year graduate students participate in the festival and have the opportunity to perform anything that they would like for up to 90 minutes.

TICKETS FOR 'u-n-i-VERSE'

Admission to the "the u-n-i-VERSE project" is free, and tickets will be distributed at the kiosk outside the Bratton Theater from 5 p.m. to 6 p.m. tonight. Remaining tickets will be distributed at the theater entrance 30 minutes prior to each performance. "6-Pak" ticket holders do not require advance tickets and may check in up to 15 minutes before curtain time. CTC would like to remind audience members that seating is limited.



Clifton Duncan as Oberon in CTC's production of "A Midsummer Night's Dream" last summer.

ideas also were incorporated into the semi-autobiographical "u-n-i-VERSE."

Duncan said he began to realize that actors could not lead separate lives on and offstage.

"The lives that we live on the inside and outside are not two different things," he said.

Benesch said personal experience is a big part of the performance, and that Duncan presents it in a very reflective and intelligent way.

"While it came, as so much great art does, from a very personal place, it develops into just great theater," she said.

Last year, Benesch said she recognized how analytical Duncan's acting was — to a point where it may have interfered with his acting.

"I think it's fair to say he's one of the most intelligent people I know," she said. "I would tease him that his intelligence was the thing often getting in the way of him being as great an actor as he can be; that was always my criticism. He's so analytical, I feel like he has a camera over his shoulder looking into his brain. What's remarkable about this piece is that it was an opportunity for him to take that second eye and actually turn it into something creative."

Duncan said he wanted to capture the immediacy and spontaneity of hip-hop, since he doesn't think it is expressed enough in the theater.

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FROM PAGE ONE

WIESEL

FROM PAGE 1

During World War II, Wiesel and his family were forced first into a ghetto in their village of Sighet in Transylvania, and then later were taken to Auschwitz. Wiesel and two of his sisters survived; the rest of his family, including his parents and younger sister, did not.

In *Night*, Wiesel wrote, “Never shall I forget those flames which consumed my faith forever. Never shall I forget that nocturnal silence which deprived me, for all

eternity, of the desire to live. Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust.”

Asked whether this statement is still accurate, Wiesel replied, “Yes and no. I come from a very religious background, and after the war, I went through a crisis.”

He is still religious, he said, but his faith is not as innocent. He called it “a wounded faith.”

When the war ended, he studied in Paris and later worked as a journalist. Like many Holocaust survivors, Wiesel refused to talk about

his experiences. Finally, his friend, Francois Mauriac, the 1952 Nobel Laureate in Literature, encouraged him to write about what he had gone through during the war.

His first book, *And the World Remained Silent* (*Un di Velt Hot Geshvign*), was written in Yiddish. He later wrote a shorter version in French that was published under the title *La Nuit*. It was later translated to *Night*.

Initially, the book did not sell well and he had trouble finding a publisher. Today, the book has been translated into 30 languages and more than seven million copies

have been sold.

In 1986, Wiesel was awarded the Nobel Prize. Three months later, he and his wife, Marion, established the Elie Wiesel Foundation for Humanity. Its mission, according to its Web site, “is to combat indifference, intolerance and injustice through international dialogues and youth-focused programs that promote acceptance, understanding and equality.”

According to *xroads.virginia.edu*, Wiesel said, “Let us remember, let us remember the heroes of Warsaw, the martyrs of Treblinka, the

children of Auschwitz. They fought alone, they suffered alone, they lived alone, but they did not die alone, for something in all of us died with them.”

In 1978, Wiesel was appointed chair of the President’s Commission on the Holocaust. His job was to plan an American Holocaust memorial. The museum he helped build will continue to honor the memories of those who died and suffered because of the Nazis.

Wiesel continues to author books, many of which have been translated into multiple languages. Some of

his more recent titles are *All Rivers Run to the Sea*; *A Lucky Child: A Memoir of Surviving Auschwitz as a Young Boy*; *A Life of Rashi*; and *A Mad Desire to Dance*.

Wiesel is the Andrew W. Mellon Professor in the Humanities at Boston University, a position he has held since 1976, and Professor in the departments of Religion and Philosophy.

Wiesel will sign copies of his books on the Alumni Hall porch following his 2 p.m. lecture at the Hall of Philosophy.

STUDENTS

FROM PAGE 1

“You look at it and you think, ‘What fun,’” McBride said. “People probably won’t realize how challenging it is. In the life of a dancer, you need to work on your endurance to work so quickly. Your legs have to be ready. You have to articulate what you’re doing. But it is great fun.”

Walker said having McBride as his instructor has, “without a doubt,” made the dance easier to learn and master.

“When she taught it, she taught it like she was dancing,” he said. “Since she originated it, she knows what this is supposed to be like, what that’s supposed to be like. She can just tell you instead of trying to pick it up from the video.”

Generosa said McBride also would tell stories about when she was performing the dance.

“She would say, ‘Balanchine wanted this,’ and she would show it,” Generosa said.

McBride said being the original dancer in the role has helped her pass on the musicality of the dance, which she noted is very important in Balanchine dances.

“Being exactly on the music, that’s what makes Balanchine so great,” McBride said. “If it’s not quite on the music, it doesn’t come over so strong. I’m a stickler for the musicality.”

Along with musicality comes character. After she taught them the choreography, McBride told the dancers to forget about the technique and start building character.

McBride said character is

important so that Generosa and Walker’s performance is not a carbon copy of hers and her partner, Edward Villella’s. She said she wants them to make it their own.

The two described the ballet as an Italian peasant dance.

“They’re kids, just having fun playing their tambourine,” Generosa said.

They said they have grown closer to each other and McBride through working on the dance. Both said they see McBride as a mother.

“You want to make her proud,” Walker said. “It’s not like you’re nervous; it’s more like you’re so pumped because you want her to be proud of you.”

Generosa and Walker performed “Tarantella” on the Amphitheater stage July 19 as part of the School of Dance Student Gala, but tonight, they will get to perform with live music. Both said they have performed with live music before, and they said

it would make the performance more exciting.

“When the music isn’t loud enough, it’s really hard,” Walker said. “It’s such an upbeat piece that if you can’t hear it, you can’t really do it.”

He said it also would add spontaneity to the performance.

“When you get comfortable in a role, you’re over-rehearsed,” Walker said. “Getting with the orchestra will help with that.”

McBride said she is proud of all the dancers have accomplished so far, and more than anything, wants them to feel good about themselves and enjoy what they are doing.

“It’s fun to see them,” she said. “When something’s done, you’re such a part of this creation that it’s fun to pass it along. They want to really work and improve and do hard and challenging things.”

SINGING IN THE AMP



Photo by Roger J. Coda
Jean Badger is among those contributing to the Chautauqua Choir during Sunday’s morning worship service.

QUINTET

FROM PAGE 1

The quintet wanted to honor Carter’s love and passion for music by performing one of his earlier pieces from 1948.

Carter was among a handful of core composers who set out to really establish an American language for symphonic music, Robinson said.

“He, at that time, was much more interested in trying to define that school,” Robinson said. “So in many ways, his piece sounds very similar to works by other American composers in the late ‘40s, early ‘50s.”

Robinson said the piece is short but very interesting both thematically and harmonically.

“It’s something that I discover more ... every time I

play it through, every time I listen to it,” Robinson said. “So hopefully, the audience will get that same kind of impression when they hear it.

“There’s a lot there. It’s a very rich piece of cake.”

With such a tall, rich order, the quintet will then take an intermission before closing the concert with “Sextet in B-flat Major for Flute, Oboe, Clarinet, Horn, Bassoon and Piano” by Ludwig Thuille.

Audience members who may arch their eyebrows and scratch their heads in confusion when six musicians step on stage can relax: quintet does still mean five. However, the quintet invited guest pianist Joel Schoenhals to play in today’s concert with them for what Robinson called their big, substantial work in the program.

“It’s very thick and lush,” Robinson said. “It’s a romantic work. It’s a beautiful piece full of great melodies and terrific treatment with the addition of the piano ... my experience is that people really respond well to this piece.”

Robinson said the concert would be fairly light, as all the music is accessible and easy to listen to. With no real theme for the concert, Robinson said the quintet tries to focus on one main principle when creating a program.

“All we really try to do, what I try to do, is not think so much about if it has a theme or a name,” he said. “But is it something that I would want to sit down and listen to? What we’re interested in doing is just writing a concert for the community that they’re going to enjoy and that we would enjoy presenting to them ... Is it going to be fun for us? Is it going to be fun for them? Are we all going to have a good time?”

Based on tonight’s repertoire, the answer to that question should be a resounding “yes.”

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Jean-Pierre Bonnefoux
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Andres Moran, David Efron Conducting Fellow
Nataliya Pinelis, piano

Les Petits Riens

World Premier
Choreography by Michael Vernon
Music by Wolfgang Amadeus Mozart
Les Petits Riens, K229b

Kayleigh Gorham*, Jillian Harvey, Emily Kikta*, Lauren Lovette*

Harrison Monaco* and Matthew Poppe*

Genny Berman, Elizabeth Edwards, Naomi Hergott, Ilse Kapteyn, Erin Keegan, Christina Martin, Quinn Mason, Victoria Muth, Nisha Mulay, Mariya Oishi, Marissa Richardson, Katherine Sawicki, Jacqueline Schiller, Rebecca Thode, Beila Ungar, Emily Wohl

Felipe Blanco, Matthew Knight, Jake Lewis, Max Robertson

Tarantella

Choreography by George Balanchine
Staged by Patricia McBride
Music by Louis Moreau Gottschalk
Grand Tarantelle for Piano and Orchestra, Op. 67
Reconstructed and orchestrated by Hershy Kay
Nataliya Pinelis, piano

Angelica Generosa* and Peter Walker*

Maidens and Warriors

Choreography by Mark Diamond
Music by Gustav Holst
The Planets: Mercury and Mars
1st Movement

Ariana Czernobil, Leigh Anne Albrechta*,
Madison Geoghegan

Harrison Monaco*

Naomi Hergott, Ilse Kapteyn, Christina Martin, Nisha Mulay, Marissa Richardson, Katherine Sawicki, Jacqueline Schiller, Rebecca Thode, Emily Wohl

2nd Movement

Jacob Artist* and Jake Lewis

Felipe Blanco, Matthew Knight, Harrison Monaco*, Matthew Poppe*, Max Robertson, Peter Walker*

Brief Pause

Waltz of the Flowers
Choreography by Jean-Pierre Bonnefoux
Music by Pyotr Ilyich Tchaikovsky from The Nutcracker
Emily Kikta*

Leigh Anne Albrechta*, Brette Benedict*, Genny Berman, Sally Cowdin*, Ariana Czernobil, Elizabeth Edwards Madison Geoghegan, Kayleigh Gorham*, Jillian Harvey, Erin Keegan, Victoria Muth, Beila Ungar

• Intermission •

Western Symphony
Choreography by George Balanchine
Staged by Patricia McBride
Music of Traditional American Melodies
Orchestrated by Hershy Kay

Lauren Lovette* and Jacob Artist*

Brette Benedict*, Sally Cowdin*, Emily Kikta*, Beila Ungar

Leigh Anne Albrechta*, Kayleigh Gorham*, Jillian Harvey, Quinn Mason

Harrison Monaco*, David Morse**, Matthew Poppe*, Peter Walker*

Tarantella and Western Symphony are presented by arrangement with the George Balanchine Trust (SM) and provided in accordance with the Balanchine Style and Technique, with service standards provided by the Trust.

•

*apprentice dancer

** second company dancer

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Chautauqua Dance program honors Vernon
with Teacher Award at tonight’s performance

by Christina Stavale
Staff writer

Michael Vernon said he feels fortunate to have the opportunity to teach dance — especially here in Chautauqua, where the dancers are the “cream of the crop.”

Tonight at the Chautauqua Festival Dancers performance, Vernon will be awarded the Artist Teacher Award, sponsored by Kay H. Logan, for his work instructing dancers at Chautauqua.

He said he is honored to receive the award, especially in a place like Chautauqua, where education is so important.

“Teaching ballet is part of my life,” he said. “It’s really special to be singled out.”

Vernon is a resident faculty member at Chautauqua for four weeks of the summer. He also serves as chair of the Department of Ballet at Indiana University Bloomington.

Previously, he trained at the Royal Ballet School in London and at the American Ballet Theatre school in New York. He received the Winston Churchill Fellowship to study choreography in the United States, and, at one point, was artistic director of the Eglevsky Ballet.

For many years, he taught classes at Steps on Broadway studio in New York City, which Jean-Pierre Bonnefoux, artistic director of Chautauqua Dance and the North Carolina Dance Theatre, said is one of the premier studios in the country.

Bonnefoux said it is there



Photo by Jordan Schnee

Michael Vernon instructs dancers with action as well as words last week at Carnahan-Jackson Studios. Vernon will receive this year’s distinguished faculty award for dance.

where Vernon really garnered his reputation as one of the top dance teachers in America.

“He has been really recognized, not only as a teacher, but [for] what he brings as a teacher: technique that is very clear and very precise,” Bonnefoux said. “You see people really understanding what he has to teach and really growing as an artist and as a dancer because of his teaching.”

Vernon said he first started coming to Chautauqua during the 1990s. He currently teaches both the company and the students and also choreographs a piece for

the students every year. His piece, “Les Petits Riens,” will open tonight’s performance.

Bonnefoux said Vernon’s ability to choreograph for the students is part of what makes him such an asset to the program.

“I wanted the students to have a great teacher and have somebody who could choreograph for the dancers because the idea that one’s work is done for you is such a wonderful thing,” Bonnefoux said. “I wanted our program to say to our students, ‘Come to Chautauqua, and wonderful choreographers like Michael Vernon are going to choreograph for you.’”

Vernon said he also tries to teach students the choreography process. And though his own grounding is in classical ballet, he tries to teach students this technique while still thinking about the future.

“I think about developing exercises for dances they’ll do in the future,” he said.

He added that he feels privileged to spend four weeks out of the year in a place like Chautauqua.

“Chautauqua is a wonderful way to spend a month in the summer in an environment conducive to learning,” Vernon said.

Lecture explores ‘Why Bad Things Happen to Good People’

There are many instances of pain and suffering recorded in Jewish history and texts: the Book of Job, for example. The 10 rabbis cruelly martyred by the Romans are the events recalled during Yom Kippur, the Day of Atonement. In the Book of Exodus, God sends Moses to Pharaoh to ask him to release the Jewish people from bondage. In response, Pharaoh only makes their lives more difficult. Then, Moses returns to God and asks: “Lord, why did you do wrong to this people?”

Rabbi Zalman Vilenkin will lecture at 9:15 a.m. Tuesday in the Hall of Philosophy

on the topic, “Why Do Bad Things Happen to Good People?” His lecture will deal with how to come to terms with pain and suffering theologically and how to reach out to people who are suffering.

“It is a fitting time to discuss this subject because Tisha B’Av falls this week,” Vilenkin said.

Tisha B’Av commemorates the sad events leading to the destruction of the First and Second Temples in Jerusalem and the ensuing exile of the Jewish people from their land.

The rabbi dedicated the lecture to the memory of Rabbi Gavriel Noach Holtz-

berg and Rivka Holtzberg, the Chabad emissaries to Mumbai, India, who were killed in a terrorist attack inside the Mumbai Chabad center last November.

Vilenkin is known for taking abstract intellectual ideas and making them clear and accessible to everyone. All Chautauquans are invited to attend the lecture.

For the past nine seasons, Vilenkin has taught daily classes at Chautauqua. For the past 11 years, he taught the Talmud and mysticism at Talmudical Seminary Oholei Torah in Brooklyn.

The lecture is the first in a

series of three special lectures co-sponsored by the Department of Religion and Chabad Lubavitch of Chautauqua delivered in the Hall of Philosophy this season. The second lecture will take place Friday, Aug. 7, on the subject “The Conscious Universe: Where Science and Faith Meet,” featuring environmental scientist Arnie Gotfryd. The third lecture will take place Tuesday, Aug. 11, on the subject “The Evil Eye: A Jewish View,” featuring educator Esther Vilenkin.

Communities in Conversation
to spark interfaith dialogue

“Communities in Conversation” is an interfaith study and discussion seminar that will be held during Abrahamic Week/Week Five to enable individuals from different faith communities to meet and discuss the week’s focus, “What Makes Us Moral? An Abrahamic Perspective,” and learn about one another’s beliefs and practices. From 3:30 p.m. to 5 p.m. Wednesday through Friday,

participants will gather in homes to explore the common values and the differences that make each of the Abrahamic faith traditions related but unique. In order to have a representation of Jews, Christians and Muslims present in each group, pre-registration is essential. Please call Maureen Rovegno at (716) 357-6386 or e-mail at mrovegno@ciweb.org.

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THEATER

‘Glass Menagerie’ design immerses audiences in character’s memories

by Stacey Federoff
Staff writer

The design team of Chautauqua Theater Company will recreate a memory as “The Glass Menagerie” comes to life on the Bratton Theater stage.

Tennessee Williams’ play, produced in the 1940s, introduces the audience to Tom Wingfield and his memories of his family living in St. Louis during the Great Depression.

Audience members will have an opportunity to step into those memories on a tour of Bratton at 2:15 p.m. today, led by production manager Paul Peabody.

The same designers that interpreted Tom Stoppard’s “Arcadia” earlier in the season have created the world that the characters in “The Glass Menagerie,” directed by Ethan McSweeney, know as their home.

Tom, played by returning conservatory member Ryan Garbayo, tells the story after 10 years in the Merchant Marines. He remembers how he feels restless and wants to escape his overprotective mother, Amanda, played by Franchelle Stewart Dorn, to discover greater parts of the world. At the same time, he must go to work in a factory and provide for her and his sister, Laura, played by returning conservatory member Amelia Pedlow, who is shy and feels more comfortable at home tending to glass figurines than attending a course at business school.

Costumes

Costume designer Tracy Christensen said Amanda’s overbearing personality translates to her colorful outfits.

“She’s the one in the room that has life and energy because she demands it and the two kids are depleted,” Christensen said.

The colors in the set and costumes were inspired by the work of Edward Hopper, painter of the famous “Nighthawks” diner scene, among others reflecting American life.

The costume designer said the colors are not necessarily dull, but they are not bright either.

“They’re intense, but the hue is not pure; it’s somehow slightly muted,” she said.

Lighting designer Tyler Micoleau said it seems that all Hopper’s colors have a hint of gray.

“Hopper’s light is very



stark,” he said. “There’s no color in the light, it’s mostly really colorful objects the light hit.”

Later in the play, Christensen said, Laura’s costume goes from tired and shapeless to colorful and flattering.

“When they’re preparing for the gentleman caller, suddenly Laura’s wearing a new dress that fits her really well,” Christensen said. “We can see that she has a body and it’s a bright color. Everything gets elevated from colorless.”

Amanda comes from a Southern background and wishes she could still maintain her social status.

“One character actually began her life in the South and carries a lot of that proper lady behavior into her wardrobe, even though they’re really poor and barely scraping by,” Christensen said.

The designer said she saw a production of “The Glass Menagerie” on Broadway, but it starred Jessica Lange and Christian Slater, so the costumes were very focused on making the actors look good rather than staying true to the play. Christensen said, however, that she could remember the feeling she took away from the story itself.

“I do remember how I felt in certain moments and ... wanted to try and contribute to that happening for this audience,” she said.

Set

Set designer Lee Savage also drew from Hopper’s paintings and designed the set to feel very small and imprisoning, even though the Wingfields live in a big city.

“They’re trapped and surrounded by people, living in their own constructed reality



At top, Tom Wingfield (Ryan Garbayo) tells his sister, Laura (Amelia Pedlow), of the arrival of the Gentleman Caller (Kevin Alan Daniels) during the second act of CTC’s “The Glass Menagerie,” now playing at Bratton Theater. Above left, Laura looks at herself in the mirror after her mother prepares her for the arrival of the Gentleman Caller. Above right, Tom sits in the alley near the Wingfield apartment and addresses the audience.

at the same time,” he said, adding that they are not divorced from society, but are afforded anonymity in the very public urban environment.

The set uses a ceiling and raised floor in order to make the cast feel contained. The back wall is not present; instead, it is represented by a wall of windows set apart, creating the wall of another apartment building nearby.

“We really wanted to create this claustrophobic space where they were all kind of living on top of each other,” Savage said. “So this set is kind of this floating, shoebox apartment.”

The two rooms of the apartment are separated by a curtain and have very basic furniture, which Savage said is in keeping with what Tom would remember — not details.

“The only things that are in the space are the furniture and architectural elements,” he said. “There’s not a lot of decoration. It’s sort of a fragmented interior space.”

Savage said he worked with McSweeney to develop his concept for Bratton’s “Glass Menagerie” set, and the pair has

tried to do something interesting with the space.

“I like to try and make every experience very different even though we’re in the same theater. It will be very different than ‘Arcadia’ and different from what we’ve done here.”

Lighting

Giving the set a ceiling created new challenges for Micoleau, who normally would be able to shine light on the actors from above.

“Given the geography of the set and that there’s a ceiling, the only way to get light in there is from the sides or the front,” he said.

Lighting from the sides creates different figures, rather than lighting from directly overhead, which can easily highlight any actor.

“Normal presentation lighting is very flattering and not trying to comment much,” Micoleau said. “With really low side-lighting it’s a dance a little bit in that you could have these very sculpted images because it’s picking out the contours of the figure instead of just lighting the face.”

Focusing the light on the actors’ faces for the audience is difficult with this lighting, he said.

“I guess the challenge is lighting the face in a way that we can hear the story being told,” Micoleau said. “I think I can make really stunning images, but the challenge would be to make the stunning images work as a play, being able to listen to the actors.”

Other elements in the set will contribute light, like the windows in the background wall of windows and, in the last scene, candles.

The candles add another artistic element to the lighting and aid Micoleau in focusing it.

“Candlelight lends itself to a little more visibility and intensity,” he said. “With lots of practical light sources, they really can fool us a lot.”

Music

Composer Michael Roth said he first wrote this score for “The Glass Menagerie” in 1992, and it has been used at the La Jolla Playhouse and in a Japanese production.

Williams uses music throughout the play, incorporating sounds of the dance hall down the street and the family’s Victrola.

Roth said the play still feels intimate in other places after incorporating jazz and dance music.

“The play has an urban feel to it, but it’s about a family stuck in this one place and figuring out their lives,” he said. “It’s more interpersonal, I think.”

Overall, because Tom is looking back in his memories to this time in his life, Roth said there is a melan-

cholic tendency to the musical elements.

“There’s something of an elegiac tone to the score and to the play because it’s about someone saying goodbye to his family,” he said.

Roth also said the playwright uses many poetic and musical elements within the text.

“A lot of what he says in his stage directions were forward thinking back then, but are what we’re used to now. How you deal with those things is what makes it interesting,” he said.

The composer said when working with such a well-known play from the past, new elements must relate to the current audience.

“Whenever you approach a play that’s that classical, you also bring your own modern perspective to a play that’s been done as much as this,” he said.

He said he is slightly reworking and updating it.

“Because nothing was digital back then, I’m just making some of it a little better,” he said. “I think it’s going to sound better than it did in 1992. I’m happily revising the score for this production.”

Christensen said he hopes the work of all the designers, when combined onstage with the acting talents of the cast, immerses the audience in these memories from Tom.

“I really think we’re going to see a transformation in people [in the cast]. I think it will raise the tension level for them,” she said. “The stakes will go up for them when they start to feel like three people in this really small apartment trying not to kill each other or have a total breakdown.”

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RECREATION

Annual OFN Run/Walk/Swim always brings competitive fun

by Ashley Sandau
Staff writer

For many, the first Saturday in August is a day that garners much anticipation and even training in preparation for the festivities. Come to the Sports Club, rain or shine, at 9 a.m. Saturday, Aug. 1, for the 33rd annual Old First Night Run/Walk/Swim. The swim section of the event will begin at 7 a.m. at the Turner Community Center pool.

Contrary to what many newcomers might think, the only part of the grand event that is an actual race is the run section. The walk segment, added 21 years ago, and the swim segment, added three years ago, were set up as more personal competitions.

Peggy Ulasewicz, who has been in charge of the race for the past 21 years, said that the walkers and swimmers are required to submit a projected personal finish time before the race. They are not allowed to wear watches while racing, and then the person who finishes with the time closest to the one he or she forecasted wins first place.

"It's not the fastest walker or swimmer," Ulasewicz said. "It's the person who comes the closest to the time they predicted. So it's not a race, and people can make it as competitive as they want for themselves. We encour-

5 days until the Old First Night Run/Walk/Swim

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Daily file photo

Runners lean into the first of a series of monstrous Chautauqua hills along the Old First Night Run course.

chooses the T-shirt colors every summer, said she was going for "bright, cheery and upbeat" when she selected orange as this year's color.

Proceeds from the T-shirt sales benefit the Chautauqua Fund. So, in addition to getting a bit of exercise and healthy competition in for the day, people can also help support Chautauqua.

"We have some very competitive runners, but the majority of people are doing this for fun," Ulasewicz said. "I would say a lot of them do

it just for participation, to be with family and friends and supporting the Institution."

There is no age limit or minimum, and Ulasewicz said they get the full gamut of people when it comes to participants. Engraved paperweights are given to the top three finishers in each of the age groups, which are 12 and under, 13-19, 20-29, 30-39, 40-49, 50-59, 60-69, 70-79 and 80 and over. Trophies are awarded to the overall top three winners in all five categories: male runners, female

runners, male walkers, female walkers and swimmers.

Though the event has grown significantly in the 21 years since Ulasewicz first took over managing it (there were 706 finishers last summer), thanks in part to publicity and her addition of the walking section, she said she still loves it.

"Who wouldn't want to have this job?" she asked. "I've gotten to know literally hundreds and hundreds of people through it, and I have a lot of help from a lot of people. It's always an exciting day."

For those angling for a good time, Sports Club offers fishing equipment

by Ashley Sandau
Staff writer

The Sports Club can be a real treasure chest when it comes to finding things to do. Complete with equipment for activities such as shuffleboard, pingpong, boating and Mah Jongg, the Sports Club provides Chautauquans with an abundance of options for any summer day. One of the lesser-known options is fishing on Chautauqua Lake.

The Sports Club is equipped with 10 fishing poles and two different types of reels, said Richard "Uke" Ulasewicz, Sports Club director of 21 years.

The first is a push-button reel, which is the most commonly rented, he said.

"You just push the button here and, when you let go, you can cast the line out," he said as he motioned with the pole.

The second is a spinning reel, with which one casts the bail over, then clicks the bail over and cranks the handle toward the water to slowly draw the line back in.

Though the Sports Club does not have flyfishing rods, Ulasewicz said that he would like to acquire some to make available if and when his budget allows.

Ulasewicz also described the type of bait he has available for Chautauquans who come in to fish. There are, of course, worms available for

purchase. But Ulasewicz's bait of choice is the curly tail jig. These fake rubber lures come in different colors and sizes, but the one Ulasewicz showed was small and white. It looks like a smaller, long-tailed tadpole and, when it's dangling from the line floating through the water, it looks just like a little fish or sea creature.

Ulasewicz also has artificial lures that look like a school of fish swimming together, called spinner bait. These are made to look very life-like with fake eyes and a skirt.

"The fish just bite right on, they can't resist," Ulasewicz said of the artificial lures. "A fish will not spend much energy if it [the bait] is not worth chasing, so the meal has to equal the amount of energy put out to catch it. So, if it's slow enough, and he thinks he can get three or four little fish in one gulp, he's going to go after it."

Ulasewicz discussed the huge variety of fish in Chautauqua Lake. The most common ones caught are perch, sunfish and bluegill fish, but there also are walleyes and muskellunge, or muskies, which tend to be larger and more difficult to catch.

"I've caught five or six muskies," said Ulasewicz, who fishes five or six days a week in the summer, "but I've only landed [been able

to reel in] two."

He also explained the required minimum lengths fish must be in order for a fisherman to keep them. If, for instance, someone catches a muskie, but it is only 30 inches, he or she must throw it back because the minimum length for catching and keeping a muskie is 40 inches. This ensures that those types of fish will not die out or become endangered.

In order to fish in New York state, individuals over age 16 must have a fishing license, Ulasewicz said. A license is easy to acquire. Though Ulasewicz does not sell them at the Sports Club, he said there is a local minimart off Interstate 86 where fishing licenses can be acquired by

showing a driver's license. If a person is caught fishing without a license, he or she will be fined.

Ulasewicz, who has fished since he was a young boy growing up in New York City, brought fishing to the Sports Club 12 years ago because he wanted to share his love of it with others at Chautauqua.

"Fishing in general is extremely relaxing," he said of his passion, "It's real therapy — R-E-A-L. And the intrigue of what's swimming under there is really amazing to me."

Ulasewicz said he is especially pleased when younger children become interested in fishing.

"I'm really convinced that if you start a kid fishing, there is something about it that is just

great. And it's also very cheap, so you can have the greatest of times for very little money," he said. "One kid, Neil, he was the nicest boy. He came in every day and fished and one day he came back and was so excited that he'd caught fish, he said, 'This the best place in the whole world!'"

Though the Sports Club does not offer fishing lessons, Ulasewicz said he is more than happy to give advice to anyone who asks or is new

to the pastime. He will even lend a hand when needed.

"I've even gone out to take the fish off the hook and show them [the children] how to do it and say 'Don't be afraid, they won't hurt you and this is how you do it.'"

So, for \$2, which buys roughly an hour for a pole, bait and some willing advice, fishing seems a good option to take when looking for something fun and relaxing to do around Chautauqua.

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CHAUTAUQUANS

Fund Team Captains meet as campaign passes halfway point



This year’s Chautauqua Fund Team Captains met on Saturday, July 18, to discuss the progress of this year’s campaign. As of that date, the fund had raised \$1.6 million toward its goal of \$3.135 million. This year there are 131 volunteers divided into 14 teams. Bob and Mary Pickens are volunteer chairs. Gate tickets and earned income cover only a portion of the cost of presenting the Chautauqua program. Philanthropy is essential and provides approximately 20 percent of the Institution’s budget. From left, Peter Waasdorp, Jack McKibbin; Fred Livingstone; Chip and Gail Gamble; Jack McCredie; Tina Cordner, assistant director of the Chautauqua Fund; Mary and Bob Pickens, co-chairs of the Chautauqua Fund; David Williams, director of the Chautauqua Fund; Twig Branch; David Bower; Louanne Lind; Nancy Kyler; Bob McKiernan; Evie Berger; and Jim Groninger. Missing from photo: Diana Bower, Roberta McKibbin and Donna Zellers.

DeLanceys channel love for Chautauqua into support

by Jessica Hanna
Staff writer

The prominence of Chautauqua in the lives of David and Jennifer DeLancey has prompted the couple to find many ways to give back to the place they have called home for 20 years.

Whether it is Jennifer’s volunteering for the Chautauqua Property Owners Association or serving as an Institution trustee, or David’s reputation as both sailor and resident handyman on the grounds, the DeLanceys continue the legacy of giving back to their community passed down from their parents.

David’s grandmother came to the Institution as a child from Erie, Pa. His mother, JoAn Webb, has been coming to the grounds for close to 40 years, and she continues to be a big promoter of Chautauqua. David grew up in the nearby city of Lakewood, N.Y., and now stays on the grounds during the season. David stays in the house his family came to when he was young.

David is well known around the Institution, and many think of him as the local handyman, asking him to fix various fickle appliances. An experienced sailor, David served as commodore and now vice-commodore of the Yacht Club for years. He has earned the nickname “Captain Fun” with some of the younger residents.



Jennifer first came to the Institution with David in 1975, and the couple started visiting regularly for the summer season in 1989. They stay three months out of the year, and spend their remaining time on their boat in Charleston, S.C.

Jennifer serves on the board of trustees, and has done volunteer work for the CPOA, where she served as secretary and vice president. In 2006, she graduated from the Chautauqua Literary & Scientific Circle, and this year she will graduate from the Guild of the Seven Seals. Jennifer plays tennis, softball and golf, and along with David, enjoys the symphony, theater and being out on the lake.

“It’s really what we consider our home base because we move a lot,” Jennifer said. “This is what our children consider their home.”

The DeLanceys have three grown children who are

fourth generation Chautauquans: Danielle, Wesley and Billy. All three grew up in Boys’ and Girls’ Club, served as counselors and worked various jobs on the grounds. Sports have been important to the family, especially softball. The Old First Night Run also serves as a basis for their family reunion, with up to 22 members having come for the event in the past.

The importance of the Institution to the DeLanceys and their family has led them to give back to Chautauqua in many ways. They have done this through various volunteer opportunities, and by creating a charitable remainder trust to benefit the Institution’s lectureship program.

“I feel that Dave and I both learned from example of contributing to various charities and doing volunteer work from both of our parents,” Jennifer said. “One of the reasons that we do what we do is we like to instill this in our children, because I feel that we’ve been so fortunate that it’s just our duty to give back. We enjoy doing it as long as we can, whether it be mon-



Jennifer and David DeLancey

etarily or our time, as far as volunteering.”

Their planned gift consists of investments put into a charitable remainder trust, which, they emphasized, benefits both themselves and the Institution. They still get a return on their investment, receiving 5 percent interest each year, and after they die,

those investments will go into the lectureship series. They said they consider the lectureship series to be one of the most important aspects of the season.

“So now we know that No. 1, it’s out of our estate, and No. 2 is that now, if anything were to ever happen, we’re supporting Chautau-

qua, which we both love,” David said.

For more information about making a planned gift for the benefit of Chautauqua Institution, contact Karen Blozie, the Chautauqua Foundation director of Gift Planning, at (716) 357-6244 or e-mail kblozie@chautauquafoundation.org.

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RELIGION

Marshall outlines five steps to human equality



Katherine Marshall speaks Friday in the Hall of Philosophy.

Photo by Sara Graca

by Judy Lawrence
Staff writer

“With so many crises facing us near to hand, housing foreclosures, vanishing retirement funds, lost jobs, why should we care about people so far away?” asked Katherine Marshall, senior fellow and visiting professor at Georgetown University’s Berkeley Center for Religion, Peace and World Affairs. What can we do and what principles can guide us? And what is the role of religious institutions in this challenge? Marshall spoke Friday afternoon. The title of her lecture was “Rethinking Social Justice in Times of Crisis: Principles and Realities in the 21st Century.”

Crisis brings about opportunities, she said. Our challenge is to hear the voiceless, the silent, the dumb and those in pain, but with a note of hope. Marshall has a dream of a world free from want: a fair world. This is the dream of most of our faith traditions and is closer to our reach than at any time in our history, she said. There is a danger of losing ground in this time of crisis, so we need to keep the dream alive to give it a new vitality.

Almost half of the world’s people, more than three billion, live on less than \$2.50 a day. Every day 25,000 children die. There are 33 million people with HIV/AIDS and 50 million AIDS orphans. And while the U.S. provides foreign aid, the amount spent on foreign aid is less than the amount spent on bailouts or the sums spent every year on defense, she said. People from poorer countries were amazed about the speed with which these funds were mobilized to deal with this crisis, she added.

Ours is a world terribly out of balance because of inequalities, Marshall said. Think about what it means that the equivalent of 100 jumbo jets of children die everyday from preventable causes, she added.

The current financial crisis and its impact on the poor are causing great pain in the U.S., but it reaches into other countries as well.

“The poorest communities in the poorest countries ... are battered by a crisis they can only dimly understand,” she said.

Some of the impact can be measured in numbers such as unemployment, but the effects with the longest roots, those that will be felt for decades, are the hardest to measure, she said. Marshall gave as examples people missing meals, families eating tree bark or mud, college students dropping out, health clinics unable to pay their electric bills and ceasing all surgeries, and children being sent into the street to beg for themselves.

“It’s a grim picture,” Marshall said, “but it’s a real picture, and it’s happening right now in countless places.”

Marshall gave five reasons why people should care about what is happening to others.

First, human security means shared security. This is the crudest reason, she said, but a deeply unequal world cannot be safe for citizens or their children or grandchildren. Resentment of inequalities fuels tensions in many parts of the world, she said.

“Inequality is complicated and ancient,” but in contemporary life, it is so much more visible and evident, Marshall said. It would not be as explosive if it could be kept a secret, she added, as it was in the past.

“Levels of anger are rising,” she said.

Redressing the misery of poverty would help to limit the anger.

Second, migration is a powerful force. Americans should understand the drive and the energy of force that movements of people can bring, she said. The forces that drive this are stronger than ever today, she added.

“When people talk about social justice, they translate their anger at the difficulty of getting visas to travel to Europe and the United States,” Marshall said.

If we do not deal with the issues in the countries where we live, we will deal with the problems here, she added.

Third, “Global prosperity can be built on billions of small transactions, probably even better than it could on large deals,” she said.

The poor represent a potential market and labor force. There is enormous hope and energy in looking at the positive sides of markets to build a future, she said.

Fourth, religion comes in more forcefully because the principle of charity is part of every religious tradition. But ancient views of charity were very much built on the view that the poor shall always be with everyone. People can and must question that assumption, she said.

“Charity in its ancient form needs some rethinking today,” she said.

Fifth, a rights-based approach is right, Marshall said. This means dealing with global poverty should be a matter of justice, not just out of the goodness of our hearts.

“The concept of fairness and justice is deeply hard-wired in us,” she said.

The accident of where one is born should not determine what one’s life should be.

“Fighting poverty is not a question of charity; it’s a question of what is right,” she said. “There can be pitfalls in an approach that sticks to compassion; it’s not enough if it doesn’t address the root cause.”

Marshall also talked about the revolution in dealing with HIV/AIDS. There has been extraordinary progress, especially in drugs used for treatment, she said. “HIV-positive”

is no longer a sentence to death, she added.

People in richer countries who are HIV-positive have become lobbies and ethical voices for making treatments as available to people in poor countries as they are to those in more developed areas. There never has been any equivalent to this, she said; many people said it was impossible in some countries, but it is happening.

This force of a group of people with a terrible illness determined to promote fairness has led to a revolution in treatment and care. This example means that people do not accept the impossible, she said.

A rights-based approach calls the public to more educated giving, for people to support cutting edge organizations and to deal with more difficult policy issues.

The morality for fighting poverty is absolutely simple, Marshall said. But translating the idea of poverty, which is not morally acceptable, into morality is not simple, she added. People, she said, need to think about how much equality is acceptable.

Every society has a poverty line — a measure of a standard of living that they think is reasonable. A greed line says there is a standard above which it is not acceptable, Marshall said. We are still a long way away from this, but the National Council of Churches is looking at this principle.

The difficulties are enormous, Marshall said.

“If it were easy, we would have done it,” she said.

It is Marshall’s conviction that foreign aid is absolutely vital and that it can and does work.

Marshall said there are two imperatives. First, people all need to have knowledge and understanding of the diverse cultures of the world.

Second, “We need to link charity and rights in ways that heighten the strengths of both,” she said.

And who better to do that than religious organizations? Marshall asked.

The idea of linking development and charity came about because of tensions over the issues of poor country debt and fears of globalization.

“The tensions in many ways are as fierce today as they ever have been,” she said.

People have lost sight of how far religious organizations are involved in development, Marshall added. Health care, in large part, is provided by religious organizations. And around the world, many schools are still run by religious organizations as well.

“Every issue from AIDS to zebras, in other words, from A to Z, involves faith institutions in some way,” Marshall said.

But the worlds of religion and development are somewhat uneasy partners, she added. There are many doubts on both sides.

Worries about greed, concern about the markets and unease with the role of governments exist on the side of religious organizations. On the development side, there is a great fear of proselytizing and that supporting a religious school or hospital could accentuate tensions.

“Fear of corruption is a trap on both sides,” she said.

How to bring diverse efforts by religious institutions together also is a major challenge, she added.

An issue that has the capacity to capture imagination is malaria.

“It’s a disease that we know how to defeat,” Marshall said.

We know the cause and the treatment, so enormous deaths seem completely inexcusable. But the disease is increasing in prevalence and is developing a resistance to some drugs.

A campaign to control and eliminate malaria is a goal that is doable, she said. The easiest way to avoid it is to sleep under a mosquito net. Nets have a remarkable record of reducing child mortality. Indoor spraying also is helpful, and having patients brought to a clinic soon after a fever begins ensures good chance of a cure.

There are three areas where religious organizations are getting involved. First, they have a reach in every country beyond that of other organizations. Second, they can work through the health and educational institutions that churches already run. And third, they are working at a community level and can address problems that occur at that level.

“Of all the challenges that I see in the world today ... to my mind, nothing matches this challenge of fighting poverty,” Marshall said.

She concluded with three thoughts and hopes.

First, we need to trumpet this issue. Second, we need to appreciate the complexity to this challenge. The solutions are not simple. And third “Ending poverty is a possible dream,” Marshall said.

There are many success stories from around the world, she said; ending poverty is a possible dream if people work together.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Listen, children of Abraham

It’s one of the most popular stories in the Bible. All four Gospels include it. Woodstock alumni like the fact that “there was a great deal of grass in the place,” chuckled Chaplain Barbara Kay Lundblad of her Sunday sermon, “Plenty of Bread to Go Around.”

“Most of us like John’s version of the story because of the boy and his lunch, a detail found only in John,” she said. “Children like to act it out in Sunday School with pita bread and Goldfish crackers. Parents can use it to teach about sharing. Pastors use it to promote stewardship, and moderns, skeptical of miracles, can ‘explain’ it as a potluck by the sea.”

However, she asked, would a potluck meal really motivate people to want to make Jesus king? In this wonderful story of an abundant feast, the disciples gathered five baskets of bread fragments — the symbolism of which was not lost upon the chaplain, who drew upon it later.

“Congregations following the lectionary,” she said, “have to listen to this chapter, John 6, for the whole month of August — verses that can be dangerous and exclusionary.”

To satisfy the crowd’s demand for a sign, Jesus finally tells them, “I am the bread of life. Whoever comes to me will never be hungry. Whoever believes in me will never thirst.”

The trouble started when the Jews who believed in Jesus came into conflict with those who did not. Lundblad noted: “This is the first time in John’s gospel the term ‘the Jews’ [as opponents] is used outside Jerusalem.”

“Your ancestors ate the manna in the wilderness and died,” Jesus said.

But weren’t they also Jesus’ ancestors? Lundblad asked. This chapter sets up a contrast between manna God provided in the wilderness during the Exodus and the life-giving bread Jesus represents.

“The Jews” in the chapter will never have life without Jesus: the bread who came down from heaven. This gospel has too often been used as justification for anti-Semitism — the kind of thinking that prompted a young Christian soldier to tousle the hair of a young Jewish colleague looking for the horns his superstition told him would surely be there.

Suppose Jesus had sat down with the people and reminded them of the Torah, where bread was more than bread, where God said, “One does not live by bread alone, but by every word that comes from the mouth of the Lord.”

“God’s bread is still being passed out,” Lundblad said. “Remember those gathered fragments? They represent God’s truth in other holy writings. We do not need to demean Judaism or Islam to be faithful to Christianity any more than, as Krister Stendahl observed, ‘I do not need to put other women down to prove I love my wife.’” She quoted theologian Walter Breuggemann, who defined interfaith dialogue as consideration of what has fallen off the table of our own tradition.

She found another humorous way to approach Jewish-Christian relations in an anecdote Elie Weisel reports Martin Buber shared with a group of priests: “What is the difference between Jews and Christians? We all await the Messiah. You believe He has already come and gone, while we do not. I, therefore, propose that we await Him together. And, when He appears, we can ask him: ‘Were you here before?’ And, I hope at that moment, I will be close enough to whisper in his ear, ‘For the love of heaven, don’t answer.’”

“Let us pray,” Lundblad said, “as we enter this week of special emphasis on the children of Abraham, that we will be able to listen to each other, and to gather up the fragments for our own life of faith.”

Lundblad is the Joe R. Engle Professor of Preaching at New York City’s Union Theological Seminary. Chautauqua’s Pastor the Rev. Joan Brown Campbell presided. Rabbi John Linder read II Kings 4:42-44. Longtime Chautauquan Nikki Rovegno Selden read John 6:1-15. Worship Coordinator Jared Jacobsen led the Chautauqua Choir in Craig Phillips setting of Carl P. Daw Jr.’s “The House of Faith has Many Rooms” and Gilbert M. Martin’s setting of Psalm 149, “Laudate Dominum.” Peter Steinmetz was cantor and Janet Mille was paginator. H. Thomas Wineman designed the floral arrangements.

Special guests were fellows of the New Clergy Program and their staff, visiting seminary presidents, and coordinators of the Abrahamic Program for Young Adults.

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SYMPHONY / OPERA

Young Artists shine in annual Opera Highlights concert

R • E • V • I • E • W

by David Shengold
Guest reviewer

Saturday evening, despite the intermittent rain, a large, appreciative crowd nearly filled the Amphitheater for what has become a reliably enjoyable annual event: an operatic hits concert presented jointly by Chautauqua Symphony Orchestra and Chautauqua Opera Company, featuring the youthful singers in the opera company's two-tiered Young Artists program. Chautauqua Opera's Apprentice Artists, of whom there are 10 this year, sing the supporting roles in the summer's four productions and "cover" (that is, understudy) the fully professional leading performers. The apprentices have usually already had some professional experience. The Studio Artists — a group of 16 for 2009 — are more likely students at undergraduate or graduate vocal programs, maybe with some vocal competitions under their belts; they might play tiny roles in the operas, while collectively serving as chorus.

Artistic/General Director Jay Lesenger and Carol Rausch, music administrator/chorus master, respectively in their 15th and 20th seasons of service at Chautauqua Opera, always turn up promising young voices, as this entertaining evening certainly demonstrated. Lesenger had been called away on a family emergency and audiences missed his jovial presence as narrator and host, but the very capable guest conductor, James Meena, filled in nicely with some thoughtful and informative commentary — though slightly mangling the plot of *Rigoletto* (the Duke does more than "eye" Gilda to provoke the jester's revenge!), describing the Storm Trio instead of the quartet "Bella figlia dell'amore," which we actually heard. Meena, who leads Opera Carolina, is clearly a knowledgeable, experienced operatic conductor and gave the singers well-considered support after leading a bracing opener of Verdi's *Nabucco* Overture.

The program thematically addressed "Passion, Power and Politics," a wide enough net to include just about any opera. (Wartime setting or not, there's not much to be gleaned about power or politics from Donizetti's comedy *La fille du régiment*, but Tonio's passion for the titular *fille* Marie results in nine high C's.) It hewed close to old-fashioned tradition, being overwhelmingly a 19th century assortment, with only one 18th century opera, *The Marriage of Figaro* (*Le nozze di Figaro*), and two 20th century works: Menotti's *The Consul*, on view



tonight at Norton Hall, and Poulenc's gripping *Dialogue of the Carmelites*. Most other selections were Italian, with several French numbers and one German item. Today's opera world also features Slavic works and — perhaps more usefully for still-developing voices — Handel and Gluck. The Apprentices showed fairly large instruments, but some might have been more flattered by selections displaying breath control and tone quality rather than decibel level. The clearest misstep was Giordano's grand "Nemico della patria" from Andrea Chénier, which took one young baritone, despite some feelingly pointed words and dynamic variety, beyond his current vocal means. Large voices take years to develop; one felt several participants still grappling to master substantial gifts, which may yet be of urgently needed service in the Verdi and Wagner repertory. Also, though several singers showed fine articulation, nobody's sung French (terribly difficult to master) quite measured up. Since superstars like Anna Netrebko, Denyce Graves and Vesselina Kasarova issue CDs in appalling French, many young singers get led astray. My advice: seek out pre-1970 French recordings!

There was much to enjoy. Elizabeth Beers-Kataria has a clear, pleasing columnar dramatic soprano that showed admirable evenness and focus in testing ensembles from *Fidelio* and *Norma*. In *The Consul*'s "To this we've come," her more refulgent-toned reading made interesting contrast with Lina Tetriani's more lyric and pointed interpretation in Chautauqua



Photos by Jordan Schnee

Above, guest conductor James Meena enthusiastically leads the CSO in opera pieces at the Opera Highlights Concert Saturday. Right, bass Jeffrey Beruan angers bass Edward Hanlon during the playful "Piff! Paff!" during "Passion, Power and Politics."

Opera's production. Beers-Kataria has the vocal goods and becoming dignity; what she must focus on is verbal and facial projection to make contact with her listeners. In the *Fidelio* quartet and the *Carmelites* scene, tenor Joseph Houghton showed stage alertness plus verbal and tonal clarity that augur well for an active career; in that *fille* aria, he showed remarkable confidence battling out the C's but not the timbre needed for Bel Canto music.

Benjamin Werth gave a fully realized, verbally sensitive and musically detailed reading of Mozart's tough aria for *The Marriage of Figaro*'s Count Almaviva, providing at least a facsimile trill and nailing the awkwardly placed F sharp: most impressive. The similarity of his physical presentation for three characters says something about baritones' roles

in operatic plots, but could be guarded against. Jeffrey Beruan needed linguistic polish but displayed personality and a welcome resonant large-format bass as yet not quite secure at either range extreme; he fared best in the stirring *Puritani* duet with Werth, who interpolated two constricted high notes before popping out an excellent final high A-flat.

Chris Lysack, first heard in the *Rigoletto* quartet, brings to the table free, ringing high notes and a plausible look for romantic heroes — always key assets for a tenor — yet must work to overcome very tight production and get more liquidity into his sound and phrasing. Pinkerton's Farewell from *Madama Butterfly* (an afterthought by Puccini, for his revised "Brescia" version) simply does not last long enough to register in the concert context; yet Lysack's ul-

tra-bright tone sounded best here, despite it being the evening's one number witnessing inadequate coordination between pit and singers.

Angela Mortellero has the telegenic looks currently sought in opera, plus an appealing lyric-coloratura soprano that carries at the top (she capped the *Lucia* Sextet with a secure high D flat). Her passagework in Juliette's Waltz was fine (better than Netrebko's on international HD hookup!) but by highest professional standards not so fluent — lacking a trill and even scale — that Juliette's second solo (the "Potion" aria) might not be a better display piece; her *Rigoletto* staccati were skillfully done.


Mezzo Courtney McKewon, showing a gorgeous, shining tonal finish and complete dramatic involvement, proved outstanding in contrasting assignments. McKewon has the figure and sultry voice to get cast as Verdi's Maddalena and Preziosilla, giving both gypsies the rhythmic accuracy many exponents miss. But she was ab-

solutely riveting and highly moving as Poulenc's *Blanche*, with telling words.

The Studio Artists' chorus, giving considerable pleasure as to tone and accuracy, deserve mention: they were sopranos Andrea Arias-Martin, Samantha Barnes, Jaclyn Bermudez and Lindsay O'Neil; mezzos Katherine Ardoin, Catherine Martin, Maggie Mascal and Renée Rapier; tenors Geoffrey Aggalo, Casey Candebat, Michael Desnoyers and Grant Knox; baritones Eric Neuville and Jorell Williams; and basses Edward Hanlon and Max Wier. As an encore, all 26 young singers raised their fresh voices in *Nabucco*'s anthemic chorus "Va, pensiero," aptly ending a concert exhibiting so much promise for opera's future.

Philadelphia-based arts critic and lecturer David Shengold has written for Opera News, Opera (London), Opéra Magazine (Paris), Opernwelt (Berlin), Opera Canada, Theater Journal, Slavic Review, Playbill and Time Out New York, among other venues.

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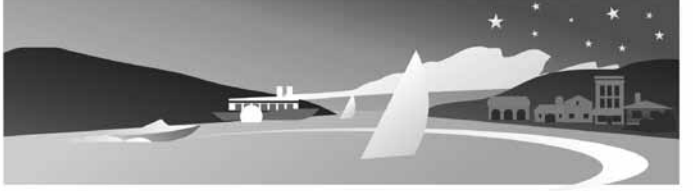
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OPERA



Chautauqua Opera Company scores powerfully with *The Consul*

by David Shengold
Guest reviewer

Friday night, Chautauqua Opera Company offered Jay Lesenger's searing, well-cast staging of one of postwar American opera's enduringly effective works, Gian Carlo Menotti's *The Consul* (1950). It's true "music theater," taut and involving, with drama taking precedence over musical invention — though there are several beautifully calibrated ensembles and one sensational full-out scene and aria for the heroine, Magda Sorel, which won extended, deserved applause for lovely, sympathetically vulnerable Georgian soprano Lina Tetriani, making a splendid local debut. No one need fear "modern music." Despite a few jazzy riffs, Menotti's idiom — familiar to anyone over age 35 from his perennial Christmas opera *Amahl and the Night Visitors* — is rooted squarely in the verismo tradition of Puccini and Mascagni. Musically, it could have been written in 1910; Menotti (financially phenomenally successful) took many critical and collegial brickbats for his conservatism. But his aim in *The Consul* was reaching a popular, theater-going audience; like that other European transplant, Kurt Weill, and American-born Marc Blitzstein, he worked at creating a genre of "Broadway operas" with social messages and hybrid musical materials. Orchestrally, Friday was outstanding, thanks to conductor Joel Revzen's clarity and drive.

The story concerns Magda, wife of a freedom fighter in an unnamed totalitarian country, and her fruitless attempts to get a visa so that she, her mother-in-law and her sick child can join her husband, John, who flees police persecution during the first act. Menotti's three "curtains" (Norton Hall has no curtain) are all theatrical coups, well staged here. Whether you "buy" them upon further reflection is another matter, but the evening proves exciting and quite moving.

In 1950, of course, the predominant referent for the irrational (yet all-too-realistic) political repression *The Consul* depicts was the Soviet bloc; yet similar abuses in Fascist countries are alluded to, with mentions of concentration camps in the



R E V I E W

history of one of Magda's fellow applicants, Anna Gomez, seemingly a refugee unable to return to Franco's murderous Spain. (The distraught Anna gets a convincing, beautifully voiced performance from Angela Mortellaro.)

Moreover, the neighboring country whose consulate Magda and the others haunt remains unnamed, but it is clear that it belongs to a freer world with higher ideals (In reality the Soviet Bloc afforded few such frontiers in 1950, though Yugoslavians might have escaped to the British-occupied zone of Austria). John Sorel and his co-conspirators for liberty expect this more fortunate nation to support their efforts; Magda cannot understand why they are not quicker to do so. *The Consul's* formidable Secretary reminds her that the two countries are at peace and must respect one another's laws. (Meanwhile, the universal law of bureaucracy grinds the hopeful visa applicants into despair.) Thus, the representatives of the "free world" — embodied solely in the Secretary, who shows major disconnection between her life (flirting by phone, catching the latest movie) and her work of discouraging visa applicants — are shown to be complicit in maintaining a world or-

der in which many are not free. *The Consul*, with its occasional surreal scenes out of "Twilight Zone," is musically and formally something of a period piece, but the realities it illustrates have not disappeared when states like Belarus and Kirghizia cling to Stalinist ways and Western powers tolerate corrupt, totalitarian regimes for the sake of arms sales and air force bases.

Steven Capone's excellent set, with three banners incorporating newspaper headlines covering a wide variety of civil rights outrages — including not only the Soviet seizure of Eastern Europe, the walling of West Berlin and Milosevic's ethnic cleansings, Apartheid and North America's wartime internment of Japanese-Americans — underline the universality of the work's message, as does Lesenger's telling Production Note.

Lesenger has the chorus and minor characters sit stage left, participating when needed, while the center space shifts handily between the Sorel's apartment and the dehumanizing consulate waiting room. The props, Gregory Slawko's costumes and Georgianna Eberhard's wigs and makeup, all reflect judicious design and superior craft.

Menotti's cast in 1950 included three superb singing actresses: Patricia Neway (Magda), Gloria Lane (Secretary) and Marie Powers (Mother). These characters

get the best vocal writing and most telling dramatic moments. (John Sorel, though premiered by future international baritone Cornell MacNeil, is a relatively thankless, though testing assignment; here, Kelly Anderson provides solidly focused, strong tone wedded to precise diction and a detailed dramatic portrayal.) Tetriani handles English language very well; Friday night the (anyway too dim) supertitles unfortunately cut out just as she reached the climax of her showpiece, "To this we've come," but she made her resolve and hope clear nonetheless. (Menotti's "applause-machine" Puccinesque surging major-key melody here is pretty shameless, but just try and get it out of your head.) Her strong lyric soprano, darkly shaded, is lighter than the traditional Magda — though Clara Petrella sang the Italian premiere — but Tetriani is an excellent artist, providing a winning dramatic fulcrum.

A young singer despite Metropolitan and Chicago Lyric credits, Meredith Arwady offers striking, very personal contralto tone and warm audience appeal that shines in the role of the Mother. The Secretary alone changes essentially over the drama's course. Renée Tatum (a former Chautauqua Opera Young Artist) gives a superb performance, transitioning from lacquered indifference to (belated)



Photos by Katie Roupe
At top, John Sorel, played by Kelly Anderson, says goodbye to his child, wife and mother before escaping to another country in the Chautauqua Opera production of *The Consul*, which closes tonight. At far left, the secretary, played by Renée Tatum, tries to reach Magda Sorel, played by Lina Tetriani, to inform her that her husband is back in town and was arrested. At left, Magda Sorel rejoices that she will receive word of her husband, who is waiting to escape to another country after being involved in the resistance.

sympathy with poise in a rich, dynamically layered mezzo. Ashraf Sewailim makes a suave, vocally assured villain. All the Young Artists skillfully portray older ages, no mean feat. Mezzo Courtney McKeown voices Vera Boronel with distinction. Tenor Joseph Haughton (Nika Magadoff) and dramatic soprano Elizabeth Beers-Kataria (Foreign Woman) carry off their characters with good voices and aplomb — characters whom Menotti should have had the discipline to cut. The Magician provides (unhelpful) comic contrast and the old Italian woman,

evoking Madelon in Andrea Chénier, seems a sentimental sop to "opera folks."

The Consul, though, is not just for "opera folks" — anyone interested in theater or politics also will enjoy it, and Chautauqua Opera's committed production (closing tonight) presents a very strong case.

Philadelphia-based arts critic and lecturer David Shengold has written for Opera News, Opera (London), Opéra Magazine (Paris), Opernwelt (Berlin), Opera Canada, Theater Journal, Slavic Review, Playbill and Time Out New York, among other venues.

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The Chautauqua Book Store



Photo by Jordan Schnee

Gordon Lightfoot performs to a packed house at Friday night’s Amphitheater concert.

Monday, July 27

- LIBRARY DAY**
- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation). Hultquist Center
- 7:45 **Episcopal Holy Eucharist.** The Rev. **James Walters**, Diocese of London, England. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 **Ticket distribution for today’s 4 p.m. Logan Chamber Music concert.** Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. **Barbara Lundblad**, associate professor of preaching, Union Theological Seminary. Amphitheater
- 9:15 **Class.** “The Jewish Wedding.” (Programmed by Chabad Lubavitch of Chautauqua). **Esther Vilenkin.** Alumni Hall Library Room
- 10:00 **Voice Master Class.** (School of Music). **Marlena Malas**, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** **Elie Wiesel**, Nobel Peace Prize winner; author, *Night*. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.** *A Person of Interest* by Susan Choi. Reviewed by **Paul Burkhart.** Alumni Hall porch
- 12:15 (12:15–1:15) **Knitting.** (Sponsored by the Department of Religion) “Women4Women – Knitting4Peace.” Hall of Missions
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.**
- 1:15 **Chautauqua Literary and Scientific Circle Book Discussion.** *A Person of Interest* by Susan Choi. **Jeffrey Miller**, CLSC coordinator, moderator. Alumni Hall Garden Room
- 2:00 **INTERFAITH LECTURE SERIES.** **Elie Wiesel**, Nobel Peace Prize winner; author, *Night*. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 2:15 (2:15–3) **Bratton Behind-the-Scenes.** Explore the set, costumes and special effects created for *The Glass Menagerie*. Backstage and onstage included. Bratton Theater
- 2:30 **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee

- 3:15 (3:15–4) **The Art of Investing.** Informal investment discussion group, all welcome. Meeting Room, Smith Memorial Library.
- 3:30 (3:30–5) **Seminar.** (Sponsored by Dept. of Religion). “Taking the Abrahamic Program Home to Your Own Community.” **Susan McKee** and **Hal Simmons.** Hall of Missions classroom
- 4:00 **Special lecture.** “The Physics of Religious Events: Calculations on the Parting of the Red Sea.” **Dr. Willie Rockward**, Morehouse College. Smith Wilkes Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:00 **Choir rehearsal.** Brief meeting with **Susan Pardo**, music educator in residence, followed by Kumzits, sing-along for children and adults. Everett Jewish Life Center
- 4:00 **CHAMBER MUSIC.*** **Chautauqua Wind Quintet** with special guest **Joel Schoenhals**, piano. Elizabeth S. Lenna Hall
- *Free tickets – two per person – for today’s concert will be distributed, first-come, first-served, on the red brick walk in front of the Colonnade at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats may be saved.
- 5:30 **Operalogue - The Consul.** Lecture sponsored by Chautauqua Opera Guild. **Christopher Hahn**, general director, Pittsburgh Opera. Norton Hall. (Fee for Opera Guild non-members)
- 6:45 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Bob Sundell.** Meet at benches between Main Gate and Welcome Center. (Bring gate pass)
- 7:00 **Piano Performance Class.** (School of Music). Sherwood-Marsh Studios. Fee
- 7:00 **Palestine Park Program.** “A Journey Through Biblical Times.” Palestine Park
- 7:30 **OPERA.** *Menotti’s The Consul.* **Joel Revzen**, conductor; **Jay Lesenger**, director. Norton Hall (Reserved seating; purchase tickets at Main Gate, Colonnade lobby and Turner Community Center, and 45 minutes before curtain at the Norton kiosk.)
- 8:00 **Chautauqua Theater Company Special Event.** *The u-n-i-VERSE Project.* 2008 Conservatory actor **Clifton Duncan** brings his autobiographical slam poetry performance event. Bratton Theater
- 8:15 **CHAUTAUQUA FESTIVAL DANCERS.** **Jean-Pierre Bonnefoux**, director. Music School Festival Orchestra. **Timothy Muffitt**, conductor. **Andres Moran**, David Effron Conducting Fellow. Amphitheater
- Excerpts from “Les Petits Riens,” K. Anh. 10 (299b Mozart
 - “Mercury” and “Mars” from “The Planets” Gustav Holst

- “Tarantella: Pas de Deux” Louis Gottschalk
 - “Waltz of the Flowers” from “The Nutcracker” Tchaikovsky
 - “Western Symphony” (1st Movement Allegro) arr. by Hershy Kay
- 10:30 **Chautauqua Theater Company Special Event.** *The u-n-i-VERSE Project.* Bratton Theater
- Tuesday, July 28**
- **Annual Children’s Art Show.** Through July 31. Logan Galleries
- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation). Hultquist Center
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall. Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist.** The Rev. **James Walters**, Diocese of London, England. 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. **Barbara Lundblad**, associate professor of preaching, Union Theological Seminary. Amphitheater
- 9:15 **Lecture.** (Co-sponsored by Chabad Lubavitch and the Department of Religion) “Why do Bad Things Happen to Good People?!” **Rabbi Zalman Vilenkin.** Hall of Philosophy
- 9:15 **Choir rehearsal.** **Susan Pardo**, music educator in residence. Hebrew Congregation event. Everett Jewish Life Center.
- 9:30 **Young Women and Moms Group.** (Programmed by the Chautauqua Women’s Club) Women’s Club porch

- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** “The Law and Neuroscience.” **Michael Gazzaniga**, director, The Sage Center for the Study of the Mind, University of California Santa Barbara. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Tallman Tracker Organ Mini-concert.** “Some Baroquisms.” **Jared Jacobsen**, organist. Hall of Christ
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “Morality and Poetry.” **James Armstrong**, poet-in-residence. Alumni Hall porch.
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club) “A Bat in My Pocket.” **Brenda Malinics**, Schuylkill Wildlife Rehab Center. Smith Wilkes Hall
- 12:15 (12:15–1:15) **Brown Bag Lunch.** Lesbian & Gay Chautauqua Community Group meeting to discuss current lesbian and gay issues. Alumni Hall Garden Room
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Peace Within, Peace in the World.” **Subagh Singh Khalsa**, author and meditation teacher. (Sikhism/Yoga). Hall of Missions. Donation.
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Women’s Club) Farmers Market
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women’s Club) Women’s Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **Rabbi David Gordis**, president emeritus and professor of rabbinics, Hebrew College. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 2:00 **Student Chamber Music Recital.** McKnight Hall. (Benefits the Women’s Club Scholarship Fund.)

- 2:30 “Mind and Body Tune-Up.” (School of Music) **Raymond Gottlieb**, presenter. Sherwood-Marsh Studios. Fee
- 3:00 (3–4) **Property Owners Who Rent Meeting.** Smith Memorial Library, 2nd Floor
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** “Lincoln Roundtable.” NY State Partnership Trust Presentation Speakers: **Harold Holzer**, chair, National Lincoln Bicentennial Commission; **Frank Williams**, chief justice, Rhode Island Supreme Court; and **Craig Symonds**, historian, Annapolis U.S. Naval Academy. Hall of Philosophy
- 3:30 (3:30–5) **Seminar.** (Sponsored by the Department of Religion). “Taking the Abrahamic Program Home to Your Own Community.” **Susan McKee** and **Hal Simmons.** Hall of Missions classroom
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:00 **Lecture.** “Merchant of Venice: Shylock and the Drama of the Scapegoat.” **Suzanne Hoover.** Everett Jewish Life Center
- 4:00 **Faculty Chamber Concert.** **New Arts Trio.** Elizabeth S. Lenna Hall. (Benefits the Women’s Club Scholarship Fund.)
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Joe McMaster.** Meet under green awning at Smith Wilkes Hall
- 5:00 **FAMILY ENTERTAINMENT SERIES.** **The Gizmo Guys.** Smith Wilkes Hall

- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **FAMILY ENTERTAINMENT SERIES.** **The Gizmo Guys.** Smith Wilkes Hall
- 7:00 **Jewish jam session.** With **Susan Pardo**, music educator in residence. Bring instrument and your voice. For all ages. Everett Jewish Life Center
- 7:00 **Visual Arts Lecture Series.** **Margaret Grimes**, painter, professor of art and director, MFA program, Western Connecticut State University. Hultquist Center
- 7:00 **Introduction to the Labyrinth.** (Bring gate pass). Circle of Peace Labyrinth next to Turner Community Center.
- 7:00 (7–8) **Ecumenical Bible Study.** (Sponsored by the Department of Religion). “The Parables of Jesus: Recovering the Art of Listening.” **The Rev. Dr. J. Paul Womack**, leader. Methodist House
- 8:00 **THEATER.** Tennessee Williams’ *The Glass Menagerie.* **Ethan McSweeney**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate, Colonnade and Turner ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Günther Herbig**, guest conductor; **Beth Robinson**, harp (principal of the CSO); **Richard Sherman**, flute (principal of the CSO)
- “Don Giovanni,” K.527: Overture Mozart
 - “Concerto for Flute and Harp,” K.299 in C Major Mozart
 - Symphony No. 36, K.425 in C Major “Linz” Mozart

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Proverbs 3: 1-4

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