



The Official Newspaper of Chautauqua Institution | Weekend Edition, August 1 & 2, 2009



Trafford

## Old age not synonymous with decline, Trafford says

Author to speak at Contemporary Issues

by Lori Humphreys  
Staff writer

Abigail Trafford, author, journalist and public speaker, is also a joyful revolutionary. She would say “pshaw” to the notion that people ages 60 through 80 are crossing the frontier to decrepitude. Rather, she proclaims in her two books, *My Time* and *As Time Goes By*, that we really are not getting older. We are getting better. After conversing with this vivid, vivacious grandmother, one can imagine her leading a regiment of elders waving flags emblazoned with “We’ve Only Just Begun.”

See **TRAFFORD**, Page A4

Performing only one piece, CSO & Buffalo Philharmonic Chorus will prove that

## LESS IS MORE



**SATURDAY**  
8:15 p.m. in the Amp

Buffalo Philharmonic Chorus

by Alexandra Fioravanti  
Staff writer

Chautauquans will not be the only audience at the Chautauqua Symphony Orchestra concert. At 8:15 p.m. Saturday night, attendees will be sharing the CSO sound with about 50,000 other listeners.

WNED-FM in Buffalo, N.Y., will be broadcasting the evening concert live to its listeners stretching from western Pennsylvania to Toronto.

Stratton Rawson, the host for the broadcast, said they chose to air this concert because of its significance in the season.

“Every year there’s a concert that’s bigger than the others at Chautauqua,” Rawson said. “And this year it’s Mahler’s Second Symphony. [It] is one of those works that requires a great deal of preparation and many participants.”

Rawson said this particular piece, when performed, is always an event. This is because of the piece’s enormity and the very special dedication and work it takes to present. The piece seems more of a marathon than a performance, totaling more than 80 minutes worth of music.

“The concerts from Chautauqua are great,” WNED Program Director Gabe DiMaio said. “This is the centerpiece of our summer program.”

This is just one of three concerts WNED chose to broadcast live; the first occurred on July 11 and the last will occur during the final CSO concert on Aug. 22. The concerts are broadcast on Classical 94.5 FM and 89.7 FM.

The listeners may change, but the CSO will stay the same, CSO Director Stefan Sanderling promised. Regardless of size and numbers, Sanderling said

his goal is always the same: to make beautiful music.

“It has to be good for two people as much as it has to be good for 50,000,” he said.

If Saturday’s concert goes as planned, audience members will notice the concert transcending “good” and heading straight to “brilliant.”

Accompanying the CSO will be the Buffalo Philharmonic Chorus under the direction of Doreen Rao.

While the program consists of only one piece, albeit a long one, Sanderling emphasized that the breadth and diversity would more than make up for it. With this concert, less is more.

The CSO and Buffalo Philharmonic Chorus (under direction of Sanderling and Rao, respectively) will open and close the concert with Mahler’s “Symphony No. 2 in C Minor,” also known as “Resurrection.”

“It’s one of the most fantastic pieces ever written,” Sanderling said. “I always

thought that Mahler never composed an opera, but at the time he was the most famous opera conductor, so there must be opera somewhere. I came to the conclusion all his symphonies are operas in a certain way. It is the drama in it ... It’s the description of our world. It’s not just one topic — it’s 60 topics. It’s not just one emotion — it’s 60 emotions.

“It is opera with symphonic means.”

Sanderling said the piece offers some of everything: a small orchestra group, the entire orchestra, soloist singers and the entire Buffalo Philharmonic Chorus.

Sanderling described the piece as autobiographical, depicting the identity crisis Mahler constantly suffered from. Born into a Jewish family, Mahler later converted to Christianity, harboring a special fascination for the idea of the resurrection.

See **CSO**, Page A4

## Trailblazing chaplain to give Week 6 sermons

by Joan Lipscomb Solomon  
Staff writer

Week Six Chaplain Vashti Murphy McKenzie is a woman of both prayer and practicality. In the July issue of *Sojourners* magazine, she described the way she feeds herself so she can feed others.

“One of the first questions I asked my pastor when I acknowledged my call into the ministry,” she said, “was ‘Who ministers to the minister?’”

Her pastor cautioned, “If you don’t answer that question, then you are in danger of burning out very easily.”

McKenzie followed that advice because “When you’re in a position of leadership like I am, you have to be very determined about how you feed yourself.”

See **McKENZIE**, Page A4



McKenzie



Century-old scenes from post cards depict the Chautauqua Literary & Scientific Circle’s annual Recognition Day procession (top) and the Golden Gate to the Hall of Philosophy (bottom).

## CLSC to initiate 89 new members in century-old ceremonial tradition

by Sara Toth  
Staff writer

By the end of this week, one of the oldest continuous book clubs in America will have 89 more members in its ranks.

The 127th class of the Chautauqua Literary & Scientific Circle will graduate in a ceremony on Wednesday, and events scheduled for this weekend begin the process of tradition and recognition for graduating members.

The week begins at 10:45 a.m. Sunday in the Amphitheater, with the class’ Baccalaureate at the Morning Worship service. The class will receive acknowledgment from the Rev. Joan Brown Campbell, and the class motto will be displayed on the Amp’s back wall for the service and for the rest

of the summer.

The slogan, “Reflect, Respect, Renew,” represents what all the graduates stand for, said Linda Storey, president of the Class of 2009.

Storey said the “all-encompassing slogan” references the “era of diversity” we are currently in and the environmental concerns on our minds.

The morning service marks the first time the Institution will see the class as a whole with their slogan. For members of the class, the anticipated feeling is expected to be one of pride.

“[The slogan is] ours,” Storey said. “We have ownership of that.”

After the Sacred Song service Sunday evening, the class will present its Vigil

Ceremony at 9:15 p.m. Sunday in the Hall of Philosophy. The brief, spiritual service lasts less than a half hour, but that half hour is to be packed with tradition and meaning.

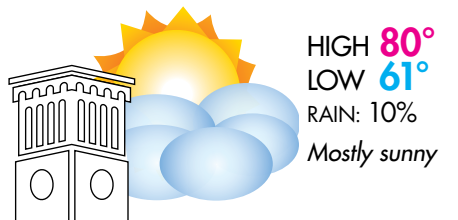
“The service is done by the class for the class,” said Jeff Miller, coordinator of CLSC activities. “It’s as spiritual or meditative as they want, and it’s always beautiful. It’s at night, so it’s quiet and contemplative.”

The service, illuminated by candlelight, is one of the only times the oil lamps at the entrances to the hall are lit.

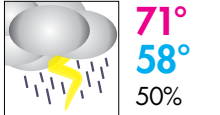
“It’s quite an impressive sight,” said Peggy Snyder, manager of the CLSC Veranda. “It’s a beautiful way to honor lifelong learning.”

See **CEREMONY**, Page A4

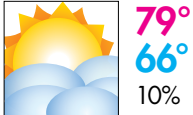
### SATURDAY’S WEATHER



### SUNDAY



### MONDAY



### Following their lead

Apprentice dancers learn, train, perform with professionals  
PAGE B1



### Costume designer’s wonderful world

Christensen brings Tony Award-winning savvy to CTC  
PAGE B2



### Displaying students’ handiwork

Young visual artists’ pieces comprise Annual Student Exhibition  
PAGE B11

TOP PHOTO: The weekend edition’s nameplate features photographic trickery. Using sparklers and prolonged exposure to capture light, *Daily* staffers wrote the newspaper’s name (backwards) in mid-air.



NEWS



NEWS FROM AROUND THE GROUNDS

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

CWC offers weekly Social Bridge games

CWC offers Social Bridge sessions for men and women. Games begin at noon Saturdays at the CWC Clubhouse. Single players are welcome; membership not required.

CWC Flea Boutique thrift shop open Sunday

The Flea Boutique will be open from noon to 2 p.m. Sunday behind the Colonnade.

Friends of CTC present ‘Menagerie’ discussion

Friends of Chautauqua Theater Company will host a public discussion about “The Glass Menagerie” from 12:45 p.m. to 2 p.m. Sunday in the first-floor classroom of Hultquist Center. Mark Altschuler and Oz Scogna will lead the event.

CWC hosts ‘Welcome House’ Sunday

The Chautauqua Women’s Club invites you to a “Welcome House” from 2 p.m. to 4 p.m. Sunday at CWC Clubhouse. All Chautauquans are invited.

Mah Jongg for CWC Members Sunday

The Chautauqua Women’s Club invites club members to join them at 5:30 p.m. Sunday at the CWC Clubhouse for Mah Jongg. Memberships are available at the door.

CWC presents teen recital

The Chautauqua Women’s Club is hosting a teen recital at 7 p.m. Thursday. Chautauqua teens are welcome to perform vocal and instrumental classical pieces at the CWC Clubhouse. An accompanist is free and available. Performers should contact Barbara Hois at (716) 357-5549 by Monday to request a place on the program.

CLSC hosts fifth annual all-class Gala Dinner

Our fifth annual all-class dinner will be held Wednesday on Recognition Day. Tickets available at Alumni Hall. \$10 before Aug. 4, \$11 Aug. 4 and after. Iced tea at 5:30 p.m.; dinner at 6:15 p.m. Class tables of 10 may be reserved.

CLSC class news

The **CLSC Class of 2008** will gather for the annual meeting at 2:15 p.m. Sunday on the Alumni Hall porch.

The **CLSC Class of 2005** is sponsoring a reception for President Tom Becker to celebrate his five years as president of Chautauqua at 1:30 p.m. Monday in Alumni Hall. For information, please call Janet Mahler at (716) 357-2373.

The **CLSC Class of 2004** will meet for our annual pre-parade breakfast at 8 a.m. Wednesday at the Afterwords Café. We also have reserved a table for the Alumni Association Gala. Contact Susan Fowler at (814) 229-1438. Class meeting at 12:15 p.m. Thursday on the Alumni Hall porch.

The **CLSC Class of 2003** will hold its annual meeting at 7:45 a.m. Wednesday at 27 Vincent. Refreshments will be served before the Recognition Day Parade at 9 a.m. For further information, contact Anita Holec at (716) 357-2199.

The **CLSC Class of 2001** Recognition Week activities begin with the parade line-up at 8:45 a.m. Wednesday on Bestor Plaza. From 4 p.m. to 5:30 p.m. Wednesday, members are invited to a book chat/social hour at 22 South Terrace. The annual business meeting will be held at 4 p.m. Thursday at Alumni Hall.

The **CLSC Class of 1999** will meet at 8 a.m. on Recognition Day at Alumni Hall for a brief meeting. Cake and coffee will be served. Dues will be collected.

The **CLSC Class of 1995** will gather for its annual meeting at 5:15 p.m. Monday on the Alumni Hall porch, with dinner to follow. Members also may join us for the Annual Breakfast at 8 a.m. Aug. 5 at the Prezio Cottage, 8 Bliss, with the Recognition Day Parade to follow. Please call Anne Prezio at (716) 357-2089 if you plan to attend breakfast.

The **CLSC Class of 1994** will march on Recognition Day. Please purchase your “Gala” ticket and join us at 5 p.m. Wednesday for a short meeting, followed by dinner.

The **CLSC Class of 1984** will celebrate 25 years of reading at 5 p.m. Thursday at Webb’s Captain’s Table Restaurant. Members and guests are welcome. Please call Eleanor Aron at (716) 357-4572 for reservations or information.

The **CLSC Class of 1978** will hold its annual meeting at 4 p.m. Monday in Alumni Hall.

CLSC banners on parade and on view

All CLSC classes should be sure to arrange for their banners to be carried in the Recognition Day Parade. See Lynn at the front desk of Alumni Hall, or call (716) 357-9312. From 12:30 p.m. to 2 p.m. Monday there will be an open house of the Banner Room at the Oliver Archives Center. This will be the final open house for the summer.

Guild of the Seven Seals hosts new member lunch

Guild of the Seven Seals 2009 graduates are invited to a New Member Lunch at 12:10 p.m. Thursday in the Alumni Hall Dining Room. Graduates can RSVP by purchasing a ticket. Standing Seals members’ tickets cost \$4. Tickets available at the Alumni Hall desk on or before Aug. 4.

Chabad Lubavitch hosts community Shabbat dinner

Chabad Lubavitch of Chautauqua is holding a traditional Shabbat dinner at 7:15 p.m. Friday at the Everett Jewish Life Center in Chautauqua. The cost is \$25 for adults and \$15 for children ages 3 to 12. Space is limited. To make reservations, please call (716) 357-3467 or e-mail zevilenkin@aol.com.

Trunk Show to benefit Opera Young Artists

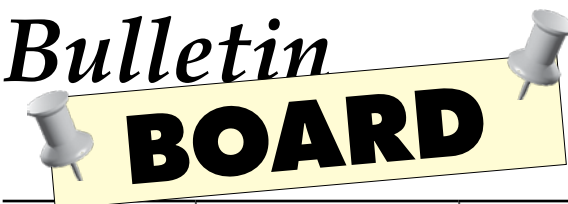
Sandy D’Andrade’s seventh annual Special Invitational Trunk Show and Sale, to benefit Chautauqua Opera Young Artists, will be held from 9 a.m. to 4 p.m. Monday through Wednesday at the Athenaeum Hotel Blue Room.

Chow leads School of Music piano master class

At 10:30 a.m. Saturday in Sherwood-Marsh Studios, pianist Alan Chow will lead Piano Program students in a master class. Chow will be teaching Piano Competition participants who did not make it to the second round. The class is open to the public; entry requires a \$5 fee.

Piano master class

Pianist Jane Solose will give a master class at 2:30 p.m. Sunday in Sherwood-Marsh Studios to students who participated in the preliminary rounds of the Piano Competition. The class will be open to the public; entry requires a \$5 fee.



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
Brown Bag Lunch, Support & Discussion	“How to Advocate for Gay Civil Rights” with Todd Plank, New York Pride Agenda	Friday, Aug. 7	12:15 p.m. to 1:30 p.m.	Chautauqua Women’s Club	Chautauqua Chapter of Parents, Families & Friends of Lesbians and Gays

PICTURE PERFECT



Photo by Jordan Schnee

A painting by Cecily Auvil Harness shows firemen spraying Children’s School students with water moments earlier at Children’s Beach. Harness’ daughter participated in the fun.

Hall Chaplaincy Fund sponsors McKenzie’s visit

The J. Everett Hall Chaplaincy Fund, an endowment held by Chautauqua Foundation, sponsors the ministry and preaching of Bishop Vashti Murphy McKenzie, the 117th elected and consecrated bishop of the African Methodist Episcopal Church.

The J. Everett Hall Chaplaincy Fund was created through gifts given by Mr. Hall’s widow, in his memory, to the Chautauqua Foundation. The late Mrs. Hall spent many summers as a guest

at the Spencer Hotel. Her daughter, Mrs. Frances Hall Gruen Ballard, was a favorite pupil of Ernest Hutcheson, who became head of Chautauqua’s Piano Department in 1911 and head of The Juilliard School in 1937. She appeared in many duo-piano recitals with Rudolph Gruen in New York, at Chautauqua and across the country.

Mrs. Natalie Chisholm, Mr. Hall’s grandniece, was active at Chautauqua.

Logan Fund sponsors CSO

The Logan Fund for the Chautauqua Symphony Orchestra provides funding for Saturday’s CSO performance featuring Music Director Stefan Sanderling, soprano Emily Pulley, mezzo-soprano Elizabeth Bishop and the Buffalo Philharmonic Chorus directed by Doreen Rao. The fund was estab-

lished by generous gifts from Harry and Kay Logan in 1988 as part of Chautauqua’s “Overture to the Future Campaign.” This fund was created to express the deep appreciation and commitment of the Logans to the CSO to highlight its centrality to Chautauqua’s artistic life.

Corporation, Foundation meetings

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, Aug. 8, 2009, 10 a.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, N.Y.

**PLEASE TAKE NOTICE** that the annual meeting of the members of the Chautauqua Foundation, Inc., will be held at 9 a.m. EDT Saturday, Aug. 22, 2009, in Fletcher Music Hall, Chautauqua Institution, Chautauqua, N.Y., for the purpose of:

- Electing Directors
- Transacting such other business as may properly come before the meeting

**Steven W. Percy**  
Chairman,  
Chautauqua Foundation, Inc.

Weekend at the Movies

**Cinema for Sat., August 1**  
**EARTH** (G) 6:00 90 min. Following polar bear, elephant, and whale families as they cross great distances and confront numerous hardships, this spectacular documentary is an invitation for adults and children alike to experience the wonders of our natural world. "Goes beyond presenting awe-inspiring beauty to elicit a sense of wonder and empathy for our fellow creatures and of global responsibility toward our fragile planet." -*Claudia Puig, USA Today*  
**I'VE LOVED YOU SO LONG** (PG-13) 8:00 In French with subtitles. 117 min. **Kristin Scott Thomas** stars as woman struggling to interact with her family and find her place in society after spending fifteen years in prison in **Philippe Claudel's** intelligent and compassionate directing debut. "You'd have to be made of stone not to weep." -*Lou Lumenick, New York Post* "The kind of film America's moviemakers have all but given up on." -*Kenneth Turan, LA Times*  
**Cinema for Sun., August 2**  
**EARTH** 4:00 & 6:00  
**I'VE LOVED YOU SO LONG** 8:00

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NEWS

Tonawandas Legion Band returns Sunday afternoon

by Lori Humphreys  
Staff writer

Members of the American Legion Band of the Tonawandas, Post 264, have been making music since 1929, with a hiatus during World War II. On Sunday at 2:30 p.m. in the Amphitheater, the 90-member brass and woodwind band returns to Chautauqua for the fourth time.

Though the American Legion Band is now an independent organization, it retains its historical name. David Abrahamian, band president and business manager, said that there are still members of the American Legion playing, and that the band wants to remember its roots.

The 14-number concert will feature two works by Sousa, an arrangement of *Porgy and Bess* by George Gershwin with vocalists Henry Pendleton and Sara Abrahamian and the “Galop from Genevieve de Brabant” by Jacques Offenbach. Alto saxophone soloist Michael D. Nascimben will play “Rhum-ba” by Maurice C. Whitney.

The American Legion



Daily file photo

The American Legion Band of the Tonawandas, Post 264

Band attracts talented volunteer musicians from Buffalo, N.Y., and the surrounding area. David Abrahamian said that some people drive an hour for weekly rehearsals. He also said that although members are volunteers, they are required to audition for positions. Many of the

orchestra players are instrumental music educators, students or graduates of musical programs.

This year, Michael S. Shaw has taken over the conductor’s baton and music director’s portfolio. He is the director of the Wind Ensemble at Frontier High School and

has performed with the Erie Philharmonic Orchestra, the Erie County Wind Ensemble and the American Legion Band. He graduated from the State University of New York at Fredonia and received a Master of Arts in Music from the State University of New York at Buffalo.

Week 6 features film experts, filmmakers and actors

Chautauqua Institution will explore the world of cinema during Week Six of the 2009 Season. Through in-depth conversations with filmmakers, screenwriters, actors and scholars, the Amphitheater audience will hear about the history and craft of film, industry changes from new technology and the future of this art form that is central to American culture and identity.

In 1981, **Richard Brown**, New York University professor, (Monday, Aug. 3) delivered all five morning lectures during a week on film, and he returned to close another week devoted to film during the 2006 Season. He has been an expert guest on Fox News, CNN, PBS and the A&E Network. He has written and directed numerous award-winning television shows for A&E, Lifetime, AMC and PBS. His critically acclaimed series “Reflections on the Silver Screen” featured 50 in-depth conversations with screen legends ranging from Gregory Peck and Audrey Hepburn to Jimmy Stewart and Katharine Hepburn. Commissioned by

the Library of Congress, it has been termed “the definitive archive on American film in the 20th Century.”

Award-winning actor **Matthew Modine** (Tuesday, Aug. 4) will be sharing his insights with Chautauqua as a recipient of a Golden Globe Award, Venice Film Festival Volpi Cup and Golden Lion for Best Actor. Modine has worked with many of the most highly regarded directors in the industry, including Oliver Stone, Sir Alan Parker, Stanley Kubrick and Robert Altman, among others. Film credits include “Full Metal Jacket,” “Short Cuts” and “Any Given Sunday”; television credits include “Law & Order: Special Victims Unit” and the hit Showtime program “Weeds.”

Award-winning American film director, producer and writer **James Ivory** (Wednesday, Aug. 5) may be best known for his long



collaboration with Indian producer Ismail Merchant and German screenwriter Ruth Praver Jhabvala. The film company Merchant Ivory Productions, founded in 1961 by Ivory, Merchant and Jhabvala, is best known for its period pieces and the range of locations in which its movies have been shot: Delhi, Bombay and Benares; London, Paris and Florence; New York, New England and Texas. Merchant Ivory films have been praised for their visual beauty, mature and intelligent themes and the shrewd casting and fine acting from which they derive their unique power. Ivory will be interviewed by Adam Lowenstein, faculty of University of Pittsburgh. Lowenstein works on issues relating to the cinema as a mode of historical, cultural and aesthetic confrontation.

Award-winning actress **Beth Grant** (Thursday, Aug. 6) is one of Hollywood’s most recognizable faces, having starred in more than 70 feature films including “Best Picture” Academy Award-nominated “Little Miss Sun-

shine” (2006). She delighted in creating the character you love to hate, Pageant Official Jenkins, making Grant the happy recipient of the Screen Actors Guild Award for “Best Ensemble Cast in a Feature Film.” She will be interviewed on the Amphitheater stage by Ethan McSweeney, Chautauqua Theater Company artistic director.

Academy Award winning filmmaker **Frank Pierson** (Friday, Aug. 7) is the artistic director and Distinguished Filmmaker-in-Residence at the American Film Institute and is one of the most respected writer/directors in film and television and a recognized leader in the profession. At AFL, he is a primary counselor to the overall artistic leadership of the Conservatory and its programs.

A former president of the Writers Guild of America West, Pierson is currently a member of the teaching staff of the Sundance Institute and was president of the Academy of Motion Picture Arts and Sciences from 2001 to 2005.

Take lecture platform with you during Week Seven

Chautauqua Institution, in partnership with the Web site *FORA.tv*, will be live streaming four lectures during Week Seven of the 2009 Season. The initiative is sponsored by the Office Depot Foundation.

Online viewers will be able to sign up for the live

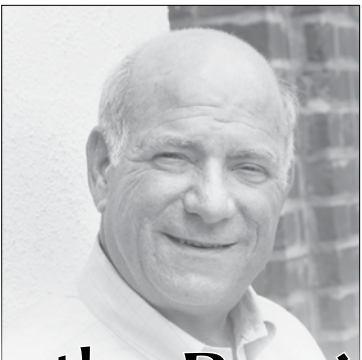
stream and participate in live chat with other viewers during the broadcast and submit questions via the moderators.

The Week Seven morning lectures to be live streamed include Daniel Goldin, former NASA administrator and chairman and CEO of

The Intellis Corporation (Tuesday, Aug. 11); Andrea L. Taylor, director of community affairs for Microsoft North America (Wednesday, Aug. 12); and George Kembel, co-founder and executive director at the Stanford d.school (Friday, Aug. 14). *Fora.tv* will

also be live streaming Friday afternoon’s Interfaith Lecture at the Hall of Philosophy featuring renowned religion scholar Karen Armstrong.

More information will be available in *The Chautauquan Daily* during Week Seven and on the Institution’s Web site, [www.ciweb.org](http://www.ciweb.org).



From the President

WEEKLY COLUMN BY THOMAS M. BECKER

“Whatever you do in life, think higher and feel deeper,” said Elie Wiesel last Monday in answer to a question from a high school teacher about what message he should carry back to his students. I am struck by the profound tie between this charge and the outcome we seek for all of you in the course of your Chautauqua experience — that it has inspired higher thinking and deeper feelings.

Our formula for facilitating that journey includes the investment in established and emerging artists, great artistic works, the energy and emotion of live performance, the contemplative opportunities of sensitively displayed art; brilliant preaching and religious scholarship that engages those lessons in the context of the challenges of our times, opportunities for group and personal moments of reverence for the blessings and mystery of life; and the access and genuine engagement with themes that deserve a respect for their complexity, delivered by great teachers, scholars and practitioners who not only inform at a high level but also model a relationship to the theme built over a lifetime of work.

This last point about relationships is very important. It is entirely possible to reduce the experience of Chautauqua to that of a transaction. Indeed, much of our lives have become just that, transactional. We no longer have relationships with the professionals who are woven through our lives — attorneys, doctors, educators and even ministers. Rather we purchase their services. And yet at every age we learn values from being around and identifying with people who model and reinforce one’s appreciation of values like, art, reverence, scholarship, reason, civility and so on.

Quoting Shakespeare, Ralph Williams, an impressive teacher of near-mythic skills, referred to the importance of an appreciation of beauty and his appreciation of Chautauqua as follows: “How with such rage shall beauty make a plea?”

Saturday alone beauty makes a plea in the presentation of “The Glass Menagerie,” one of the seminal works of American theater interpreted with sensitivity, skill and artful humanity by Chautauqua Theater Company. Saturday night, the Chautauqua Symphony Orchestra is joined by the Buffalo Philharmonic Chorus and two soloists for a performance of Mahler’s “Symphony No. 2 in C Minor” — “Resurrection.”

The impressive array of programmatic offerings available to you over the next week offers so much more than the opportunity to attend. There is rather the invitation to engage with the lecturers, the artists and the clergy, with one another, with ourselves.

The opportunity to think higher and feel more deeply implies a sense of movement, a journey made up of internal growth and external expression of that growth. Aristotle argued that we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts.

May the values you encounter in this community of lifelong learning be dedicated to the exploration of the best in human values and to the enrichment of life; may this encounter inform the doing of your life.

*Tom*

Automated Teller Machines

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

Skateboarding

Skateboarding is not permitted on the grounds.

Ticket Refund/Replacement Policy

Long-term tickets will be refunded to the original form of payment until June 26, 2009 (\$10 service fee applies). No refunds will be processed after this date.

2009 single event tickets are nonrefundable and non-replaceable. Exchanges are allowed but must be made at least 24 hours prior to performance time. No exchanges are allowed if either performance is sold out. A \$10 service fee applies to any change requested after the initial order has been processed.

Long-term tickets (overnight and longer) or parking permits that have been lost, stolen or misplaced will be replaced. A non-refundable fee of \$25 will be charged for this service. Single opera and theater tickets can be replaced at a charge of \$2 per ticket. Theater and opera tickets will be refunded ONLY with corresponding long-term ticket refund requests.

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FROM PAGE ONE

TRAFFORD

FROM PAGE A1

“We are in the midst of a longevity revolution. Stereotypes are out the window. Far from being shut down, it [the decades after mid-life] is a period of awakening. There is a generational reversal. Thirty five- to 50-year-olds in the midst of rising families and developing careers are the conformists. Here come their parents, the old folks breaking the rules,” Trafford declared with her signature insight and wit.

Trafford will discuss the results of her study of the variety of relationships between members of the older generation, “Love in an Age

of Longevity: New Road, No Rules” at the Chautauqua Women’s Club Contemporary Issues Forum at 3 p.m. Saturday in the Hall of Philosophy. Trafford spent a year at Stanford Center on Longevity at Stanford University interviewing couples from all over the country. Her findings about relationships among the elder demographic demolish any stereotypical expectations about how older Americans maintain or develop intimate relationships. Her book, *As Time Goes By: Boomerang Marriages, Serial Spouses, Throwback Couples, and Other Romantic Adventures in the Age of Longevity*, is that study’s result.

Who can resist the op-

portunity to learn about the Triangle Marriage, the Boomerang Marriage, the Serial Spouse, the Throwback Couple — the colorful categories Trafford originates to describe the variety of relationships between older adults. Her research may startle some, but the results of that research affirm the essential requisite of a happy life is reciprocal love of partner, family and friends. The personal narratives of the people she interviewed are guides for a pioneer generation as it traverses the new landscape of older middle age, which used to be old age.

“The message is love is as essential as oxygen,” Trafford said. “We are better at rela-

tionships as we get older.”

She has a knack for stating the obvious in an original way. As optimistic and persuasive as she is about the exuberant possibilities of life after the mid years, she is honest about the necessity of the “two good fairies”: good health and economic security. She does not mean perfect health or huge wealth, but enough of each to allow one to continue or renew engagement with life.

Today’s Contemporary Issues Forum program is Trafford’s reunion with Chautauqua. She lectured here in July of 2004 when her book, *As Time Goes By*, was published. It is also a reunion between Trafford and Chautauquans Juanita and John

Jackson. Their story, which Trafford describes in the chapter “Leaving A Legacy,” is a beautiful reminder that lives include not only what we earn and achieve, but also what we return to others.

“It was such an honor, she is such a terrific writer. Friends from all over called after they read the book,” said Juanita Jackson, a former member of the Chautauqua board of trustees.

The Jacksons are not the only Chautauquan role models Trafford includes in her 2004 book. Director of Religion the Rev. Joan Brown Campbell and former CWC President Mary Kunze also are featured.

Trafford graduated from

Bryn Mawr College and received two journalism fellowships at the Harvard School of Public Health in 1982 and 2002. She worked for the *U.S. News & World Report* as writer, senior editor and assistant managing editor and has been a columnist and health editor for *The Washington Post*. As health editor, the health section won 10 Penney–Missouri Awards for excellence in feature journalism. *Crazy Time: Surviving Divorce and Building A New Life* was the first of her trilogy centered on the effect of change in adult lives.

Trafford will sign copies of her book after the lecture at the Hall of Philosophy. Copies are available at Chautauqua Bookstore.

CSO

FROM PAGE A1

According to Sanderling’s words, the idea of being able to start fresh, anew, a pure beginning, transfixed Mahler in a way he best expressed through this epic piece. Resurrection was not something he wanted to believe in; it was something he needed to believe in.

“This is one of the culmination points of Mahler’s symphonies,” Sanderling said. “He says, ‘I have no other choice than to believe in this.’ It’s very complex. It’s hope and demand at the same time.”

It is that depiction of hope that lured the Buffalo Philharmonic Chorus to the Amphitheater Saturday night. While the chorus has performed at Chautauqua Institution multiple times in the past, chorus manager Kathy Vitagliano said they might not have accepted this invitation had it not been for the piece on the program.

Vitagliano said the group had just performed this piece earlier in the season, making it easier for them to pull together again. The piece is also one of Vitagliano’s favorites, she said.

“Mahler’s music just brings you to the height that you really feel spiritually — that it is a resurrection, that it is a possibility,” Vitagliano said. “I know on stage singing it that I feel you could take me to heaven right now. You just feel at the end of it that the heavens have opened up, and you’re part of that.”

Vitagliano also emphasized the range the piece offered.

“It goes from a brooding feeling at the beginning to the choral part at the end, and it’s like, ‘Wow we are uplifted,’” she said. “It always brings tears to my eyes, and I’ve probably sung it at least 10 times over the course of the chorus.”

Vitagliano, who has performed with the chorus for 35 years, said as a singer, there is no better feeling than the spiritual connection between performer and masterpiece. It instills hope, she said, which is wonderful, as hope is the moral of Saturday night’s story.

“It’s a very uplifting piece,” Sanderling said. “I think a piece of a certain kind of hope that we need at the moment. It’s not only hope; it goes beyond to confidence that things will be all right. Look at our world. This is not a piece just about religion. It’s the idea that we have to have some good things on the horizon ... There are times for this piece, and there are times that this piece is not so important. [Now], this is important.”

McKENZIE

FROM PAGE A1

For her, “It comes through prayer, and it comes through worship. I’m in a position where I lead worship, and where people expect to receive nourishment from me. But, I have to make a very conscious effort to be in a position where I hear the word of God and allow the word of God to minister to me.”

McKenzie, as Presiding Prelate of the Thirteenth Episcopal District, African Methodist Episcopal Church, has a lot of people looking to her for nourishment throughout the state of Tennessee and the Commonwealth of Kentucky.

She is also a trailblazer. Her historic election in the year 2000 represented the first time in the more than 200-year history of the AME Church that a

woman had achieved the level of Episcopal office. She made history again in 2004 when she became the first female titular head of the denomination as president of the Council of Bishops.

McKenzie’s ministry has not been confined to the United States. From 2000 to 2004, she was chief pastor of the 18th Episcopal District in Southeast Africa, comprised of Lesotho, Swaziland, Botswana and Mozambique.

As an author, she concerns herself with leadership and professional growth for women in her books: *Not Without a Struggle: Leadership Development for African American Women in Ministry and Strength in the Struggle: Leadership Development for Women*. For women seeking new directions for personal growth, she wrote *Journey to the Well*.

She re-tells the stories of Rachel, Jacob and Leah with 21st century implications in *Swapping Housewives: Rachel & Jacob & Leah*.

Educated at the University of Maryland, Howard University and United Theological Seminary, she holds six honorary degrees as well.

*Ebony* magazine named her one of the “15 Greatest Black Female Preachers” and one of the “Most Influential People in America.”

McKenzie begins her sermon series Sunday at 10:45 a.m. in the Amphitheater. She shares her personal faith journey at Sunday’s 5 p.m. Vesper Service in the Hall of Philosophy. The series returns to the Amphitheater each morning at 9:15 a.m. Monday through Friday. Titles and Scriptures are to be announced and were not available at publication.



The CLSC’s annual Vigil Ceremony, seen here in the 1980s.

CLSC

FROM PAGE A1

Graduating members, holding individual candles, will file into their reserved seats. Previous graduates and Chautauquans are invited to attend the vigil, which includes several speakers, presentations and music. Honoree Jeff Simpson will speak on the “respect” aspect of the slogan.


Snyder called Simpson, the author of two past CLSC selections — including *Chautauqua: An American Utopia* — an “old-time Chautauquan,” and Storey said the class was delighted to have him as its honoree.

The vigil ceremony also will include a performance from a piano student in the School of Music. Richard Octaviano Kogima will play George Gershwin’s “Concerto in E,” the piece that the musician, according to Chautauqua legend, composed while sitting in one of the practice shacks on the grounds. Miller said the “short and sweet” ceremony is filled with “Chautauqua impressions,” and is a serene way to end a long Sunday.

The members have participated in various events and activities in order to graduate from the CLSC. They must have paid four years of membership dues and have

read and reported on 12 titles from the CLSC booklist. The list, which dates back to the CLSC’s inception in 1878, includes thousands of titles. The Class of 2009 has met weekly during the season for the past two summers, with committees deciding on such things as leadership, the slogan and the banner. Even when caught up in the tasks at hand, Storey said, it is impossible to forget about the organization’s clout.

“It was really an early substitute for college,” she said. “It’s an auspicious beginning, and it can be intimidating. But we have a really strong feeling about this and appreciate what this is about.”



# Chautauqua

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 27 through August 29, 2009. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

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LECTURE

Franklin lectures on the various levels of moral reasoning

by Alice R. O’Grady  
Staff writer

There are three things that make man moral: his capacity for moral literacy, for moral imagination and for moral agency or action.

That is how Morehouse College President Robert M. Franklin began his Friday morning Amphitheater lecture.

“To be moral is to act with integrity on behalf of the common good,” he said.

Integrity stands for things that are well ordered, well aligned and harmonious, he said. A moral person’s actions are guided by his deepest values.

Moral persons can become moral leaders. Leadership, Franklin said, is the capacity to act and communicate for the common good so others are inspired to follow.

Literacy, imagination and action

“Moral literacy makes us moral,” he said.

The Right Reverend V. Gene Robinson asked, “Whose morality?”

Franklin said people first encounter local morality as children. Parents and others define boundaries of what is right and wrong.

This, he said, eventually evolves into loyalty and fidelity to more universal principles such as justice, freedom and equality.

As a person grows and meets new information and traditions, he finds another way of encountering truth, by acting ethically. Franklin said this is a cognitive, personal, spiritual and developmental moment.

Martin Luther King Jr. had to go through personal, spiritual development. He was reared by a fundamental, authoritarian father. After King went to college, he talked about his need to challenge his father’s religion, and tensions emerged. Finally, King departed his home congregation.

“My conscience compels me to act,” King said, as he joined a new organization, the Progressive National Baptist Convention.

Knowledge, desire and practice

The Greek philosopher Aristotle outlined three steps in teaching children what’s right: knowledge, desire and practice.

First, Franklin said, adults indicate what they regard to be right and wrong, setting boundaries for children. He asked where children learn the ABCs of morality, as many of them have no moral compass.

Desiring to do good is important, and it has to be encouraged. Rewarding moral behavior and making “a big deal” when a child chooses to do a good deed are a few ways.

“Thus we encourage the desire to do good,” he said.

Aristotle said practicing right behavior is a struggle and a challenge. American author Truman Capote said, “I can resist everything except temptation.”

Over time, Aristotle said, all three steps become almost unconscious habit, and habit becomes character.

Russian author Fyodor Dostoevsky said, “The second half of a person’s life is made up of habits he ac-

quired during the first half of his life.”

“My problem,” wrote actor Errol Flynn, “is reconciling my gross habits with my income.”

Character

President Abraham Lincoln said that to test a man’s character, one should give him power.

Franklin spoke of the character education movement going on in U.S. schools. An organization, Character Education Partnership, has produced good materials, Franklin said.

What he and other educators strive for in their students, he said, is ethics and excellence, and cognitive and character development, which means for them to be smart and good.

The founding of Chautauqua Institution, Franklin pointed out, was focused on better education. He suggested it be extended to moral education.

In a school, he said, the first class of the first day might begin with a 10-minute conversation about why morals matter in that classroom.

Another useful technique, according to Franklin, is to ask students to write a few of their ideas on day one — things that make them feel respected. They also can be invited to develop an honor code. That’s moral literacy, Franklin said.

A person can wake up and ask what good he or she can do that day. Everyone has the power to give a word or gesture to make someone else’s day, Franklin said.

“That’s where moral imagination comes in,” he said.

Franklin referred to a statement of Robert F. Kennedy’s, quoting George Bernard Shaw.

“Some people see things as they are and say, ‘why?’ I dream things that never were and say, ‘why not?’”

Three levels of moral reasoning

Developmental psychologist Erik Erikson wrote in *Childhood and Society* that elders are responsible for preparing the world for the next generation. A person who does this is a “generative person,” Franklin said.

Psychologist Lawrence Kohlberg wrote that there are three levels of moral reasoning: pre-conventional, conventional and post-conventional.

A child learns how he can avoid punishment and what is in it for him, Kohlberg said. “Who gets spanked for what?” Kohlberg asked.

This is pre-conventional, egocentric reasoning: obedience, punishment and reward.

“Everybody’s doing it” is conventional moral reasoning. This reflects the power of peer group norms and is social. There is also an emphasis on law and order, Franklin said. Laws define a good and safe community, he added, so people obey because otherwise nobody would.

In the post-conventional level of thinking, laws are thought of as expressions of

a social contract. The individual voice counts, and people have a responsibility to question the laws. The individual becomes a source of moral authority. Universal ethical principles, Franklin said, reflect “what is just, good and right for all of us.”

Jaroslav Pelikan was a historian of Christianity.

“Traditional,” he said, is the “living voice of the dead.” “Traditionalism,” on the other hand, is the “dead voice of the living.”

Psychologist Carol Gilligan of Harvard University looked at women’s quality of relationships, community and their approach to justice. Based on her research results, she challenged Kohlberg’s work.

With the development of morality, Franklin said, imagination expands, breaks boundaries and de-parochializes man.

Examples of men with the capacity to act and live life in a transformative way are Mahatma Gandhi and Gautama Buddha, Franklin said.

House of the world

A way to appreciate the people of the earth was proposed by Emily Tomlinson of Yale University. She suggested mentally shrinking the world’s population to 100 people, but with the same relative demographics. There would be 57 Asians, 21 Europeans, 14 Americans and eight Africans.

The population would be 52 percent female and 48 percent male, with 11 homosexuals. Fifty-nine percent of the world’s wealth would belong to six people, with 80 people in substandard housing.

Studying these figures, Franklin said, makes the need for acceptance and understanding apparent.

King told a story of an author who had notes for a story when he died. It was about a family that inherits a house in which it has to live.

Franklin said man has inherited the house of the world and has to share it with everyone.

“We must learn to live with each other in peace ... All people are interdependent,” he said.

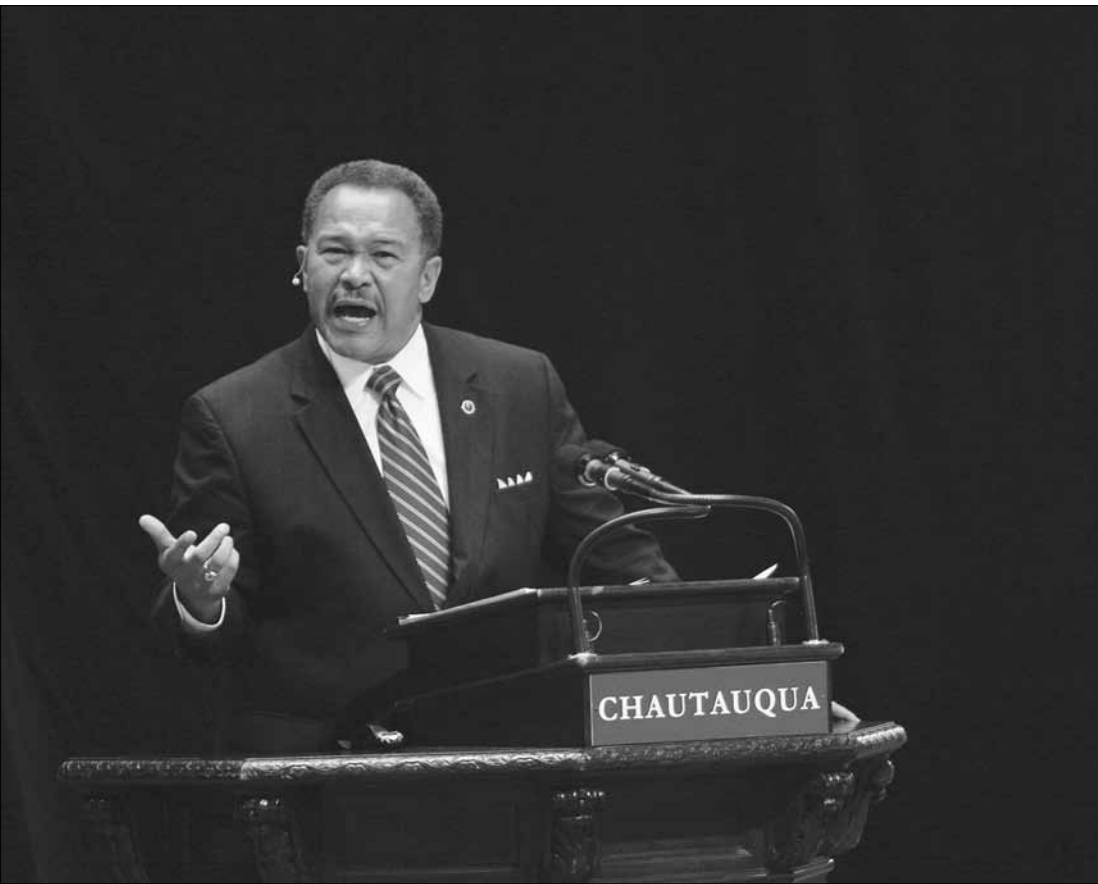
Education for morality

Franklin asked, “How much are we educating students to take morality seriously?”

He said, “I think we should bring a little more chutzpah to the enterprise!”

At Morehouse College, he said, “We prepare renaissance men who are well-read, well-spoken, well-traveled [He quoted a Ghanaian proverb: ‘Don’t say your mother’s stew is the best in the world if you have never left the village’], well-dressed and well-balanced.”

Franklin ended his lecture by playing an audio clip of part of King’s final speech. It was given on April 3, 1968, the day before he was assassinated. He said that because King had never spoken at Chautauqua, he wanted King’s words to be heard in the Amphitheater.



Robert M. Franklin, president of Morehouse College, delivers his lecture Friday morning. Franklin said secondary educators should encourage not only excellence but also ethics in their teaching.

“Well, I don’t know what will happen now. We’ve got some difficult days ahead. But it really doesn’t matter with me now because I’ve been to the mountaintop,” King said. “And I don’t mind.”

King said he would like to live a long life, but he was not concerned about that; he just wanted to do God’s will.

“And He’s allowed me to go up to the mountain,” King said. “And I’ve looked over. And I’ve seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the Promised Land!”

“... Mine eyes have seen the glory of the coming of the Lord!”

Q&A

**Q:** *I’m curious what you find on your campus right now to be the issues that most galvanize your students to agency?*

**A:** This year, that most galvanizes today, is that of sustainability and the environment. I’ve been deeply impressed by students who mobilize every Saturday morning, and it’s great to see them; they go through the dorms, knocking on doors, urging students, awakening them from the dead, to join them in a door-to-door campaign and knock on doors. Our campus, like most historically black colleges and universities or HBCUs, there are 105 of them in the country; most of them are situated in largely impoverished neighborhoods, and that’s the case also at Morehouse [College], although we’re rapidly experiencing transition and transformation with justice. But what’s happening [is] they knock on doors to talk to local low-income residents about energy savings. They are distributing free energy-efficient light bulbs, and they

offer conservation tips to families who most need to save money on their energy bills, and we’re hoping to leverage that into a greater engagement with these neighborhood residents as we provide education and the light.

**Q:** *Can a person who does not believe in a hereafter, i.e., heaven and hell, have a moral ethic? If so, how does one explain this to someone who thinks that only in religion, with a notion of sin, can one be ethical for fear of hell?*

**A:** I think it is important to distinguish between religious ethics, that is an approach to what is right and wrong and good and bad, that is underwritten by a deity and a relationship to a deity through a text or personal conversion, however, that might be mediated, and an approach to ethics or the moral life that has no specific or explicit religious undergirding but simply is rooted in a more humanistic approach to morality and ethics. It is certainly the case that one can do that; one can live a moral life. There are atheists and agnostics who find it valuable in terms of the intrinsic worth of human existence to observe certain norms and mores and boundaries and values. I think that those who are religious need to make space for that possibility in their own belief systems and at least respect the effort of colleagues who do not share a theological orientation to ethics. The commitment to living a good life is itself intrinsically good and valuable and should be celebrated whether or not a conversion is involved.

**Q:** *You discussed the condition in education in terms of developing moral agency, moral imagination, etc. In your*

*opinion, how [are] the church and other religious institutions doing in teaching people to be good, ethical people?*

**A:** G.K. Chesterton had a wonderful observation here, he says, “The Christian faith hasn’t been tried and found wanting, it’s been found difficult and left untried.” And I think many would follow Chesterton in that observation, that many believers, not simply Christians, are heavily influenced by culture, by human norms that are imposed upon the powerful truths of a religious text or religious leader, a founder, a tradition of living practices. And it is the human practices, it is culture, that I think continues to interfere with the problems that often we don’t see: the invisible hand of culture saying that it is okay to exclude or oppress or harm women or the other, what have you. And so I think it’s an important responsibility for religious leaders to engage in conversations about the relationship between faith and culture — between revealed truth and human cultures. And let me just mention, H. Richard Niebuhr has a wonderful book titled *Christ and Culture* that offers a terrific entrée into that conversation, separating out. And this is part of why Thomas Jefferson was so frustrated with Christianity, that he stepped back, and he said, “I’m just going to pull out the words that Jesus spoke” — hence the sort of popular red-letter attention of New Testament. He said, “I just want to focus on what Jesus said, and all the rest of this stuff are the accoutrements and accumulations of culture that I’m less impressed by, and I don’t need to be faithful to.”

— Transcribed by  
Alexandra Fioravanti

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NEWS

Trustees discuss what a 2018 Chautauqua will look like

Preliminary strategic issues identified

by Christina Stavale  
Staff writer

By February, Chautauqua's board of trustees hopes to have a good idea of what the Institution will look like in the next decade.

A few years ago, trustees began a strategic planning process, with the goal of identifying what and who Chautauqua will be for the years 2010 to 2018.

Charlie Heinz, community planning associate and former vice president for the Institution, and Geof Follansbee, vice president and chief executive of the Chautauqua Foundation, spoke about the strategic planning process in Wednesday's board of trustees open porch discussion.

As it stands now, the board has identified projected national trends that will affect Chautauqua's visitor market; analyzed the strengths of, weaknesses of, opportunities

for and threats to Chautauqua (called a SWOT analysis); and drafted a preliminary list of issues to be incorporated with the strategic plan.

Ultimately, the goal is to answer, "Who are we?" as an institution, Heinz said.

Once the strategic plan is complete, he said, that answer would go beyond Chautauqua's four pillars of arts, education, religion and recreation, and beyond the programming in the Amphitheater and other venues on the grounds.

In deciding who and what Chautauqua will be in the years to come, trustees identified several national demographic trends that are important to consider, Heinz said. They include an explosive population growth between 2008 and 2030 with 82 percent fueled by immigration; aging baby boomers who will be well-aligned with Chautauqua's values; a changing definition of "family"; a rising number of Americans who identify themselves as non-Christian; and a permeation of technology into all aspects of modern life.

The board of trustees also identified travel trends that are likely to change, Heinz said. Weekday trips are declining, but multigenerational travel (grandparents traveling with grandchildren, for example) is on the rise. Also, Chautauqua's key visitor markets — Cleveland, Pittsburgh, New York City, Buffalo and Rochester, N.Y. — will have little or slow growth over the next 10 years, according to recent trends.

Knowing these trends, Heinz said, the board performed the SWOT analysis.

Chautauqua's strengths include its participation in interfaith dialogue, its established reputation and loyal core of returning visitors, the high quality of programming and the "lived community" experience, the analysis concluded. Weaknesses include uneven programming across age groups, the limited season, limited capacity of venues and lagging engagement in digital development.

According to the analysis, potential opportunities include addressing the "arts gap" that has surfaced in schools because of a lack of

funding, creating more partnerships, driving one or more of the four pillars to "world class" status and integrating better into the surrounding community. Potential threats include more competition as "education vacation" options are increasing, foundation and charity payouts in this economic environment, increasing costs of programming and the lake's health.

Follansbee said the board has identified preliminary strategic issues to be incorporated into the 2010-2018 strategic plan, including its ability to distinguish itself from other lifelong learning institutions; its commitment to sustaining its arts programs; its management of growth; regeneration of some of its core facilities; recruitment of volunteer leadership in philanthropic efforts; a recommitment to its young people; and the use of technology to enhance the program without becoming an alternative to Chautauqua — the program and place.

The board hopes to finalize the plan at its February meeting so that the 2010 Season can enact the first year of the new plan.

PRELIMINARY STRATEGIC ISSUES

- The following are preliminary strategic issues identified by Chautauqua Institution's board of trustees for incorporation in its strategic plan for 2010 through 2018:
- Chautauqua is well-positioned to distinguish itself from other lifelong learning institutions by increasing the exchanges among lecturers, clergy and patrons.
  - Chautauqua is committed to sustaining its arts programs through constant re-examination and re-imagining of their content and presentation.
  - Chautauqua will seek partners to enhance its ability to market, produce and fund programs.
  - Chautauqua will re-commit to its young people.
  - The Institution is committed to the highest expressions of design, functionality and environmental sustainability.
  - Chautauqua must manage growth that is sustainable and respectful while remaining expressive of the Chautauqua mission.
  - Chautauqua must regenerate some of its core facilities including the Wensley House, the Amphitheater, Bellinger Hall, Turner Community Center, the Athenaeum Hotel and facilities for operational and maintenance crews.
  - In order for long-term sustainability, a re-imagined and intensified planned giving program must build endowment.
  - The primary source of philanthropy comes from those who are most engaged in the endeavor, so recruitment of volunteer leadership must reflect the need for increased philanthropy in both volume and intensity of involvement.
  - Technology should enhance the program and capabilities, but not become an alternative to the program and place.

Writers in residence speak on getting out of your own way

Beard, Bowman join Writers' Center for Week 6

by Sara Toth  
Staff writer

Sometimes writers have day jobs — not necessarily odd ones — that bring new perspectives to their work. The writers in residence this week with the Chautauqua Writers' Center, for example, are a lawyer and a "poetry DJ."

Philip Beard, prose writer in residence and novelist and lawyer in Pittsburgh, and

Catherine Bowman, poet in residence and professor and contributor for National Public Radio's "All Things Considered," will begin their week on the grounds with a reading of their works at 3:30 pm. Sunday on the front porch of the Literary Arts Center at Alumni Hall.

They both will teach workshops this week. Bowman, a professor in the creative writing program at Indiana University, and NPR's "poetry DJ," will focus on generating new poems in her workshop, "Floodtide Below Me." Beard, a lawyer with Stonecipher, Cunningham, Beard & Schmitt, and the author of *Dear Zoe* also will focus on

generating new work in his class "Finding Your Voice."

Bowman will read from her newest book of poetry, *The Plath Cabinet*, on Sunday. She said the trick to writing poetry was simply getting out of the poem's way, and Bowman said she would gear her workshop to exercises that help her students do so.

"We have to get out of the way and let the poem discover itself," Bowman said. "It's about opening up to our subconscious that's a lot smarter than we are, and not be so heavy-handed in our approach."

Bowman is the author of four volumes of poetry: *Notarikon*, *1-800-Hot-Ribs*, *Rock Farm* and *The Plath Cabinet*, published in April. The Ruth Lilly Professor of Poetry at IU is the recipient of many awards, including the Peregrine Smith Poetry Prize and the Kate Tufts Discovery Award for Poetry. The focus on the rhythm and lyrical aspects of language play a great role in her poetry, she said, and she will stress the importance of them in her workshop as ways to create meaning.

"Those aspects of language make it easy to create exercises to write about difficult topics — the events and experiences in life that



Beard

are hard to approach in a straight-away fashion without being cliché," Bowman said. "We live in a kind of tell-all culture, and sometimes it's hard to talk about experiences of loss or conditions of joy without sounding sentimental."

Writing poetry is an act of discovery, Bowman said, for both the writer and the reader encountering the finished product. And if a poet knows what he or she is going to say ahead of time, then it is not worth it to write the poem, she added.

"If you have a pre-planned story or a poem that's pre-fabricated, then it's not really worth writing because it's not a surprise for you, the



Bowman

writer, or the reader," Bowman said.

Prose writer in residence Beard is exploring the connection between reader and writer by having students in his workshop, "Finding Your Voice," read the first several pages of works of fiction that, he said, establish a distinct voice quickly and effectively. The reader will become the writer when they invoke the techniques used by other authors to create their own narrative voices.

"I find that new writers often have lots to say, but when they try to say it, it sounds very formal and very stilted," Beard said. "To me, one of the most freeing things as a writer is finding that voice that can tell your story in an interesting way."


The writer of two novels,

*Dear Zoe* and *Lost in the Garden*, Beard said his writing process begins with characters and their voices, and that the workshop would center on finding that main character and his or her voice. That is where a story really starts, he said, and writing is not nearly as formal a process as many seem to think if they just understand their vocabulary.

"Characters' and 'setting' and 'theme' in particular are really terms that we've invented to talk about writing, but they really don't help you write," Beard said. "I don't know any writers that sit down and say 'I'm going to write a book about the theme of love and loss.' You sit down to write about people, not themes."

Beard gave examples of strong voices and characters, including Bridget Jones (*Bridget Jones's Diary*) and Holden Caulfield (*The Catcher in the Rye*). Even if a narrator is unreliable, Beard said, the good narrator is often not far from an unreliable one.

"We're all a little unreliable to some extent, in that we filter our experiences before we describe them and we frame them in the way that we want them to be heard," Beard said. "A good narrator does the same, and as a result, a good narrator is someone you figure out gradually; even if the voice establishes itself very quickly, you don't really figure out the character and the complexities behind that voice until those unreliabilities expose themselves."




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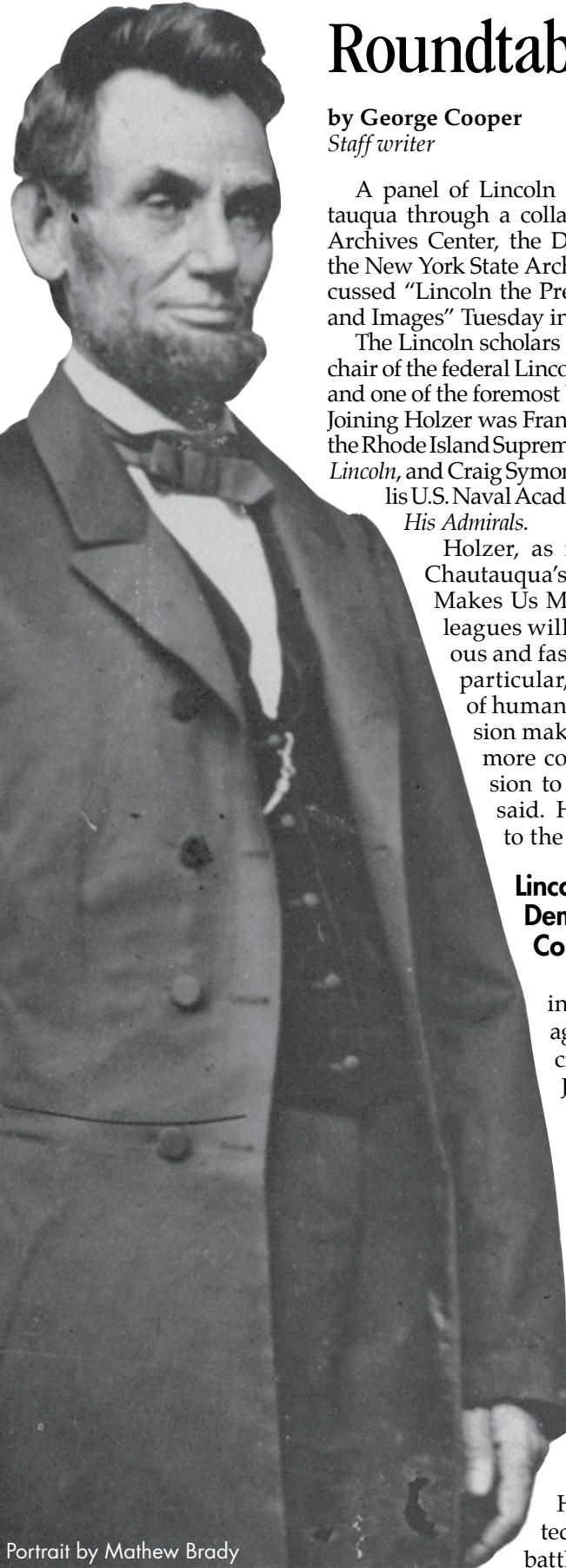
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HISTORY



Portrait by Mathew Brady

Roundtable discusses Lincoln in war, diplomacy, image-making

by George Cooper  
Staff writer

A panel of Lincoln scholars, brought to Chautauqua through a collaboration among the Oliver Archives Center, the Department of Religion and the New York State Archives Partnership Trust, discussed “Lincoln the President: War, Justice, Words and Images” Tuesday in the Hall of Philosophy.

The Lincoln scholars included Harold Holzer, the chair of the federal Lincoln Bicentennial Commission and one of the foremost Lincoln scholars in America. Joining Holzer was Frank J. Williams, chief justice of the Rhode Island Supreme Court and author of *Judging Lincoln*, and Craig Symonds, historian at the Annapolis U.S. Naval Academy and author of *Lincoln and His Admirals*.

Holzer, as moderator and as part of Chautauqua’s Week Five theme of “What Makes Us Moral?” said he and his colleagues will address the “ever mysterious and fascinating president,” and in particular, a fundamental measure of human morality — Lincoln’s decision making. There was no decision more consequential than the decision to go to war in 1861, Holzer said. He then brought Symonds to the podium.

Lincoln was Patient and Demanded Free and Open Conversation

Previous to his becoming president, Lincoln was against war, having been critical of the decision of James K. Polk’s administration to go to war with Mexico. Lincoln thought it was an unjust and illegitimate war that was instigated to expand the territory amenable to slavery. Not only was he anti-war, Symonds said, Lincoln wasn’t very good at it. He was elected into the Illinois militia, but made self-effacing jokes about his experience in battle. He fought in the Black Hawk War, Lincoln admitted, and had many bloody battles with mosquitoes. What

would this peaceful man who mocked his own service do at the outset of the Civil War?

Lincoln was, above all, patient, Symonds said. He requested extensive advice and asked that it be written carefully, so as to minimize the bombast that often accompanies oral proposals. He also thought that when advisers wrote out their ideas, it helped them clarify and sharpen their arguments.

The troops at Fort Sumter needed reinforcement, and Army Maj. Robert Anderson wrote to Lincoln saying the fort was desperately short on supplies. Lincoln’s advisers wrote him essays regarding the importance of standing by the fort or, on the other hand, of abandoning it. Twenty-five days after Anderson’s request, Lincoln decided to send a merchant ship with supplies, which indicated to South Carolina that he would include no military force unless the effort to fortify the Sumter troops was resisted.

It was resisted, but the South’s attack on the merchant ship galvanized the North in support of war. Lincoln, with patience and deliberation, created circumstances where Jefferson Davis became the aggressor, thus generating the public support needed for the North to go to war, Symonds said.

Change of Rationale in the Middle of a War

Williams said that President Lincoln knew the difference between law and justice, and it involved a relationship among people. Lincoln was first and foremost a politician, Williams said; having been elected to the Illinois General Assembly in 1832 and becoming an attorney in 1837. As president, he was a statesman and the lawyer of his administration, even though he had an attorney general.

Williams recalled the movie “Anatomy of a Murder” and how three kinds of judges are defined. One kind is all head. A second kind is all heart. The third kind, and the best kind, has both head and heart. Lincoln was the third kind, Williams said.

By the end of the Civil War, about 200,000 black people served in the Union army. Lincoln knew there was no reason for black soldiers to fight for the Union if the Union would not fight for them. While the issue of slave emancipation would be controversial and face opposition, Lincoln realized it created a new moral center for the war.

Williams said that the rationale for the Civil War shifted in the middle of it, from a war to keep the country intact to a war for the emancipation of slaves. In this process, too, Lincoln showed patience. Lincoln listened to William Seward, who said that before issuing the Emancipation Proclamation, Lincoln should wait for a victory in the war.

This came on September 17, 1862, with the Battle of Antietam. It was a costly and uncertain tactical victory for the North, but enough to turn back forces from the South. It gave Lincoln the assurance that he could proceed with the Emancipation Proclamation, the first version of which he put forth five days later, to go into effect on January 1, 1863.

A Case for Immortality

Though from a 2009 vantage point Lincoln’s image and actions are unquestionably familiar, that he is immortal in history might not have been so automatic. Holzer again took the podium to speak about how Lincoln fashioned himself for the American public.

Personal fame was a little tricky for a Victorian gentleman, Holzer said, as they did not openly campaign to have their words etched in stone. But Holzer said Lincoln had a hand in creating his figure in history.

Holzer pointed to Lincoln’s June 1858 “House Divided” speech. He said two lines were incorrectly transcribed by the printers as they recorded the event. From that time on, Lincoln oversaw the proofreading of his own text. Holzer said it was a remarkable day in February 1860 when Lincoln delivered his Cooper Union Address. He undertook a day of vigorous travel and socializing as well as delivering his address, and then late into the night he arrived at the *New York Tribune* offices, where he read two proofs of his address to guarantee its accuracy.

Lincoln was clearly aware of his own appearance, and the record of it, Holzer said. Having a photo taken in Mathew Brady’s studio, Brady asked Lincoln to adjust his collar. Lincoln replied that he understood Brady was trying to “shorten my neck.” And he was humorous about his appearance. When once accused of being two-faced, Lincoln replied, “If I had two faces do you think I would wear this one?”

On January 1, 1863, Lincoln was involved in New Year’s Day ceremonies that required a lot of handshaking. He also had to sign into order the Emancipation Proclamation. Holzer said Lincoln’s hand was so numb he could not feel it and waited to sign the paper until he could hold the pen with the force necessary to represent his signature with presidential authority.

Holzer recalled that in addressing a session of congress Lincoln said, “Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves.”

Holzer said that Lincoln knew he would be remembered not in spite of himself but with an eye fixed firmly on immortality.

Chautauqua newspaper celebrates, chastens models of living, education

A newspaper reflects on and is a reflection of the community of which it is a part. Its editor and publisher are caretakers of the public good and watchdogs for the public bad. By reporting the good, the paper promotes more of the same. By reporting the bad, the paper chastens, curbs and disciplines its civic-minded audience.

The “official organ” of the Scientific Congress, Temperance Convention Sunday School Assembly and Congress of Christian Workers appeared on June 15, 1876, under the title *Chautauqua Assembly Daily Herald*, and it promoted and reflected its community’s good and bad, and by extension the values of Assembly founders John Heyl Vincent and Lewis Miller.

The paper’s agenda had practical importance in communicating “The Official Programme of Each Day’s Service, One, Two, and Three Days in Advance.” It would take “twenty-five men every day to get the *Assembly Herald* out.” By subscribing to the paper, a person “will always be posted, and know who is going to speak and at what time,” and the paper stated, “If you come to the Assembly, subscribe for the *Herald*, for we expect that will be the Next Best Thing to the Great Gathering Itself.” A subscriber also would be apprised as to where to shop and what to buy: “JAMESTOWN ALPACAS. WHY EVERY LADY SHOULD BUY THEM.”

The newspaper, too, had a moral importance, driven by the program, the selection of lecturers, but also by the unspecified “we,” behind which was the figure of editor: Theodore L. Flood.

In his book, *The Story of Chautauqua*, Jesse L. Hurlbut acknowledged Flood to be a successful Methodist minister but also “somewhat of a politician.” He was “a staunch friend of the movement,” and Hurlbut noted that Flood was a man with

considerable “financial, business and editorial ability.”

The June advance number of the *Assembly Herald* reflected its community, lurking at its edges so to speak, with the first of many “Fair Point Gleanings.” To a contemporary audience, these entries might appear to be updates on an Internet social network.

“Many old cottages are being remodeled, enlarged and greatly improved,” said one. “The Rev. Dr. Vincent is exploring the United States to find lecturers of all denominations for the Assembly,” said another. “Look out for mammoth maps, for rare scenes in the stereopticon exhibition, for a section of the great pyramid of Cheops, for illustrations of Oriental customs and costumes, for the Eastern marriage procession, and for sundry other helps to the understanding of the Bible,” said a third.

These are light and casual messages, as though information not heard but overheard. Yet they imply a serious message: Keep your house in good condition. The lecturer platform is top notch. Study the Bible.

The serious underpin-



COLUMN BY GEORGE COOPER

nings of the messages find their match in tone with the next column in the paper under the title “Look At The Facts.” It is a polemical piece laying out why the Assembly work of Sunday school education is so important, and its composition contains a secular/religious voice that is characteristically Chautauqua.

When looking for help in business, “there is a demand for men of tact and skill,” the article began. Preachers realize this when they survey their congregation for prospective Sunday school teachers. Moreover, “It is common for church people to think that a religious experience is the greatest and often the only qualification necessary to make an individual successful in teaching children truth.” But this would be incorrect.

Good character is important, for “profligacy and sinful indulgence cannot give force to truth.” But Christian experience and good character are not enough.

“Piety alone does not qualify a person for the position of Sunday school teacher or superintendent,” the article said. “These are not offices to be taken up for an hour or two on the Lord’s day, and with no previous preparation.” But as of the last quarter of the 19th century, many schools had been injured “by persons who are incompetent, yet pious workers. They are well-meaning but ignorant men and women. They love the Lord but they don’t study the scriptures or human nature enough to know how to ‘win souls.’”

For this editorialist, the mission to improve Sunday school teaching was the

equivalent of what Martin Luther undertook while “Papal bulls were hurled against him.” But for the time, no such reformation had been attempted in Sunday school education, excepting the Assembly at Fair Point, N.Y.

The writer excused himself from bias predisposition, saying that he “is not connected in any way, only as a spectator and student, with this great gathering.”

As a reflection and promoter of his community, however, the editorialist emphasized the importance of not only the quality of information asserted from the speaker’s platform but the interaction among people. Education at its best entails personal engagement. “Mind comes in contact with mind,” the article said. “Living men filled with momentary inspiration, speak other men into a fit of inspiration, and the two, under the influence of this enthusiasm, explore truths, like an astronomer with a telescope

explores worlds.”

The editorial is a call to arms and a call to Chautauqua. This being the June advance issue of the newspaper, a reader, especially a religious person invested in Sunday school education, might see in him or herself the reflection of relative ignorance the editorialist identified — a person in need of further instruction.

“Let every teacher and officer in the Sunday school, of whatever denomination, embrace this opportunity by going to the Assembly to seek instruction,” the editorial beckoned. “Spend your vacation there, lay your plans for it, utilize your time and money, and make yourself more useful to the church of God.” A little bit caretaker of the good; a little bit watchdog of the bad; a little bit of promotion for the Chautauqua model of instruction: Flood, a staunch friend, and a man with considerable financial, business and editorial ability.

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Stones in the river

What is it like to be a conservative at Chautauqua — politically? Theologically? Chaplain Barbara Kay Lundblad wondered about this in her pre-sermon remarks Friday morning. She worried that Chautauqua's conservatives, like those who had the courage to tell her they disagreed with her, may feel like the ridiculed and rejected "other."

"Some of you, however, with more liberal points of view," she said, "may dread leaving here, knowing you will be judged as 'other' in your church and community when you return home."

Her consoling words to both groups were: "God can hold together what would threaten to tear us apart."

Lundblad's sermon, "Whatever Happened to Joshua's Stones" addressed the eternal tension between tradition and renewal, between liberals and conservatives.

As Israel crossed through the Jordan River, miraculously, on dry land, Joshua asked a representative from each of the 12 tribes to put a stone from the riverbed on his shoulders and bring it to the camp. The purpose of these rocks was to build a monument to the God who had brought them out of Egypt's slavery and into the Land of Promise. The Monument would remind them and their descendants of these wonders for years to come.

Lundblad pointed out that, later in the same chapter, the stones are described as being set up in the center of the riverbed where the ark-bearing priests had stood and where they remain to this day, washed and shaped by the Jordan's waters.

"Well," Lundblad asked, "were the stones carried from the river or left there?"

"Yes!" she answered. "It's likely two scriptural traditions came together and both versions were allowed to stay."

She quoted Walter Brueggemann's conclusion: "The text leaks out under a good doctrine."

"The text leaks out," Lundblad noted, "under the church's creeds and documents. We may hear this as a threat, but, with God, it's a promise. Change can be very threatening, she said: changes like replacing beloved old hymnals, new translations of the Bible, darker skinned pictures of Jesus. Not every change is faithful, but neither is every change heretical.

"Stones of tradition can grow so rigid that they block the Spirit's winds. Or, we begin to worship the stones instead of the One who brought us over the river. Do we take up the stones to punish those who seem guilty, or simply different?" Lundblad asked.

And "what about those other stones — the ones in the river?"

"Those stones have surely been washed and reshaped by the river, transformed into something different; changed and polished by the Spirit's power. Both sets of stones are needed in our times: stones of remembrance and stones of transformation.

"God's story was not over when the stones were carried from, or left in, the river. God's story was not over when the temple was built in Jerusalem, or when it was destroyed — or even when the stone was rolled away from Jesus' empty tomb.

"Remember to be open. Hold onto tradition, but not so tightly that you refuse to believe that the One who brought you here keeps sending the Spirit: the Spirit that brooded over the deep in the beginning; the Spirit that brought life to Ezekiel's dry bones; the Spirit that anointed Isaiah and Jesus to being good news to the poor and release to the captive; the Spirit Jesus promised to his disciples and to all believers; the Spirit poured out upon all flesh. It's still there — somewhere, to this day."

Lundblad is the Joe R. Engle Professor of Preaching at New York City's Union Theological Seminary. Dean Maxine Clarke Beach of Drew University's Theological School was liturgist. Motet Choir singer Ginny Orman read Joshua 4:1-9. Worship coordinator Jared Jacobsen led the Motet Choir and clarinetist Debbie Grohman in John Ferguson's "Hymn to the Spirit."

by Judy Lawrence  
Staff writer

In a lecture Thursday afternoon titled "The Family and the Ethical Human Being," Mohamed Keshavjee spoke of Islam's emphasis on the family and how it helps shape the ethical human being.

Referring to Chautauqua as "the meeting place of wise souls," Keshavjee explained that in traditional societies like those in many parts of the Muslim world, the family plays a core role in society.

Islam belongs to the Abrahamic family of religions that also includes Christianity and Judaism, he said. Islam is the youngest of the siblings, he added, and shares some common messages with the other two religions.

Mohammed, who was born in 570 A.D., received the Revelation in 610 A.D. He passed away in 632 A.D. and within 100 years of his passing, Islam had spread to many parts of the world, he said. Today there are 1.6 billion Muslims around the world.

"Islam speaks of the great prophets of the world with great respect and admiration," Keshavjee said.

Jesus, Moses and David are revered in Islam. The pilgrimage to Mecca commemorates the sacrifice Abraham was prepared to make at God's command as a sign of his submission to the great Creator, he said.

What are some of the core values that Islam holds dear and how do they play out in the family and emanate out into society? Keshavjee asked.

Mohammed belonged to a family of prophets, he said, and was the continuation of the Abraham's tradition. He emphasized the family's centrality and highlighted people's responsibilities, and he gave primacy to gender equalities. In a highly patriarchal society in pre-Islamic Arabia, Keshavjee said, there was a bias against female children.

He read a portion of the Quran, a "hadith" or saying of Allah, in which the voice of a young girl was heard. Human society still has not come to grips with how it marginalizes women, he said.

The Prophet gave a legal framework to family relationships. This was necessary in that time when there was a lot of violence and retaliation, he said.

Many positive changes have been made in women's and children's rights in many parts of the Muslim world, he added. This, he said, shows the adaptive quality of the law. Often there are many kinds of law working together at the same place and time.

There is not one school of Sharia, or Islamic law, he said. There are many interpretations and man-made understandings of the principles of Sharia. Unfortunately, abuses do take place, he said, but this happens in many



Photo by Katie Roupe

Mohamed M. Keshavjee speaks Thursday at the Hall of Philosophy on family in Muslim culture.

cultures and religions.

Islam emphasizes loyalty to the cultural family and the ethical family, Keshavjee said. The cultural family is the one into which an individual is born, to which he or she is related by blood. The ethical family is the family to which every Muslim belongs, he said. The Prophet developed this concept of a community of believers.

There is often a healthy tension between the two families, he said, as the cultural family can be liberating but also constraining. The two are not mutually exclusive and discrete, he said. One cannot be complete without the other.

He mentioned three principles in Islam that are reflected in the family: solidarity, respect and social consciousness.

The cultural family is the primary area where ethics are played out. According to the Quran, orphans must be given the property that was rightfully theirs, he said. The text also instructs Muslims to be good to their parents. Multiple wives are allowed but only if it does no injustice to the wives.

"Is this possible?" Keshavjee asked.

The Quran encourages negotiated settlements, and if there were a problem in a marriage, two arbitrators would be appointed: one from the husband's family and one from the wife's. This is very deeply embedded in Muslim culture, he said.

There is a stereotype of Islam as a collectivist system that downplays the individual, he said. What the Prophet did was respect the cultural

family and define "ummah", or the family of believers, the ethical family, as the new family of Muslims. The individual family comes before, but it is a choice to belong to the larger ethical family, a family of choice in following the word of God, he said.

People must recognize the family as a stable unit but not allow it to be a restraining unit, Keshavjee said. Everyone is interdependent; therefore, everyone has obligations to all living beings.

This involves humans, animals and the ecological system, he added. People are entrusted with creation, and this obliges them to act ethically toward one another.

The Quran places obligations on individuals to care for elderly parents, to care for the poor and for immediate family members.

A Muslim belongs to two families, and both resonate the ethical values that Islam teaches, he said. These values are meant to be instilled initially in the home and community, and then in the society of which the home remains an integral part.

Nothing explains this better than the story of a person who asked the Prophet to tell him, in a few words, what Islam was all about.

Mohammed answered, "It is about two things: obedience to God and care for all his creations," Keshavjee said.

Keshavjee concluded so as to leave a lot of time for discussion, and a number of people asked very salient questions.

One audience member asked if Christians, Jews and Muslims were all part of the same ethical family.

The ethical principles of Judaism, Islam and Christianity do reverberate with common themes, Keshavjee answered.

Another individual asked if Christian and Jewish houses of worship were allowed in the more enlightened Muslim nations.

That covers a very large part of the world, he answered. In certain places, the three faiths have lived together for centuries, while in others that may not be true.

Another person asked what it is about the Muslim faith that seems to resist democracy.

Democracy in the world is a very complex issue, he said. Large parts of the

world are still coming to terms with democracy, but, he said, he believes there is an increasing desire for it.

When asked about a tour guide's statements in an Arab country that differed from his own statements, he said that sometimes, religious law gets trumped by cultural rules and principles. He also said several kinds of laws can coexist in the same place, such as Sharia law and British law in England.

Keshavjee was then asked whether there is a credible interpretation of the Quran in which a secular society could exist where all three faiths could live with equality.

In history, different people and different communities have interpreted the Quran differently, he answered.

Islam exists in 57 countries where the people have different histories and different ideologies. Society is moving toward seeing the commonalities that bind its members together more than the differences that push its members apart, he said.

An audience member then asked if Mohammed gave women more rights than were common at that time.

The Prophet, Keshavjee answered, gave women property rights 1,400 years ago. In England, this did not happen until 1862.

In southern Spain and northern Morocco, from 711 to 1492, Christians, Jews and Muslims dwelled together in harmony under Muslim rule. Then the Christian Church forced Muslims and Jews to convert or leave, said a member of the audience. How, the audience member asked, can we recapture the spirit of those harmonious times?

At that time, Keshavjee said, the three faiths shared what he called cosmopolitan ethics. Since then, their histories have endured much violence. He pointed out that today, for this audience to sit together and listen to a Muslim speaker and gain more understanding of the commonalities people share, was a good start.

We are all human beings; we are all journeying through life; we all want peace, he said. People need to promote a respectful diversity and teach their children this, but it is going to take time, he added.

"But little endeavors like this ... will change the world," he said.

After responding to several other questions, Keshavjee discussed Alternative Dispute Resolution. If two people have a problem, whether concerning a divorce or other situations, instead of going to a court of law they solve the problem another way. Either one agrees on an arbitrator and both people accept the arbitrator's decision, or the individual finds a facilitator who helps him or her move forward and then they decide for themselves, he said.

Do not go to court for everything, Keshavjee said. However, he did not say law should be disregarded. It is necessary in certain cases, "but by and large, ADR is going to be a thing of the future."

Keshavjee concluded by referring to the difficulties he had entering this country during his last visit to Chautauqua.

"I have reflected and the man who stopped me at the border was doing his job," he said. "The United States is a lovely place and you are beautiful people."

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Yesterday's answer

9 Parent's warning  
10 Rang  
16 Café offerings  
18 Agitates  
20 Blue hue  
22 Kind of story  
23 Feasts  
24 "Lolita" author  
25 Confer coat  
28 Calendar entry  
30 Battery part  
31 Critic, at times  
32 Army VIPs  
34 Mystery writer  
36 Grass coat

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8-1

Conceptis Sudoku

By Dave Green

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8/01

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Puzzles

The weekend Cryptoquote puzzle can be found on page B10 of this edition of the Daily.

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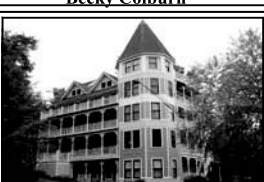
11 Roberts 3C - 1 bdr, 1 ba  
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13 Ames - 1 bdr, 1 ba Condo  
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Symphony



# Symphony Notes

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**Gustav Mahler (1860-1911)**  
*Symphony No. 2, "Resurrection"*  
(1888-94)

*"The end of all things living has come.... The earth quakes, the graves burst open, the dead arise and stream forth in endless procession.... Kings and beggars, righteous and unjust — all coming — and their cry for mercy and forgiveness rings terror in our ears. The wailing rises higher — our senses desert us, consciousness fails at the approach of the eternal spirit. The Last Trumpet is heard — all the trumpets of the apocalypse ring out; in the eerie silence that follows we can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life. ... And the glory of God appears. A wondrously mild light penetrates to the heart — all is holy calm.*

*And behold, it is no judgment; there are no sinners or righteous, no great, no humble — there is no punishment and no reward. An overwhelming love shines through our being: we know and we are."* (From Mahler's 1894 description of his "Symphony No. 2.")

Mahler's Second Symphony took time. It had the longest and most difficult birth of anything he ever composed. Seven years passed getting it from first sketches to the full score.

This is a symphony in five movements. The first three fit the traditional symphonic pattern, at least on the surface. The opening movement is a large powerhouse in sonata form. The second is slower and milder, tune-ful and with a thoughtful nature. The third movement is a scherzo.

In place of a standard finale, Mahler breaks with tradition and gives us a pair of movements that include voice as well as orchestra. The fourth is an orchestral song for mezzo-soprano or alto. The fifth adds a soprano soloist and a large chorus. The text in the final movement gives the symphony its nickname. It is based on Friedrich Klopstock's resurrection

chorale text "Auferstehen, ja auferstehen wirst du" ("Rise again, yes, you shall rise again"). But Mahler did not have this plan in mind when he started composing.

Almost immediately upon completing his first symphony, Mahler wrote the title page for his second. That was in 1888. By mid-September, he had completed the first movement, but there he blocked. Although he had extensive sketches for the Andante that finally would become the second movement, evidently Mahler was uncomfortable with the way it fit the first movement. He needed either to find a different approach, or to come up with a rationale for the discrepancy — his word — between the two.

The next few years passed quickly, and he did not have the time to devote to solving the problems about making a second symphony. Mahler was, after all, one of the busiest conductors in all Europe. Eventually he gave up, crossed out the title, and re-categorized it from a symphonic first movement to a tone poem. He called it "Funeral Rites," a single-movement sequel to his "Symphony No. 1," a requiem for the hero portrayed therein.

In 1891, Mahler landed a prestigious position — conductor for the Hamburg Opera. The distinguished conductor Hans von Bülow was director of the Philharmonic in that city, and Mahler was anxious to become his colleague. He had idolized Bülow, who had a reputation for an open-minded willingness to present new and difficult works. It was Bülow who in 1875 had premiered and championed Tchaikovsky's first Piano Concerto, after Tchaikovsky's own mentor Nikolai Rubinstein had declared the music trash and advised its composer to burn it.

Bülow was enthusiastic about his new young colleague. He declared Mahler one of the greatest conduc-

tors living. Soon, he announced that Mahler would succeed him as conductor of the Philharmonic when he stepped down.

Regarding Mahler's compositions, however, Bülow was not so certain. When Mahler played through "Funeral Rites" for him, looking for suggestions that would help spark the muse back into action, Bülow clamped his hands over his ears and stared fixedly out the window.

We know what happened from Mahler's detailed descriptions: "I play. After a little while I turn around. Bülow is sitting at the table holding his ears. I stop playing — he urges me to continue. I go ahead, and all kinds of thoughts pass through my mind." When it was all done Bülow cried, "Well, if you call this music, then I no longer understand what music is." Bülow proclaimed that, compared to his piece, Wagner's *Tristan und Isolde* "is a Haydn symphony!"

If Mahler had been blocked before, now he was at a complete dead end. He wrote to Strauss, his friend, fellow composer and confidant, saying that he had decided to consign the score to his desk drawer. "You don't know what incessant rebuffs I receive, how the gentlemen one approaches are overcome by consternation ... A week ago, Bülow almost expired while I was playing the piece for him. I swear — world history can just go forward without my composition."

Though his symphony was off the table, Mahler did not cease composing altogether. In 1892, he turned to a favorite genre, song settings from poetry in the collection "Des Knaben Wunderhorn" ("The Youth's Magic Horn"). One of these songs was destined to find its way into the Second Symphony. It is titled "Urlicht" ("Primeval Light"). Its essence is the line "I came from God and to God will return." Eventually this song would be transported, complete, into the symphony, where it became the fourth movement.

Time passes. Mahler's thoughts keep returning to the symphony. By mid-1893, he has fleshed out two more movements. One is a pleasant waltzing dance, the completion of the Andante sketches that have been lying around since 1888. The other is a wild scherzo, which is actually an orchestral adaptation of another of his "Wunderhorn" songs. Still, he is uncertain how they will fit with the "Funeral Rites" first movement. Al-

TAKING CENTER STAGE



Photo by Roger J. Coda

Guest conductor Günther Herbig and soloist Joan Kwuon are front and center for Thursday's performance of "Violin Concerto in D Minor" by Siebelius.

though the Andante finally becomes movement two and the Scherzo becomes movement three, that uncertainty is never completely resolved, and lingers to this day.

At this point, Mahler has concluded that the last movement will include solo voices and a chorus. He is scouring literature for texts that capture his imagination, but keeps coming up empty.

In March 1894, the breakthrough came. It was at the memorial service for Bülow. The service was splendid and moving with musical excerpts from Bach's St. Matthew and St. John passions and a setting of Klopstock's uplifting chorale:

"Aufersteh'n, ja aufersteh'n wirst du mein Staub, nach kurzer Ruh!"

("Rise again, yes you shall rise again, my dust, after a brief repose!")

It struck Mahler like lightning. Telling a friend, "I've got it!" he could scarcely wait to get to a writing desk. Klopstock's hymn was the missing piece. It would crown the symphony's final movement and would provide a structural rationale for the entire work.

The danger inherent in this plan was evident to Mahler. The scheme mimics Beethoven's Ninth. For a composer in his mid-30s to mimic an Olympian master would surely invite unflattering comparison and derision. Mahler's tactic was to evoke the comparison explic-

itly and magnify it by borrowing additional elements from the Ninth.

At the same time it is fair to say that, at least from our historical distance, the "Resurrection" Symphony stands so entirely on its own feet that one simply forgets to notice the Beethoven inspirations.

**I. Allegro maestoso** — The massive funeral rite that opens the symphony has the overall character of a march, but not a steady march. Tempos keep shifting, suddenly rushing, abruptly slowing. From the second bar, we know that something extraordinary is unfolding. The low strings voice the first musical idea — Mahler marks it "fff," but more than that, he directs them to play it "wildly." At the peak of the movement, he develops a fabric of crashing dissonance, and then rips it apart with sudden silences. Asked for a program, Mahler said, "It asks the question: To what purpose have you lived? Suffered? Is life all just a monstrous joke?"

**II. Andante con moto** — Beginning with a waltz, this movement Mahler described by saying, "Surely it happened to you once — you have borne a dear friend to his grave, then on the way home, an image of the past flashes into your mind: a sunbeam unmarred by shadow ..."

**III. In ruhig fließender Bewegung** (with a quiet flowing motion) — "... then you awaken from your nostalgia and face life's confusion ... Life seems senseless to you now, repulsive ..."

**IV. Urlicht** (Primeval light) — A solo voice opens

the movement, bringing a new perspective into play. A deceptively simple, seemingly childish verse from "Wunderhorn" leads the way out of mankind's darkest maze — "O little red rose! Mankind lies in greatest need! In greatest pain! I would much rather be in heaven. ... I am come from God, and I am going back to God. Dear God will grant me a light to light my way into eternal, blissful life."

**V. Im Tempo des Scherzos** — A wild rush opens the finale, recalling the third movement, but quickly dying out. Silence. Then from the distance a horn call: the "Last Judgment" is announced and the dead are summoned on high. Though leading with Klopstock's hymn, Mahler himself composed the poetry for most of the movement, focusing on the surprising turn, "Cease thy trembling! Prepare thyself for Life!"

In the end, Mahler called the central three movements an intermezzo between the two enormous outside pillars. He never succeeded in finding a way to move gracefully from the first to the second movement. Finally, he added these instructions to the score, between them:

"Here follows a Pause of at least five minutes."

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

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SYMPHONY

Kwuon and CSO leave Amphitheater audience wanting more

R • E • V • I • E • W

by Anthony Bannon  
Guest reviewer

Now here's a problem with orchestral music: It ends. In its time, like Thursday in the Amphitheater for the half hour with Jean Sibelius and Joan Kwuon, the music is all there is, all that is necessary, holding everything and meaning everything. And then it ends. Sibelius wrote one concerto; it was first performed in 1905, and it was for the violin, which was the composer's only instrument. The Chautauqua Symphony Orchestra Thursday evening gave it life again.

Kwuon performed the "Concerto in D Minor, Op. 47", and she held the lifeline, building from dissonance through rhapsody to some of the most heartbreaking, psychologically engaging music imaginable.

Her work in this concerto enters quickly, emerging from just a moment of the strings at the very edge of sound, and she builds with assured professionalism — no rock 'n' roll histrionics; just a rich, red, floor-length gown — into a work that entitles sufficient histrionics — from the heights, like the ecstasy of a soaring dawn, to the very bottom depth, off the edge of the cliff. It takes claim on the whole person, in good times and in ill.

Kwuon draws from Sibelius the delight of a melody that creates a presence for joy as for the torment of an awful mental storm. The concerto has all the possibilities for musical psychological warfare, but Kwuon establishes the scale that finds the tempest inside tenderness, and that is her psychological — and aesthetic — trump. She's holding a fragile lifeline, and she never loses the thread.

Kwuon did, though, have a collaborator who assured the task. Guest conductor Günther Herbig maintained the balance that allowed the soloist to gracefully emerge from the orchestra, and then find the orchestra when it was needed to take it back. The wonder of this remarkable collaboration between composer, conductor and performer is how such depth and breadth is measured along the lifeline so seamlessly — all within a single work of art.

The concerto's second movement, like the first, also finds the soloist emerging from a brief, quiet introduction, this time from the woodwinds, and she establishes a long melody and builds its drama, ever so slowly into tension, an anxious and conflicted torment.

A soft roll of the timpani brings in the soloist for the third movement, an earthy and restless Allegro implicating the generations of people who have come before, and Kwuon's violin skips across the orchestra, across octaves, and across the strings of her



Photo by Roger J. Coda  
Above, guest conductor Günther Herbig leads the Chautauqua Symphony Orchestra in Schubert's "Symphony No.9, D. 944 in C Major" during Thursday's concert in the Amphitheater. Right, soloist Joan Kwuon performs for the first time with the orchestra.

instrument, and across time, an aggressive virtuosity that ranges with a jagged sparkle from the dissonant to the lyric.

Shouted "bravos" thanked her, as the standing audience called her back. It should not have ended.

The psychological proposition so richly and lyrically held by Sibelius finds kinship in the melodic contrasts of Schubert, particularly in his huge last symphony of his short life of 31 years, the Ninth, in C Major, often called "The Great C Major Symphony," from 1828. It concluded the evening.

This work also holds a horizon of emotions, its broad melodies unwinding luxuriously, provoking thoughts of the elemental forces, diurnal effects, like tides and winds and the trees and boats that ride them, and the butterfly across the ocean that causes the storms here.

That is the reach of this amazing work, taut with connections across the human landscape, and such, then, is the shame that it was the last large work in Schubert's brief life. The symphony makes connections, but is far from program music; it sings no songs of the forest directly, though it summons the romance and a lot of reference points from the romance of the rest of the century that followed.

The full orchestra conspires in this one, beginning with a haunting introduction of the first theme from trombones, setting a mood softly, but with the grounding of the horn. The beauty of the melody then engages the full orchestra, proclaimed by oboes and bassoons and given depth and import through the strings.

The trombone and the French horn remain as central characters throughout, Schubert taking the luxury of working leisurely through time. The composer also speaks as if in a second dimension, through amplitude, contrasting mood and color, by asking the orchestra to repeatedly play at first softly, then with more declaration.

With this inflection, the same theme takes on remarkably different meanings, as in the second movement, where a march-like assertion becomes a lyric with just a different tone of voice — a very human rhetoric, after all. It is a simply spoken but richly conceived emotional tension, at once uplifting, and then threatening, a drama filled with personality, and the conductor Herbig gives effective leadership.

A life-affirming dance captures the third movement, opened midway for a trio of woodwinds that offers a quieter jaunt before returning to the rowdy theme. A nifty transition develops here, where the horns and clarinet variously take on the task of using a four-time repetition of a single note to move the agenda forward — a device that Schubert later embeds in melody as an effective underlining.

A fanfare of trumpets calls for the concluding fourth movement, a joyful insistence that drives toward the end through delightful rhythmic patterns of energy and triumph, a get-up-and-go that is fully human and a little bit divine.

Fully human and a little



bit divine: that is Sibelius too, and an apt selection by Herbig for Chautauqua.

Anthony Bannon was an arts writer for The Buffalo News and the director of cultural affairs for Buffalo State College, State University of New York. He now is the director of George Eastman House International Museum of Photography and Film in Rochester, N.Y.

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NEWS



FAMILY FEUD



Photos by Roger J. Coda  
In scenes from Chautauqua Theater Company's production of "The Glass Menagerie," Tom Wingfield (Ryan Garbayo) and his mother Amanda (Franchelle Stewart Dorn) argue (top) about his frequent trips to the movies. Later that evening (middle), Tom sleeps on the couch after calling his mother an "ugly, babbling old witch." The next morning (bottom), the two reconcile and Amanda tells Tom she is worried about his sister Laura's future. Tom agrees to ask someone at the warehouse where he works to visit the Wingfields and call on Laura.

The play closes this weekend after performances at 2:15 p.m. and 8 p.m. both Saturday and Sunday.



Photo by Roger J. Coda

Subagh Winkelstern by the Community Garden early in the season. Vegetables and flowers are thriving in the various garden plots.

How does your garden grow?

Community Garden gives Chautauquans chance to work in the dirt

by Beverly Hazen  
Staff writer

Gardening is the popular hobby this year for health-conscious and environmentally concerned Americans. Some people like the challenge of home gardening and others are simply lured to grow fresh, homegrown produce for their eating pleasure. Others were nudged into action when First Lady Michelle Obama took center stage by adding a vegetable garden to the White House grounds.

In some neighborhoods, the community garden has become popular. A community garden is a large section of land that is divided into small garden plots, each cared for by individual owners. It is a perfect solution for people who want a garden, but do not have garden space on their own properties. Chautauquans may find it a little surprising to learn that we have a Community Garden on the grounds this season.

About a year and a half ago, Subagh Kaur Winkelstern began talking with people at Chautauqua about starting a community garden. Her idea stirred up interest and enthusiasm. People thought it was a great idea, but nobody took action and the idea was dropped.

Months went by, but the "seed" of starting a community garden needed time to nurture and germinate. Winkelstern gently persisted and gradually gained the support and approvals needed to transform her idea into reality. Again, the logistics of making this happen took time, even though the go-ahead was granted. Finally, in May, the shovels came out and work in the dirt started. Winkelstern's husband, Subagh Singh Khalsa, provided some of the physical labor needed during the preparation of the plots. Numerous people contributed in important ways to bring about this community project.

All of a sudden, the project moved forward in fast gear.

"Within a week after the approval, it was manifested," Winkelstern said. "Really, everybody just cooperated to get it done. It was an idea whose time has come."

Word spread that the plots were available and people started signing up. Planting began.

"We got a call from the president's executive chef, Ross Warhol," Winkelstern said. "He said he would like to put in a garden and take care of it. Just the right number of people wanted the plots; it worked out perfectly."

All the plots now have been taken.

Warhol said that he is excited to be part of the community garden. In fact, having an organic garden was something he asked about when he first interviewed for a job at Chautauqua. His interest was sparked from his California experience of being part of a small group of students who ran a two-acre farm. They grew, produced and raised their own chickens for eggs. The chickens are not being duplicated here on the grounds, but the organic garden is.

"I have two big plots. It is going well," Warhol said. "I was gone for two weeks [to the World Pastry Forum in Phoenix] and it was great to see how everything grew."

Some of the crops he is growing are Swiss chard, peppers and tomatoes.

Garden plot owner John Allen read an e-mail about plots being available on the Grapevine (a Chautauqua community bulletin board) and said he feels very fortunate to have secured one. Allen had a garden in his home in Rocky River, Ohio, but retired several years ago and now does not have property with sunlight for a garden.

"It is a great opportunity to get out the tools and garden again. I spend a lot of time down there; it is really convenient to my house," Allen said. "I was so lucky. It's a lot of fun," He said he feels that this first year is a trial-and-error year to see what works and what doesn't work. He has been using packaged bat guano and cow manure for fertilizer. He said that issues such as possible insect and animal problems would be a new experience. He is raising tomatoes, pole beans and zucchini.

"Everybody seems to garden a little differently and it is really interesting to walk through there and see different ways that people set up for their tomato cages and pole beans," Allen said. "It is a process and it keeps changing from week to week."

He also said he finds it interesting to talk with the people walking through about gardening.

Chautauquan Tom Wine- man said that it is a great experience growing his own vegetables.

"I try to get there every other day for weeding," Wineman said.

Chautauquan Joan Smith is excited about the community project. "You should come see it!" she said. About 11 small plots form the Community Garden located on Bryant across from the Coyle Tennis Courts.

Reflecting on the garden idea and hoping people would embrace the project and sign up, Winkelstern recalled how she took a leap of faith and said, "If we build it, they will come."

And they did.

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## CHAUTAUQUANS



# RECIPE FOR SUCCESS

*At 21, Athenaeum executive chef has world of opportunity in front of him*

by **Beverly Hazen**  
Staff writer

What do food and the Spanish language have in common? Not much, people may say, but to chef Ross Warhol, they have everything in common. In fact, his future may be determined by how well he can finesse his relationship between his love of cooking and his learning to speak the Spanish language. Regardless, Warhol's goal is to secure employment at a 3-Michelin-star restaurant. The best part, he said, is that he is going to enjoy the ride every step of the way.

Warhol, executive chef at the Athenaeum Hotel, was raised in Hamburg, N.Y., a suburb of Buffalo, N.Y. Food, he said, has always fascinated him. He made food to please his family and friends before working as a prep cook, at 16 years old, for a banquet facility.

He said his love of cooking inspired him to read about food and experiment with ways to prepare it. Soon, people asked him to cook for private dinner clubs.

At age 17, he learned the seasonal French way of cooking under chef Daniel Johengen at Daniel's Restaurant in Hamburg. Johengen was open to new ideas and encouraged Warhol to think outside the box. He also stressed the importance of

using the best ingredients possible and encouraged preparing dishes with locally grown food, something that Warhol took to heart.

After high school, Warhol enrolled in the Culinary Institute of America in Hyde Park, N.Y. During his externship, in '07, he worked as a chef de partie for La Fleur Restaurant, a AAA Four Diamond Restaurant in Mayville, N.Y. La Fleur had its own organic garden on site and grew its own micro greens. This "farm to table" concept appealed to Warhol.

After graduating from Hyde Park, Warhol was offered a seasonal job at Chautauqua as personal chef for Institution President Thomas M. Becker. This opportunity inspired Warhol to learn even more, so he enrolled in the Culinary Institute of America at Greystone in Napa Valley, Calif., last winter. He studied under chef Steven Durfee and assisted him with private catering. Warhol graduated at the top of his class and received the Excellence in Pastry and Baking Award for his outstanding work.

Warhol is now responsible for special events at the Athenaeum and the presidential private chef. He currently maintains two plots in the Community Garden at Chau-

tauqua for growing vegetables, and said he thoroughly enjoys having garden fresh produce for his use.

Hotel General Manager Bruce Stanton, in his 16th season at Chautauqua, is pleased to have Warhol on staff and has only praise for this 21-year-old young man.

"It is his second season here and he is by far one of the most special people we have had as a student," Stanton said. "He is a nice kid and has one of the best work ethics I have ever seen in my life."

Stanton also said he is impressed with Warhol's cooking skills and his ability to make foods that seem to look like velvet and go down just as smoothly. He said Warhol made a s'mores dessert that included making his own chocolate and graham cracker.

"He smoked the vanilla cream and the s'mores dessert had that campfire flavor. I am amazed by what he does," Stanton said. "He is a special young man."

On a recommendation from one of his chefs from school, Warhol applied and was chosen to assist in the World Pastry Forum held in Phoenix, Ariz., for five days in July. Warhol was given the honor of assisting pastry chef brothers Albert and Ferran Adria, from the El Bulli restaurant in Spain, which

is rated No. 1 in the world. Warhol said it has been listed as No. 1 consistently for the past four years and that the chefs are phenomenal.

"Whatever they needed, I would help gather," Warhol said. "I learned a lot; it was a hands-on experience." He said he felt a little nervous at first, realizing the caliber of the chefs. However, his apprehension was short-lived.

"They were very, very nice," Warhol said.

At the end of the conference, a National Pastry Competition was held.

"It was cool to be in the kitchen and see the level of the intensity ... to be there in person, instead of watching it on TV," he said.

Warhol learned new techniques, including one for making a sponge cake in the microwave in 30 seconds, and he also viewed a movie during a session that he said he found life-changing.

"I look at food a different way now," he said.

Before returning to Chautauqua, Warhol was asked a question that he said might have been the high point of



Photos by Roger J. Coda

**Chef Ross Warhol holds one of his creative dishes in the dining room at the Athenaeum.**

his entire World Pastry Forum experience. While working with the chefs from El Bulli, Warhol said that they asked him if he would be interested in working for them.

Warhol now has incentive to learn Spanish and update his resume. He said he is even more inspired to reach his goal of working for a 3-Michelin-star restaurant.

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VISUAL ARTS

Art  
in the park

by Regina Garcia Cano | Staff writer

Artists, crafters, children and others will be selling their work from noon to 4 p.m. Sunday in Miller Park.

This season's Art in the Park event will include about 70 booths, said Mimi Gallo, Visual Arts at Chautauqua Institution Partners president.

Gallo said various items including paintings, ceramics, jewelry, clothing and pieces made by young Chautauquans will be for sale. Some sellers come from as far as Cleveland.

VACI Partners will take memberships during the event. The organization acts as a support group for the School of Art and the galleries.

Gallo said the booths' proceeds will benefit the VACI program.



Daily file photos

Above, Judy Reagan of Mayville browses a collection of transparent watercolors by artist Jerome Chesley at Chautauqua's Art in the Park last year. At right, butterfly and dragonfly ornaments hang from a metal tree at Mayville resident Gina Burnett's table.

Rotating exhibit aims to put door in wall between Muslims, Jews

by Jessica Hanna  
Staff writer

In June 2008, 25 children from Palestine's Tulkarm Refugee Camp traveled to the community of Neve Shalom/Wahat al Salam in Israel for an overnight art summer camp. There, they were able to interact with Jewish and Arab children from the community primary school. An exhibit of their interfaith artwork has been rotating among the denominational houses on the Chautauqua Institution grounds.

NSWAS, the community's acronym, means "Oasis of Peace" in both Hebrew and Arabic and is a community in Israel dedicated to bringing together both Arabs and Jews in a peaceful society of cooperation and shared culture. The Palestinian and Israeli children were brought together at the NSWAS art summer camp, and they had opportunities to play and swim together.

The camp was designed to use art as language for communication. The children painted close to 80 pictures, guided by Jewish and Arab artists. Many of the paint-

ings showed signs of peace and happiness, with clasped hands and intertwined religious symbols. But other paintings showed the violence and despair the children had seen, with tanks and bombs exploding across the canvas.

Year-round Chautauquan Deborah First, who serves the board of American Friends of Neve Shalom/Wahat al Salam, said it was the first exposure for the Palestinian children to Jews who were not members of the military. They were able to see Israeli citizens in capacities similar to those of their own people: as doctors, teachers and religious figures.

They also were able to see that the Israeli children were not so different from themselves. It created a possibility of people seeing one another, not as enemies or people to be feared, but as people with whom they can begin a conversation, First said.

"It's an important part of the outreach of Neve Shalom/Wahat al Salam because it's not just enough for them to be equal Jews and Arabs in Israel," First said. "They want to

create a conversation so that everybody is talking to everybody else across the wall, and the children represent the best place to start."

First requested that the art exhibit stop at Chautauqua on its United States tour. She said she feels it is an important way to show that peace can happen. The artwork will be leaving the Baptist House at the end of Week Five and will be next displayed at the United Church of Christ.

Chautauqua has had a continued connection with NSWAS. Families and speakers from the community have visited the Institution over the past six years. Both communities share the idea of religious and cultural tolerance, of people with differences living in peace.

"There is a sense at Chautauqua that the connection between Chautauqua and Neve Shalom/Wahat al Salam is a growing and a close one," First said. "This village and the work it does represents not one side or the other; it represents hope. It represents not breaking down the wall but putting in a door, which is what I think this art is about."



Above photos courtesy of nswas.org. Right photo courtesy of Sara Graca

Above, children of the NSWAS primary school were joined by Palestinian children from a refugee camp in the West Bank for an art workshop in June. At right, paintings from the NSWAS summer art camp will be leaving the Baptist House for the United Church of Christ house at the end of Week Five.



Letters Policy

The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double-spaced, no more than 350 words and are subject to editing. Letters must include writer's signature and typed or printed name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published. Submit letters to:

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# FOLLOWING THEIR LEAD

*Apprentice dancers learn, train, perform with professionals*

**by Christina Stavale**  
*Staff writer*

There is no handbook on how to become a professional dancer. That's why Daniel Ulbricht, a former student in Chautauqua's School of Dance and now a principal dancer for the New York City Ballet, said it is beneficial for students to be surrounded by professionals while they are in Chautauqua.

"You're surrounded by people who do this for a living, and you're inspired constantly," he said. "You learn [how to be a professional] from really being around them — how they get ready for performances, how they warm up, just all the small things."

Ulbricht came to Chautauqua starting in 1997, and in his fourth year, he was named an apprentice. Apprentice dancers take classes with the North Carolina Dance Theatre, the company in residence, and many get the chance to perform onstage with the company in Amphitheater performances.

"One of the most difficult transitions for dancers is from being a student to being a professional," Artistic Director Jean-Pierre Bonnefoux said. "So I felt it was really important to give them a chance to perform with the company, to see the atmosphere of the company."

Ultimately, he said, it's a bridge between being a student and being a professional.

This year's apprentice dancers, they said, are serious about their dreams to become professionals. They agree their experience in Chautauqua has given them a taste of what that life might be like. And though the program is demanding, they said they are inspired by the company members they work with and the world-renowned faculty they learn from.

"You learn from each other," said Lauren Lovette, a 17-year-old apprentice dancer. "You pick up some-

thing someone else does and adapt it to yourself. You can't help but improve."

**Learning the ropes**

Lovette said in being an apprentice to the company, she was at the bottom instead of the top. With that came adjustments.

Brette Benedict, an 18-year-old apprentice, said instructors in company classes give fewer corrections and expect the dancers to fix their mistakes themselves.

Bonnefoux said this adjustment is normal for apprentice dancers. It is not so much the difficulty of the steps, but the way the dancers are treated.

"How do you react if you don't get the attention of a teacher?" he asked. "Do you start to slack? Or do you do even more?"

For Emily Kikta, a 16-year-old apprentice, she said the schedule makes her feel like a professional. In other summer programs, students might spend six weeks learning just one dance, preparing for only one performance. The apprentices have been learning multiple dances at once, and have been performing them at different times.

"Our schedule here is definitely like a professional company," she said.

NCDT member Anna Gerberich spent a summer in Chautauqua as an apprentice before beginning her route to professional dance. She said her experience that summer prepared her for what she has been doing the past five years as a professional.

She remembered learning the George Balanchine ballet "Who Cares?" as an apprentice. She later learned the same ballet as a professional and recalled her instructor Patricia McBride treated her the same way she did the first time.

"I thought, 'Wow they really treat you like a professional when they're rehearsing you,'" Gerberich said. "And I think that's great for them. And it was great for me, personally."

She said she also appreciated the artistic choices she was able to make on her own. Those artistic choices, or rather the



1. Apprentice Angelica Generosa practices a leap during class last week.  
2. Apprentice dancers begin their days with class, normally with the professional company. (Left to right: Leigh Anne Albrecht, Kayleigh Gorham, Angelica Gererosa)  
3. Gorham  
4. Collages of professional dancers who have studied at Chautauqua line the walls of the Carnahan-Jackson Dance Studio.  
5. Brette Benedict

*"One of the most difficult transitions for dancers is from being a student to being a professional. So I felt it was really important to give them a chance to perform with the company, to see the atmosphere of the company."*

**Jean-Pierre Bonnefoux**  
Artistic Director

artistry of dance, are something Bonnefoux said are very important for dancers to develop as they mature. And it is something apprentice dancers can pick up as they train with the company.

"You come here to work on performing because that's how you move up in a company," Benedict said. "The way you move up is if you stand out in a corner."

Gerberich said she noticed things as an apprentice that she now executes in performing.

"Watching the professionals perform helped my performance quality more than anything," she said. "[You notice] the way they tilt their head, little nuances that always performing with students, you never see. Being able to go to the professional shows, even standing in the corps behind them, and thinking, 'Oh, look at the way they put their foot,' stuff like that, really helped."

## The learning goes both ways

Gerberich recalled one time during her apprenticeship when she was nervous to talk to company member Alessandra Ball after a performance. Ball, on the other hand, remembered being nervous to talk to Gerberich.

"We all were nervous to talk to her," said Ball, who has been with the company for seven years, "because we were like, 'This girl is stunning and has so much talent,' and she was so mature for her age and carried herself so well."

Ball said she often learns from the apprentice students who are in class with her, as their "perfect" technique reminds her to be mindful of her own.

"They're in school right now, and their technique is just perfect," she said. "I've been looking at them for lots of technical things because as a professional, if we're doing lots of contemporary works, it's easy to lose sight of technique."

Company member David Ingram said he thinks some of the apprentice dancers are better than he is.

"Their technique is cleaner," he said. "Their hunger and their drive is something that's very aspiring to get back. Being that age and having the hunger, wanting to be a professional dancer, is something that's very important."

## The writing on the walls

Gerberich and Ulbricht are not the only students to come through Chautauqua's doors who now have professional careers.

The writing is on the walls of the Carnahan-Jackson Dance Studio that Chautauqua's School of Dance breeds professional dancers.

About five years ago, Mimi Eddleman,

foundling co-president of the Chautauqua Dance Circle, began collecting photos of professional dancers who have studied at Chautauqua. She also asked them to provide a quote about their experience and began putting together collages that are now hung on the Verdy and McBride studios. There are currently eight collages, with five to 10 students pictured on each one. Both Gerberich and Ulbricht are pictured.

Eddleman said she hoped these collages serve as an inspiration for the students.

"It's nice when they're studying at the barre to see what people who have come through here have accomplished," she said.

It also gives them a goal to work for.

"The dancers ask me, 'If I'm in a company, am I going to be up there?'" Eddleman said. "It's exciting, and it's wonderful as an outsider looking in, to see where they'll go."

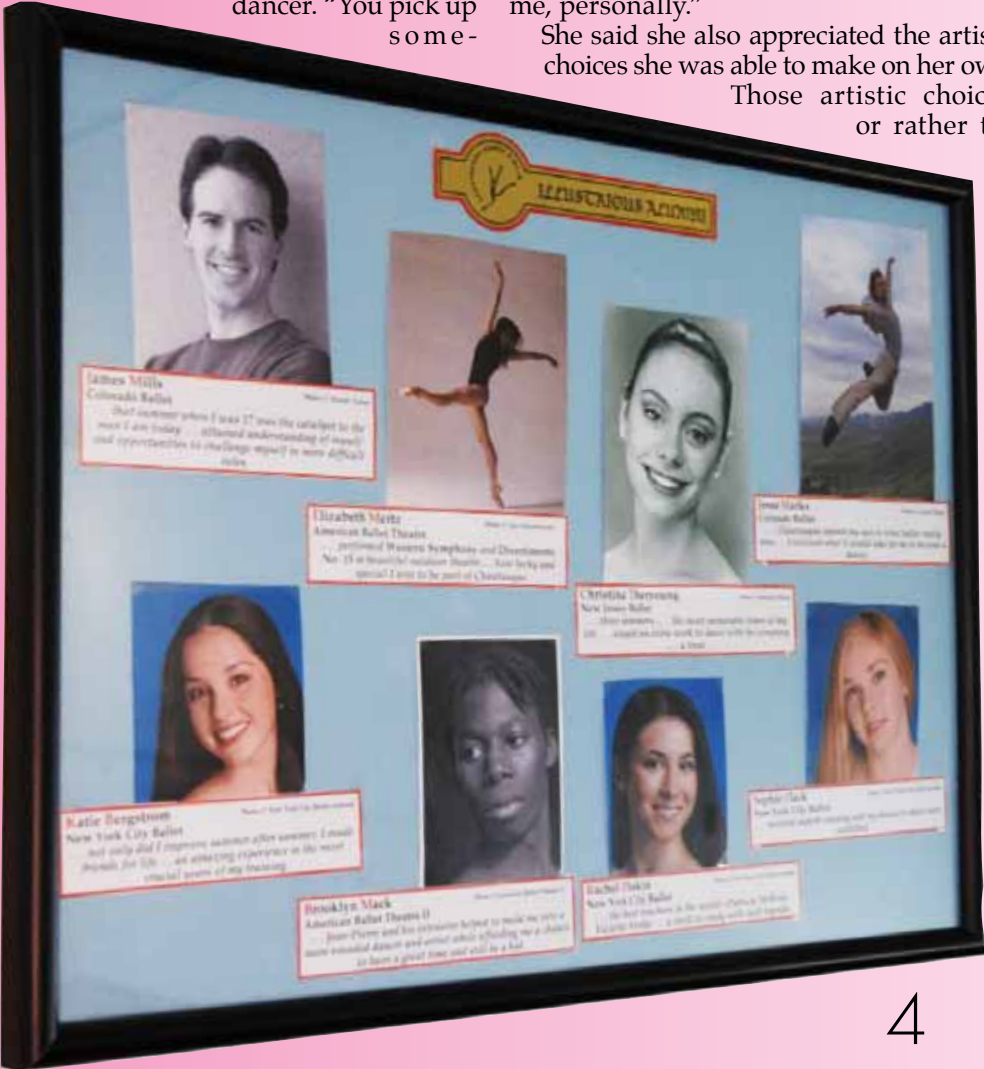
Matthew Poppe, an 18-year-old apprentice, said he was surprised to see what kind of people came through Chautauqua.

"It's cool to see who came here," he said. "There are some people whose names and faces that I recognize that I didn't know came here."

And as they look around the studio at the faces of professionals, Ulbricht said he hopes dance students will come to realize why their training at Chautauqua is so beneficial to their careers.

This past week, he had the opportunity to teach this year's apprentices in the classes they take with the company. He will come back again to teach during Week Seven.

"It's so special for me to be on the other side," he said. "You never know whose going to make it in that room, but you know there's a percentage of them whose faces will be on that wall. It's very special to see. You never know your impact on somebody at that point in time."





THEATER

"THE LITTLE MERMAID"



the  
**WONDERFUL**  
**WORLD** OF A  
**COSTUME**  
designer

Christensen brings Tony  
Award-winning savvy to CTC

by Stacey Federoff  
Staff writer

After poring hours and hours into modifying costumes and meeting the demands, and budget, of the production company, all while assuring that 10-year-old children and parents alike enjoy a big, green ogre that was once the star of an animated film, Tracy Christensen relished the moment when she and the costume design team of "Shrek the Musical" were announced the winner of "Best Costume

Design of a Musical" at this year's Tony Awards. She also has been the costume designer for past Chautauqua Theater Company productions, include the first two this season, "Arcadia" and "The Glass Menagerie."

Christensen worked as associate costume designer on the "Shrek" production, which opened on Broadway last December. She was a part



Christensen

"BEAUTY AND THE BEAST"



of the team, led by Tim Hatley, the British designer who has also designed the sets and costumes for "Spamalot" and many other West End and Broadway productions.

'This Is How  
a Dream Comes True'

Christensen said she was sitting next to Hatley and watched him run up to the stage to accept the award.

"It was completely thrilling," she said, pausing to reflect on her achievement. "And we were, of course, freaking out; jumping around in our

seats and hugging each other and just being so excited."

This is Christensen's fourth season with CTC, where she has designed costumes for "Death of a Salesman," "The Art of Coarse Acting" and "The Cherry Orchard" among others.

Christensen, having worked on both large-scale productions that run for years and small productions that only run for a week, said she enjoys both.

"I guess the thing I love the most about this industry is the constant variation and variety," she said.

She has designed for productions at the Long Wharf Theatre, Shakespeare Festival of St. Louis and the Irish Repertory Theater in addition to her work at Chautauqua.

The different types of productions also allow her to work with different theater artists from across the country, allowing her to learn from each one, she said.

"You kind of have to believe that all these new experiences come along to teach you something and be looking for it," she said. "What can I get from this that's big-

"SHREK THE MUSICAL"



At top, photo by Joan Marcus / © Disney, 2007; above left, © Disney; above right, photo by Joan Marcus / © 2008 DreamWorks Theatricals

Costume designer Tracy Christensen has worked on teams for Broadway musicals including "The Little Mermaid" (at top), "Beauty and the Beast" (above left) and "Shrek the Musical" (above right). She has also designed costumes for CTC's productions this season, including "The Glass Menagerie."

ger than just a paycheck?"

CTC Artistic Director Vivienne Benesch said Christensen feels like a part of the CTC family because she genuinely cares about the company.

"I'm always moved by the amount of creativity she brings within the structure of complete down-to-earth practicality," Benesch said. "You meet Tracy and you know that you're in reliable hands."

Christensen first met with Hatley on Valentine's Day of 2008 after agreeing to step in for an associate costume designer who left the "Shrek" Broadway production, which opened on December 14, 2008.

She said it was a tough decision to make because she was

already working on Broadway's "The Little Mermaid" as associate costume designer.

"After I finished 'Little Mermaid' I was nearly dead and I thought, 'I'm not doing anymore big shows' and I got the call about the situation that they were in," she said.

She ultimately decided to join the production and said she had to "wedge" it among other projects she was already committed to.

'Make A Move'

Representing the characters correctly, Christensen said, is one of the most difficult things when costuming productions like "Shrek" that come from animated movies.

She said audience members, especially children, come wanting to see their "friends" from the movies.

"The point of it is to do it so that the audience doesn't have to think about [it]. They just sit there and go 'Oh my god, it's Shrek on stage,'" she said.

Dressing human actors to look like all manner of creatures in the sea and on land is not without its snags.

See **COSTUMES**, Page B3

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THEATER

COSTUMES

FROM PAGE B2

One song in “Shrek” features Lord Farquaad singing about his kingdom of Duloc with an ensemble of dancers in costumes that look like plastic dolls. The original concept was to make the costumes as close to plastic as possible.

The costumes were tested with a prototype that looked exactly right and seemed to work with the choreography, Christen said, so a set of the costumes were created to be used during rehearsals in Seattle. In the end, however, the actors could not move around enough in them, so the costume had to be re-designed, and the entire set was scrapped.

“Everyone was of course frustrated by that, but the bottom line is people have to be able to do their job,” Christensen said. “If their job changes and now they can’t do their job, then that’s the way it goes and we have to modify. Despite the fact that you have taken extreme measures to avoid this, sometimes it just happens.”

The costume designers have to account for every new member of the cast or any time someone gets injured, takes a leave of absence or moves on to another project.

“You’ve got a lot of things that come up when you start doing eight shows a week. You discover these shoes are not supportive enough, this thing ends up falling apart, this was a stupid fabric choice now it’s not holding up, this needs to be repainted,” she said.

In another instance, Christensen said, one of the producers got concerned about the actors getting too hot.

“We had to come to this big screeching halt with everything we were doing and figure out, ‘What can we do to make everyone cooler?’” she said.

So, after researching people who have hot jobs like race-car drivers, those who study caves and construction workers, Christensen said they came up with a few solutions. One product is a frozen vest filled with cooling fluid, others are discs that can be frozen and placed in a hard hat.

She and her team also tried to aerate costumes as much as possible, adding a mesh panel to the back of Shrek’s shirt under his vest and cutting holes where unseen in other characters’ foam padding.

“That was a real triumph for us when we actually figured out how to solve it, and we felt we have done our level-best to manage this concern,” she said.

‘Part Of Your World’

Christensen grew up in southeastern Wisconsin and went to Northwestern University to study theater. She said she knew that she did not want to be an actor, but also

“SHREK THE MUSICAL”



Photo by Joan Marcus / © 2008 DreamWorks Theatricals

Brian d’Arcy James as Shrek and Daniel Breaker as Donkey star in “Shrek the Musical,” presented by DreamWorks Theatricals. When costuming productions like “Shrek” that come from animated movies, Christensen said representing the characters correctly is one of the most difficult things.

did not know what she would like to study otherwise. Then, in her sophomore year at Northwestern, she discovered costume design classes and the costume shop.

“It felt comfortable, I felt as though I knew my way around it pretty easily,” she said. “So, I just thought, ‘I think this is it, this is what I want to do.’”

Christensen said she was guided to graduate school afterward and attended Rutgers University, where she said she got her strongest foundation to work in the theater industry, and earned her master’s degree in fine arts in 1990.

Christensen said she took any job she could get after that, assisting designers with her ultimate goal set on Broadway, since her “big love” was always musical theater.

After two years, some work on Broadway plays and a membership in the union, Christensen was able to become a full-fledged assistant costume designer.

She pursued work with certain designers and said she was “at the right place, at the right time” when she started working on “Beauty and the Beast” on Broadway in 1993. From second assistant costume designer, she became the associate costume designer after the previous designer was unable to continue working on the show.

An associate costume designer is the highest-level assistant to the designer, who creates the concept of the costumes in a show. Christensen said the position carries many managerial responsibilities with it as well as creative ones.

The associate designer works closely with the designer to execute the designs, handles the budget, meets with the producers, make sure the wardrobe depart-

ment is on track and make sure all the actors are safe when performing their jobs.

“They’re the person that makes everything happen,” she said. The associate also represents the designer when the designer is not present, solves problems with costumes and prepares the costumes to go on tour.

“Beauty and the Beast” opened in April 1994 and toured nationally and internationally before the original production closed in 2007. During that time, Christensen’s job was to make sure that every company and every production was running efficiently and remaining true to Ann Hould-Ward’s original costume design.

She said she is grateful for that production, which allowed her to be prepared for those that followed.

“Once you’ve survived figuring that out for the first time, everything else is just a variation of that,” Christensen said.

The biggest challenges in shows with nonhuman characters, such as “Beauty and the Beast,” is the safety of the actors and their abilities to perform their jobs, she said.

Her goal is always to design costumes so “they can sing, they can dance, they can move, they can make it through a whole show, they can make it through eight shows a week and they can be safe.”

‘Under The Sea’

Beginning in 2006, while continuing to design smaller shows like those with Chautauqua Theater Company, Christensen began work as the associate costume designer on “The Little Mermaid.”

Tatiana Noginova designed the costumes for the production, which opened on Broadway in 2007.

She and other designers wanted performers to glide across stage as if they were swimming under the sea. In order to achieve that, the design team decided to use shoes similar to Heelys tennis shoes, with a wheel contained in the back of the heel.

“That wheel had to be completely exposed for us to have these people dance the way they were needing to dance,” Christensen said. “We had a shoemaker who took the idea, with the blessing of the Heely[s] corporation, who allowed us to develop this dance boot around the idea of their wheel in the heel.”

The company provided the show with the wheels and mechanisms, and a custom shoemaker created the spilt-sole boot, which allowed actors to lean back and move quickly and easily.

Christensen said she also found a challenge in the character of Ursula, the antagonist and half-octopus, half-human in the story.

At the end of the first act, a mechanical part of Ursula’s costume opens and “does this crazy maneuver that you

would never expect,” she said.

“When that really worked the first time and I knew that she was in no danger, that she was able to sing her songs and do her stuff easily with this thing and it looked so cool,” she said she felt a great sense of accomplishment.

‘Big Bright Beautiful World’

Since opening night for both “Shrek” and “The Little Mermaid,” Christensen will return to the show periodically to give the costumes a once over or to handle any major problems; otherwise, the wardrobe department takes care of everyday performances. When the two productions prepare to tour across the country, Christensen also will return to the costumes to make sure there are enough supplies and that everything is sturdy enough to take on the road.

“Shrek” will begin touring next year and “The Little Mermaid” is in the beginning stages of planning a tour.

After “The Glass Menagerie” opened last weekend, Christensen left the grounds and is taking a three-week vacation in order to help her sisters plan a birthday party for their mother, since, she said, it has been a long time since she has had a day off.

In the fall, she will begin her second year as a teacher at the State University of New York at Purchase. She teaches Costume Design I to sophomores and seniors in the Theater Design/Technology Program.

She uses her personal experiences and keeps the class updated on how her work on Broadway is progressing. She said it has been an interesting way to reflect on her own career.

“When you have to put forth to people what you value, what you think is the way to do things, it forces you to think about it,” Christensen said. “That was really amazing to me, I didn’t expect that to be the case.”

The costume designer will be working on other projects beginning in the middle of August and will begin preparing for “Shrek” to tour next January.

Although she said the large projects are becoming more stressful as she gets older, Christensen said she still feels happy and honored to work in theater.

“There is definitely an attraction to me to accomplishing this ridiculous task. When you finish, when you sit there on opening night of a show like ‘Shrek’ or ‘The Little Mermaid,’ or sitting at the Tony Awards winning, you feel, as the associate, no small sense of pride and contribution,” she said.

And, although a show may crowd her every thought, Christensen said she has enjoyed her successes so far.

“Being an artist is not your job, it’s who you are,” she said. “It’s not like you chose it, it chooses you.



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“THE LITTLE MERMAID”



Photo by Joan Marcus / © Disney, 2007

Tituss Burgess as Sebastian sings “Under the Sea” in “The Little Mermaid,” presented by Disney Theatrical Productions. Christensen began work as the associate costume designer on “The Little Mermaid” in 2006.



MUSIC

Late night performances center around love

Opera Young Artists sing oldies but goodies in Musical Theater Revue

by Drew Johnson  
Staff writer

When audience members take their seats Saturday night in Elizabeth S. Lenna Hall for Chautauqua Opera Company's first Musical Theater Revue of the season, they will get to see some of this season's young opera singers in a whole new light.

The revue, which starts at 10:30 p.m. and is free — first come, first seated — offers eight of the studio artists a chance to sing music that, for many of them, they had never heard before learning it here.

Mezzo-soprano Renee Rapier said the music comes from many different shows, styles and eras of musical theater. It is very different music from the weighty, heavily dramatic, and usually foreign music these Chautauqua Opera Young Artists traditionally sing.

"It's definitely something we don't get to do very often," Rapier said.

The revue is about an hour long, comprised of 20 popular songs from musical theater pieces from the 1920s to the 1960s, and designed around a central theme. This revue's theme is "Count Your Blessings."

Ms. Teddy Kern, director and choreographer for the revue, and Sterling Price-McKinney, musical director and arranger, meet in January every year to pick the theme and the songs for the upcoming season's revue.

Kern said she likes to pick topical themes, and that this year "money" seemed like the obvious choice.

"My response was, that's a great idea, but what's more important than money? What transcends money?" Price-McKinney asked.

The answer they came up with: love. The theme then became about a movement from worrying about money to realizing that there are



Photo by Sara Graca

Clockwise, from left, studio artists Jorell Williams, Geoffrey Agpalo, Lindsay O'Neil, Casey Candebat, Edward Hanlon, Renee Rapier, Katherine Ardoin, Andrea Arias-Martin.

*"In their careers, you can't just sing opera anymore. A young person who pursues opera must be skilled in stagecraft — the ability to sing on stage and any environment they might be asked to sing in. It's virtually impossible to earn a living in this point of time in only one venue."*

— Ms. Teddy Kern  
Director and choreographer, Musical Theater Revue

much more important things in life than material wealth.

The revue does not have any spoken dialogue, so the Young Artists who will perform tonight will have to express their characters through singing and acting alone.

"The songs all fit together to form a story, but it's all implied through the lyrics of the song rather than adding in dialogue," tenor Studio Artist Geoffrey Agpalo said.

Some of the singers got their start in musical theater and are excited to sing something different from opera.

"I started in musical theater, so for me, I'm really excited to go back to this art form," soprano Andrea Arias-Martin said.

This kind of singing requires the performers to utilize a much different set of tools than they use when singing opera, Martin said.

"I belt for most of my time in the show; it's a different voice technique. I don't sound like a soprano throughout the whole show," she added.

Kern and Price-McKinney said that it is important for the Young Artists to learn to perform in a variety of ways, with a range of skills.

"In their careers, you can't just sing opera anymore. A young person who pursues opera must be skilled in stagecraft — the ability to sing on stage and any environment they might be asked to sing in. It's virtually impossible to earn a living in this point of time in only one venue," Kern said.

To ensure the Young Artists leave here with the range of skills they will need, Kern and Artistic/General Director Jay Lesenger decided to add the revues to each season as well as classes that teach skills like acting and stage fighting.

Arias-Martin said the time she has spent working with Kern has already started to pay off; Kern's direction, she said, helps her think about her body differently.

"Just thinking about [stage presence] has really helped us, not just for this theater revue but as performers," she said.

Though acting and dancing are a big part of Saturday night's show, the real pleasure for the audience will come from hearing the great songs Kerns and Price-McKinney picked. The Young Artists will sing such hits as "Love for Sale," "We're in the Money," "We Can Live on Love" and "Count your Blessings."

It is a set of songs that, though the singers may never have known them, are very familiar to listeners who lived through the better part of the 20th century.

"We're invariably told, 'We danced to this, we became engaged during this song, this brought back so many memories.' We love all of that," Price-McKinney said.

But "when those remarks are made [to the Young Artists] they have a whole new context and reason for caring about these songs. They realize that there are many ways to speak to people."

DAY OF CABARET



Photos by Katie Roupe

Above, Jorell Williams sings "If I Were a Rich Man" at the Chautauqua Opera Cabaret performance Wednesday night. The event was an expression of gratitude for Daugherty and Bestor Society members, those who have included Chautauqua Foundation in their will or other estate plans, or have contributed to the Chautauqua Fund at the Bestor Society level. Below, Katherine Ardoin (center), Renee Rapier (left) and Lindsay O'Neil (right) perform "Ten Cents a Dance."



Another student recital graces McKnight Hall

by Elise Podhajsky  
Staff writer

Five students in the School of Music Instrumental and Voice programs will perform in a student recital at 2 p.m. Sunday in McKnight Hall. Participants include Nathaniel Pierce, cello; Monique Ross, cello; Andrea Rohr, violin; Janet Park, cello; and Daniel Ross, tenor.

Park, who will be performing three movements from Bach's "Suite No. 4 in E-flat Major" is studying at Chautauqua for the first time this season. She said she has attended other summer music festivals for the past three or four years, but is finding the Chautauqua experience to be far superior.

"It's amazing," Park said. "It's the best summer I've ever had."

Park, a cello performance major at the University of Michigan, attributes her experience so far this season to her outstanding music teachers, welcoming community and "awesome" colleagues.

"It's just so fun to work in a place where music is so supported in every way," she said.

Sunday will be Park's first student recital of the season. She said she is looking forward to performing solo in front of a live audience.

Other musical numbers include "Cello Concerto" by Samuel Barber, performed by Pierce; the first movement of "Sonata in C Major Op. 6" by Barber, performed by Ross; the Allegro movement of Brahms' "Sonata for Violin and Piano in D Minor, Op. 108" performed by Rohr; and "Invito alla danza" by Ottorino Respighi and "Fiocca la neve" by Pietro Cimara performed by Ross.

The recital is free and open to the public, but donations to benefit the Chautauqua Women's Club Scholarship Fund will be accepted at the door.

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RELIGION



Carol Duhme, whose Roblee Foundation supports the Abrahamic Program for Young Adults at Chautauqua, enjoys pleasant afternoon conversation with this year's coordinators (second from left): Nikole Saulsberry (Christian), Annum Gulamali (Ismaili Muslim), Hassan Raza (Sufi Muslim) and Aaron Meyer (Jewish).

APYA coordinators embrace interactive role

by Jennifer Kiefer  
Staff writer

A rabbi, a priest and an imam walk into ... the 10:45 a.m. lecture at the Amphitheater. An unlikely situation that sounds like the opening premise to a joke is not very far from what Chautauquans have the advantage of participating in through Chautauqua's Abrahamic Program for Young Adults, an extension of the Department of Religion's Abrahamic initiative.

Well into this summer's programming, in the midst of an eclectic mix of porch chats and movie discussions, flag football and dodgeball tournaments and just good old social mixers around barbecues, APYA coordinators Aaron Meyer (Jewish coordinator), Nikole Saulsberry (Christian coordinator), Annum Gulamali and Hassan Raza (Muslim coordinators), reflect on their experiences at Chautauqua thus far.

Raza, a returning APYA coordinator, joins Meyer, Saulsberry and Gulamali in providing a confession of original expectations, insights regarding what they have learned and thoughts on what they have brought and hope to bring to the program.

Meyer, fourth-year rabbinical student at the Hebrew Union from the reform tradition, is joined by fellow coordinators in welcoming the lived-experience elements of their roles as faith representatives within the Chautauqua community. Meyer admitted his enthusiasm toward the elements of their programming that is more academic in nature, particularly favoring the Tuesday evening porch chats on the Alumni Hall porch. APYA's porch chats have provided a forum for APYA coordinators and Chautauqua youth and adults to engage invited speakers and chaplains in an informal setting on matters more specific to interfaith community and dialogue, and issues of social justice.

Meyer said that he came to Chautauqua with a perhaps more formal expectation of what his role would be in APYA, but that as the summer progresses, he is recognizing the less official aspects of his position. He said it as a realization of "the lived experience of union that is such a unique experience for [coordinators] and for Chautauqua." He listed as further personal development through his experience thus far the realization of the power of relationships. He said he has recognized the role of education through friendship, realizing that interfaith community is "less about who and how many come to the programs, but [more about] the personal interaction and connection that arises there."

Coordinators said they embrace their roles with APYA as not only individual faith representatives within the program, but also as a holistic representative of what it is to engage interfaith living. Rabbi David Gordis, president emeritus and professor of rabbinics at Hebrew College and guest speaker at APYA's past Tuesday porch chat, spoke admirably of the rare occasion APYA affords young people to break down the language of the "them" and the "us" that we so commonly use to understand our own traditions' relationships to other faith traditions, not through just formal interactions, but in the lived experience of their dialogues, too.

"Faith is developed and translated into practice. Textbook understanding doesn't allow for the realities of the world," Raza said. "Religion affects how people live their lives." That "is an understanding that will serve people well throughout their lives."

As coordinators embrace the more lived and interactive roles of their positions, they look to not only facilitate effective intellectual programming, but also to understand the lived testimony of "walking into the bar *together*," a common scenario offered in so many jokes.

As far as their programming goes, this past week's programming included a thoughtful engagement with the movie "O Jerusalem" on Monday night, a porch chat that welcomed Gordis and the Rev. Barbara Lundbald on Tuesday night, during which issues of the significance of ritual, prayer and ethics were raised, a comprehensive presentation of the varying Abrahamic perspectives on the problem of evil — "Why do bad things happen to good people?" — on Wednesday night, an opportunity to learn about and engage in Muslim prayer traditions through Jum'a on Friday afternoon and a just plain fun game of "Capture the Relic" — a rendition of Capture the Flag — at Palestine Park on Thursday evening.

Overall, coordinators demonstrate their vibrant and youthful openness to casual conversation and questioning, the kind of interaction that they collectively agree arrives us at a place of revealing our common grounds, but more importantly, a place of discovery, enhancement, expansion and the unearthing of the truths our unique traditions can bring to one another.

As Gordis remarks, enthusiastic about APYA's vision, this interfaith lived experience, "is to find what's fallen off the table [in our own respective traditions], and make faith alive in action."

*Shalom Aleichem. Salaam Alaikum. Pax Dei. Peace of God.*

WEEK SIX APYA EVENTS

**MOVIE NIGHT**  
7:30 p.m. Monday at Hurlbut Church  
Join the Abrahamic Program for Young Adults every Monday evening at Hurlbut Church for popular movies and a discussion of their interfaith themes. This week we will watch "Keeping the Faith," a romantic comedy with Ben Stiller, Edward Norton, and Jenna Elfman.

**"IF YOU CAN DODGE A \_\_\_\_, YOU CAN DODGE A BALL."**  
6 p.m. Tuesday at Miller Bell Tower  
It's Ben Stiller week with the Abrahamic Program for Young Adults! Leave your spandex at home and join us by the Miller Bell Tower for a game of dodgeball.

**TEENS KNITTING4PEACE**  
5:30 p.m. Wednesday at Hurlbut Church  
Bring your own needles and yarn as Kate Simmons leads a knitting group just for young adults. No experience necessary — she is happy to teach!

**PORCH CHAT WITH AARON MILLER**  
8:30 p.m. Wednesday at Alumni Hall porch  
Aaron Miller, public policy scholar at the Woodrow Wilson International Center for Scholars, served as the Department of State adviser to six secretaries of state, during which time he helped formulate U.S. policy on the Middle East and the Arab-Israeli peace process. Join us for pizza and discussion on the Alumni Hall porch.

**MUSIC AND ISLAM**  
6:30 p.m. at Smith Wilkes Hall  
Come engage with Noori, one of the pioneering rock bands from Pakistan joining two brothers, Ali Noor and Ali Hamza. Known for its hard-hitting impact in a multitude of interactive experiences, we are certain this opportunity for music and conversation will open your eyes to the world of Islamic music.

**JUM'A SERVICE**  
1 p.m. Friday at Miller Bell Tower  
Every Friday, APYA coordinator Hassan Raza will lead the community in Jum'a, the Muslim prayer service recited on Friday afternoons. Our Jum'a service, open to all, combines the traditional elements of the Muslim worship experience with the opportunity to engage Raza and Annum Gulamali with questions to further understanding about Islam. The Jum'a prayer will be available in Arabic, English and transliteration with detailed explanations for those who wish to join in prayer or understanding. We sincerely hope you will join us for this meaningful and informative experience. No special dress or reservations are required.

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Sunday's kosher barbecue features 'Happy' the clown

Tents will be set up in the park near the Miller Bell Tower on Sunday for the annual community kosher barbecue. Rain or shine, the barbecue will take place from 5 p.m. to 7 p.m. The kosher barbecue is sponsored by Chabad Lubavitch of Chautauqua.

Hot dogs, hamburgers, knishes, salads, desserts, hot pretzels, cotton candy and drinks will be available for a small fee.

Making his annual appearance at the kosher barbeque is "Happy" the clown, who will create animal balloons for everyone. "Happy" also is known as Chautauquan Barry Perlis and the president of

Chabad Lubavitch of Chautauqua. Perlis acquired his certificate in clownology in 1993 via a Special Studies class. He was the only grown-up in the class.

In past years, more than 300 adults and children have participated.

All Chautauquans are invited to join in this event for the entire family.



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**Orientation/Information Sessions**

Special informal orientation sessions for Chautauqua first-timers are scheduled at 7 p.m. each Sunday evening (excluding the final Sunday of the season) on the first floor of the Hultquist Center. These sessions afford the opportunity for new Chautauquans to learn the ins and outs of this unique place.



**CHAUTAUQUA COUNTY DEPARTMENT OF FINANCE**

**NOTICE**

**Chautauqua County Occupancy Tax Rate Change to 5%**

Effective February 1st, 2008 the Chautauqua County Occupancy Tax rate of 5% applies to all room rentals of individual stays less than 30 days consecutive. The requirement to pay this tax differs from New York State Sales Tax Law. Owners of lodging facilities within the County, including but not limited to cottages, apartments, hotels/motels, bed and breakfasts, guest houses and condominiums should contact the Chautauqua County Department of Finance, not the New York State Department of Taxation, for clarification on this law. Willful failure to comply is punishable by a misdemeanor with up to a \$1,000 fine and/or one year imprisonment.

Revenues from the County's Occupancy Tax are dedicated solely to enhancing the lakes, tourism, and tourism related activities including funding for the arts and museums. A detailed list of organizations supported is available at the County's website.

For complete details go to [www.co.chautauqua.ny.us/finance](http://www.co.chautauqua.ny.us/finance) or contact the Finance Department at (716) 753-4223.



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RELIGION



Presbyop

Group to bring religious bebop to Sunday’s Sacred Song service

by Gail Burkhardt  
Staff writer

The Christian jazz ensemble Bill Carter and the Presbybop Quartet with vocalist Warren Cooper will bring their ragtime rhythms to the Amphitheater at 8 p.m. Sunday to mix up the weekly Sacred Song service.

“Chautauquans can expect a new spin on some old music, which is really what the jazz tradition is all about,” said Carter, pianist and founder of the group.

Carter is a Presbyterian minister, and he named his group Presbybop for his denomination and his love of bebop, he said. He added that despite the name, the music is ecumenical in nature.

“What I’m trying to do is hold together the spiritual tradition and the jazz tradition and giving full honor to both at the same time,” he said of the goals of the group.

Although Chautauqua has had a big band-themed Sacred Song before, it has never hosted a group like Carter’s.

“They will get the whole audience up and moving and singing and doing things ... I think it’s safe to say that they didn’t think they were going to do or [be] able to do,” said Jared Jacobsen, Chautauqua Institution organist, choir director and coordinator of worship and sacred music.

Jacobsen had heard of the group’s acclaim before, and he said he thought they would be a good fit for Chautauqua.

The quartet has written variations on existing songs and many of their own songs; both types are featured on their seven CDs, Carter said. They will play one of their most acclaimed numbers, “Welcome Home,” during Sunday’s service, he said.

Carter wrote the melody shortly before Sept. 11, but did not give the song a title. The terrorist attacks inspired him to name it “Welcome Home.”

“Somewhat on impulse

and somewhat in reaction to a lot of the racism in the air at the time I titled it ‘Welcome Home,’” he said. “I needed to write something that was peaceful and inviting and inclusive of all the people whom God loves, which includes all of us.”

Later, lyrics were added to the piece and Cooper sang them.

“He blew it wide open,” Carter said.

The group also will play another original piece based on the “Sabbath Psalm.” The Psalm pieces have no words, however, Carter said he wrote them to reflect the mood of each Psalm.

Although the Presbybop Quartet will be performing many of their original pieces, the Chautauqua Choir and the audience will join in on the music making, especially during the variations on old spirituals such as “There is a Balm in Gilead” and “Go Down Moses.”

“The music is swinging; it is highly participatory,” he said. “There is a lot more ferocious energy and an unpredictable spirit.”

The family of Chautauquan Kristin Burkhart, who died in April 2007, is sponsoring the service to honor her love of jazz. Her husband, Paul Burkhart, encouraged Jacobsen to invite Carter’s ensemble to perform. Paul even introduced Jacobsen to the minister while he was serving as the chaplain for the Presbyterian House at the Institution last year. Although Paul will not be able to make it to the concert, his children and grandchildren will attend to honor Kristin’s memory.

“Kris loved jazz; Bill Carter plays sort of the Dave Brubeck style of jazz and she loved that,” Paul said. “Knowing Presbybop, having heard them several times, ... I just thought it would be the thing to do and sponsor.”

Jacobsen said he thinks the quartet will create an intimate setting for Sacred Song partly because all of the worship leaders, including the choir, will be on stage.

Carter said he believes that jazz music has a way of bringing people closer to the Holy Spirit.

“Theologically, it welcomes the Holy Spirit as a creative animating force in worship, meaning that we welcome God to come and bring us alive,” Carter said. “For those who don’t speak like a preacher, like me, there’s just a palpable sense that something’s happening.”

Austin’s past assignments have been with the New England Churches of the United Church of Christ, director of communications for Massachusetts Conference board of directors and member of the transitional ministry team coordinating resources and retreats for interim ministers statewide. A gifted musician, Austin was also the conductor of the Gay Men’s Chorus of San Diego, Calif.

INTERFAITH  
FROM PAGE B6

returns as soloist with Ann Weber accompanying. All are invited for both service and coffee following.

Munson has previously led churches in Canada and East Aurora, N.Y. In recent years she has served as interim minister in pulpits in New York and Ohio.

Child care and activities are provided for 4- to 11-year-old children whose families are attending the service. Children are escorted to 6 Bliss Ave. at the beginning of the service.

**United Church of Christ**

The Chautauqua United Church of Christ Society, Inc. welcomes the Rev. Stephen Austin, interim senior minister of the Congregational Church of Salisbury, Conn. He preaches at the 8:45 a.m. UCC worship service Sunday in Randell Chapel inside the UCC Headquarters House at 6 Bowman Ave. Choir practice, to which all are invited, is at 8:20 a.m. Sunday. Fellowship time follows the service.

Spiritual Life Society founder leads Mystic Heart meditations this week

by Judy Lawrence  
Staff writer

Larry Terkel, founder of the Spiritual Life Society, returns this week to lead the Mystic Heart Program’s morning meditations and afternoon seminars. The Spiritual Life Society is an inter-denominational center for spiritual and holistic studies housed in an old church in Hudson, Ohio. It was founded in 1978.

The meditation practices are held weekdays from 7:15 a.m. to 8 a.m. at Hultquist Center. The seminars are held on Tuesday and Thursday from 12:30 p.m. to 2 p.m. at the Hall of Missions. No pre-registration is required for either program and the meditation practice is free. A donation is requested for the afternoon seminars.

The title of Tuesday’s seminar is “From India to Judaism.” Thursday’s title is “Insight into the Ten Commandments.”

“I bring [a] very eclectic background to it,” Terkel said.

He was adopted and raised Jewish but later found his birth family and learned he was part Scotch-Irish and part Cherokee. His practice is an interesting combination of yoga with Judaism, he said. It is a Western-grounded yoga.

“Mystical Judaism includes meditation,” he said. “It’s a main avenue within

“One of the mystical Jewish traditions is that God did not create the world — He breathed it into existence.”

— Larry Terkel  
Spiritual Life Society founder

the Kabbalah teachings of Judaism. I combine a lot of meditation with the breath, and one of the mystical Jewish traditions is that God did not create the world — He breathed it into existence.

“In Judaism, we do not speak the name of God; I claim we can hear it in meditation. It’s a very powerful form of Jewish mysticism.”

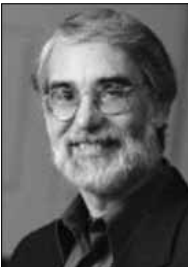
Judaism heavily influences Terkel because that is how he was raised, he said.

“And I bring some of that in my meditation practice,” he added.

He teaches a mantra meditation focused on words, sayings, and vibration, and many of those are Hebrew, he said.

Terkel graduated from Cornell University, where he earned a bachelor’s degree in engineering and a Master of Business Administration. He then traveled

with his wife for a year, during which they studied Hinduism, Buddhism and yoga in India.



Terkel

On his return to the U.S. in 1971, he began teaching yoga and meditation. Terkel then went to Kent State University, where he earned a master’s degree in philosophy and comparative religion at the same time he was beginning his business career.

Terkel began as production manager for a Midwest manufacturing company and rose to be its president. He later served as chief executive of a public company, and in 1996 founded Global Healthcare, Inc., a distributor of biomedical diagnostics with offices in the U.S. and Mexico. He continues to serve as its president.

Terkel and his wife, Susan, are co-authors of the book *Small Change: It’s the Little Things in Life That Make a Big Difference!* It was a finalist for the 2004 National Books for a Better Life Award.

During Week Seven, he will be teaching yoga through the Special Studies program.

vice for a time of conversation and refreshments.

All are welcome for coffee between the morning worship and the 10:45 a.m. lecture daily on our porch.


Unity of Chautauqua

Unity of Chautauqua welcomes the Rev. Edna and the Rev. David Mosher of Leesburg, Va., to lead Sunday’s

9:30 a.m. service in the Hall of Missions. Their message is titled “Your Ark of Consciousness.”

At noon, following the Amphitheater service of worship, join us for lunch and fellowship at the Hall of Missions.

Unity holds a weekday meditation from 8 a.m. to 8:30 a.m. Monday through Friday in the Hall of Missions.



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Mayre Pickens Springer*

are invited to a  
*Celebration of Her Life*  
August 2, 6:30 p.m. - 8:00 p.m.  
at her Chautauqua home

*Mayre passed away on February 15, 2009  
after a lengthy illness*



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RECREATION

All in the family at the Old First Night Run

by Ashley Sandau  
Staff writer

Richard Viehe's family is one of runners and walkers. Viehe, his wife, their three children, their grandchildren, sons- and daughters-in-law, cousins, brothers and sisters — all participate in the Old First Night Run/Walk/Swim. He even has a plaque on a wall in his house that his family won for all participating in the event one year.

And Viehe, who has been coming to Chautauqua since he was in utero and has spent every summer here since he was born, said he appreciates that tradition of family that not only the OFN race, but also Chautauqua Institution as a whole, holds for him.

"Our kids are married with kids and are scattered all around, but they always come back here in the summers," Viehe said.

Though Viehe brought the tradition of Chautauquan summers to his wife, it is now something that is instilled in their entire family; so much so that he and his wife spent their honeymoon at the Athenaeum Hotel on the grounds.

Viehe and his wife both grew up in the suburbs of Buffalo, N.Y., but they made the move to California when Viehe decided to attend medical school in San

Francisco. Though they had always planned on moving back to western New York, the lack of snow and abundant sunshine of the West Coast won them over. They now live in Newport Beach, Calif., where Viehe works as a podiatrist.

But, they said, summers in Chautauqua are always something they look forward to. His family has seven properties on the grounds.

Though Viehe never ran in high school or college, he was active in varsity tennis, swimming and soccer. It was not until he was 29 or 30 years old while living in California that he began to put on a little weight. The weight gain triggered his desire to seriously take up running.

Since then, he has run a marathon and numerous smaller races, mostly in Newport Beach.

"I like to run," Viehe said, "I run every day unless it's really raining out."

And the OFN race is one of many on his list of accomplishments. He started running the race in the early '80s and has continued to do so almost every summer since.

"It's a fun thing for the family to do," Viehe said of the race. "It's a big thrill for the little kids. We get our kids out there and even have jogging strollers [to push them in]."

Viehe said the OFN Run is not much different from many

of the other California races he participates in. To draw a comparison, he said, "It [Newport Beach] is a place you can look out and see the ocean while you run, and here you can look out and see the lake." He also noted that both locations are very lush and green, but that California is that way because of such things as irrigation, while Chautauqua is that way naturally.

But of course, the OFN race is unique because so much of his family is able to participate with him. Though the family does not necessarily stay together in the race, because they all run at different speeds and his wife and daughter often participate in the walk section, he said it is still a fun way to bond.

"Two years ago, I started out running with one of my grandkids and then, at the finish line, my son saw me and decided to beat his father," Viehe said with a chuckle. "He came up beside me from behind and said 'Hi Dad' and then he put on the speed and crossed the finish line before I did."

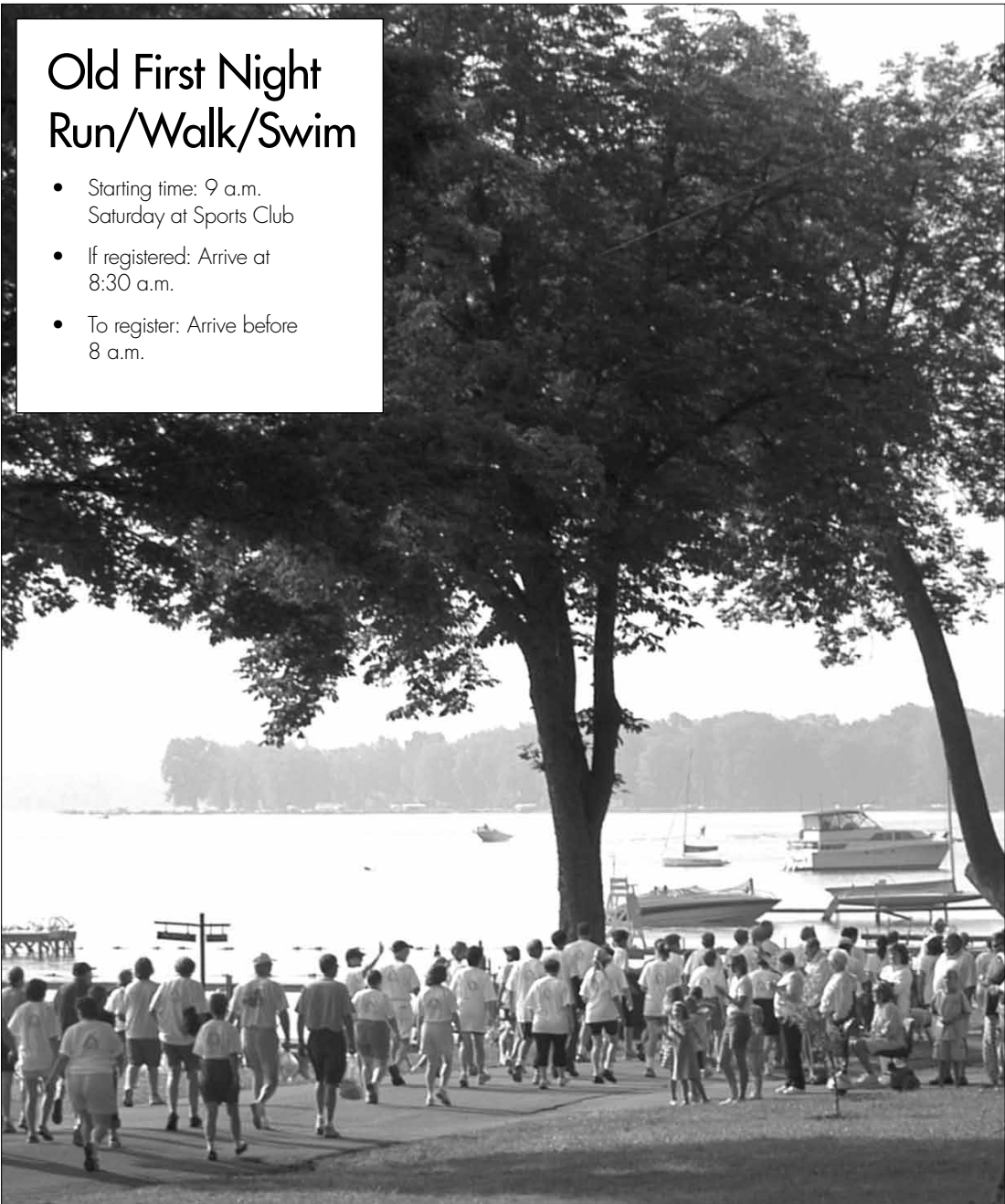
But it is all in good fun, and having so many loved ones to run with only enhances that feeling.

"We have so much family here," Viehe said. "So that adds a lot to all the fun [of the race]."

The OFN Run/Walk/Swim is sponsored by Vacation Properties.

Old First Night  
Run/Walk/Swim

- Starting time: 9 a.m.  
Saturday at Sports Club
- If registered: Arrive at 8:30 a.m.
- To register: Arrive before 8 a.m.



Daily file photo

Runners and walkers line up at the starting line for a previous season's Old First Night Run.

TEENS  
GATHER  
FOR GAMES  
AND FOOD

Photo by Katie Rouse  
Worth Goodell, 17,  
Jason Hois, 13,  
and Colin "Tennessee"  
Bevis, 17, play Sequence  
at teen night. The next  
teen night, featuring  
games and food,  
will be at 8 p.m.  
Monday night  
at the Chautauqua  
Women's Club.



County arts council  
to present live music

The Arts Council for Chautauqua County is proud to announce that community radio station WRFA will present live music this Sunday at Chautauqua.

In conjunction with Chautauqua's Art in the Park event, several local singer/songwriters will perform at various points on the Institution's grounds.

"This is a great opportunity to showcase some of the great local talent we have here in Chautauqua County," station manager Dennis Drew said. "These artists are

some of the best this area has to offer, and you can hear them played regularly on WRFA."

One-hour staggered performances from Tara Eastman, Charity Nuse, Ken Hardley, Tiny B, Amanda Barton and Bill Ward will begin at 12:15 p.m. in Miller Park and Bestor Plaza and will continue until 3:45 p.m.

WRFA is a non-commercial, community radio station provided as a public service by the Arts Council for Chautauqua County. It is available over the public airways at 107.9 FM and streaming live on the Internet at [www.wrfalp.com](http://www.wrfalp.com).



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A full-service post office (357-3275) is located on Bestor Plaza. During the season, the lobby is open weekdays 7 a.m. to 5:15 p.m.; the window, 9 a.m. to 5 p.m. On Saturdays, the lobby is open 7 a.m. to noon; the window, 10 a.m. to noon. The post office is closed Sundays.

(Off-season, the lobby is open 7 a.m. to 5:15 p.m.; the window, 9 a.m.-5 p.m. On Saturdays, the lobby is open 7 a.m. to noon; the window, 10 a.m. to noon.)

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Chautauqua Institution—Special Studies

Class Listings For Week Six, August 2-8  
Register at any Ticket Window or by calling 716-357-6250

Fully Enrolled: 224 Instant Watercolor Pro; 1236 Advanced SLR Photography Master Class;  
1425 The Short Story Discussion Group; 1906 Amish Flair; 1935 Screening Justice;  
2006 Anatomy of a Costume Department; 2105 Beginner Optimist Sailing; 2109 Teen Sailing: Beginner/  
Intermediate; 2213 Flood-Tide Below Me: Generating New Poems; 2233 Finding Your Voice  
Cancellations: 1937 A Sense of Place:Community’s Role in Land Use Planning  
Changes: 1308 Pilates Mat Work - note price adjustment to \$16 per session  
1235 Beginning Digital Photography for Youth - room change from Kellogg Hall, Rm. 2 to Hurlbut Church, Rm. 2

CONSULT CATALOG FOR COMPLETE COURSE DESCRIPTIONS AND FEE. CATALOGS ARE AVAILABLE AT THE MAIN GATE, COLONNADE, AND OTHER LOCATIONS.

\*If you attend a class at Turner Community Center, please bring your gate pass.\*

David Zinman’s Chautauqua Classic Film Series  
Wednesday, August 5th

To Have and Have Not (1942)  
6:30 p.m., Chautauqua Cinema at Hurst and Wythe

**ART**  
**100 Adult Ceramics Class**, (ages 18 & up): M-F, 9:00 a.m.-noon, Arts Quad, Ceramics Studio. **101 High School & Adult Ceramics**, (15 & up): M-F, 1:30-4:30 pm, Arts Quad, Ceramics Studio. **102 Life Drawing**, (ages 18 & up): M-F, 9:00-10:30 p.m., Art School Annex. **103 Painting From The Model**, (ages 18 & up): M-F, 1:30-4:30 p.m., Art School Annex. **104 Sculpture: Life Modeling**, (ages 18 & up): M-F, 1:30-4:30 p.m., Arts Quad, Sculpture Studio. **106 Young Artists**, (ages 6-8): M-F, 8:30-10:00 a.m., Turner, Rm. 204. **107 Young Artists**, (ages 9-11): M-F, 10:30 a.m.-noon., Turner, Rm. 204. **108 Young Artists**, (ages 12-14): M-F, 9:00 a.m.-noon, Turner, Rm. 202.

**ART/other**  
**201 Is Anything Really New in Art?**, (ages 18 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 104. **207 Introduction to Drawing**, (ages 16 & up): M-F, 2:00-4:00 p.m., Turner, Rm. 106. **225 Painting Good Enough to Eat**, (ages 14 & up): Th., 11:00-4:00 p.m., Kellogg Hall, 3. **226 Painting the Garden Flowers**, (ages 18 & up): M-F, 1:00-3:00 p.m., Pier Building Classroom.

**BUSINESS & FINANCE**  
**408 Cultural & Legal Influences in International Business**, (ages 18 & up): M-F, 9:00-10:30 a.m., Turner Conference. **409 Investing for Long-Term Growth**, (ages 15 & up): Tu, W, Th., 3:00-4:30 p.m., Turner Conference. **410 Intro to Money & Investing for Teens**, (ages 12 & up): M-F, 3:30-5:00 p.m., Hultquist 201A.

**CHILD DEVELOPMENT & YOUTH SKILLS**  
**300 Music Babies**, (Children ages 3-18 months. Caregiver must be present. Both parents and/or grandparents are welcome): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. **301 Music Toddlers**, (Children ages 18 months - 3 yrs. with caregiver present. Both parents and/or grandparents are welcome.): M, W, F, 10:15-10:45 a.m., Hall of Education (Sheldon) Rm. 201. **310 CSI Chautauqua**, (ages 8-12): M-F, 4:15-5:15 p.m., Hultquist 201B. **313 PSAT/SAT Preparation**, (ages 13 & up): M-Th, 1:00-3:15 p.m., Hall of Education (Sheldon), Rm. 203. **314 Fun with Science, Math, & Engineering**, (ages 6-10): M-W, 4:15-5:15 p.m., Beeson Youth Center, Rm. 1.

**COMPUTER**  
**500 Making Windows Vista Work for You**, (ages 17 & up): M-F, 8:00-9:15 a.m., Turner, Rm. 102. **501 Updated! Retrieving, E-mailing, and Saving Your Digital Photos**, (ages 17 & up): M-F, 8:00-9:15 a.m., Turner, Rm. 101. **502 Discovering Microsoft Excel with Office 2007**, (ages 17 & up): M-F, 9:00-10:15 a.m., Hurlbut Church, Rm. 1. **503: Creating Multimedia Presentations Using Microsoft Powerpoint 2007**, (ages 17 & up): M-F, 9:20-10:35 a.m., Turner, Rm. 102. **504 New! Introduction to Creating & Editing Videos with Adobe Premiere Elements 7**, (ages 17 & up): M-F, 9:20-10:35 a.m., Turner, Rm. 101. **505 Discovering Microsoft Word With Office 2007**, (ages 17 & up): 12:20-1:35 p.m. Hurlbut Church, Rm. 1 **506 Updated! Editing Digital Photographs with Photoshop Elements 7**, (ages 17 & up): M-F 12:30-1:45 p.m., Turner, Rm. 101. **507 Introduction to Web Design Using Macromedia Dreamweaver-Level 1**, (ages 17 & up): M-F, 12:30-1:45 p.m. Turner Rm. 102. **508 New! Creating a Digital Scrapbook**, (ages 17 & up): M-F, 1:45-3:00 p.m., Hurlbut Church, Rm. 1. **509 Going Beyond the Basics of Web Design Using Macromedia Dreamweaver & Flash-Level II**, (ages 17 & up): M-F, 2:00-3:15 p.m., Turner, Rm. 102. **510 Updated! Going Beyond the Basics with Photoshop Elements 7**, (ages 17 & up): M-F, 3:30-4:45 p.m. Turner, Rm. 101. **511 Robotics I & II-Beginner to Intermediate**, (ages 10-16): M-F, 10:30-11:45 a.m., Hurlbut Church, Rm. 1 **512 Creating & Animating 3D Creatures & Objects**, (ages 10-16): M-F, 10:45 a.m.-noon, Turner, Rm. 102. **513 The Games Factory 2**, (ages 10-16): M-F, 10:45 a.m.-noon, Turner, Rm.101. **514 New! Creating Extreme Videos with Adobe Premiere Elements 7**, (ages 10-16): M-F, 2:00-3:15 p.m., Turner, Rm. 101. **515 Introduction to Robotics for Young Inventors**, (ages 7-10): M-F, 3:10-4:25 p.m., Hurlbut Church, Rm. 1. **516 Website Creation with Flash Animation for Young Web Masters**, (ages 10-16): M-F, 3:30-4:45 p.m., Turner, Rm. 102.

**SCHOOL of DANCE**  
**600 Creative Movement (Ages 4-5)**: M, W, 4:00-4:45 p.m., Carnahan-Jackson Dance Studios. **601 Creative Movement (Age 3)**: Tu, Th. 4:00-4:30 p.m., Carnahan-Jackson Dance Studios. **602 Introduction to Ballet (Ages 6-8)**: M, W, 4:45-5:30 p.m., Carnahan-Jackson Dance Studios. **603 Introduc-**

**tion to Ballet (Ages 9-12)**: M, W, 4:45-6:00 p.m., Carnahan-Jackson Dance Studios. **604 Ballet (Ages 12-Adult)**: Tu, Th, 4:15-5:15 p.m., Carnahan-Jackson Dance Studios. **605 Ballet II (Ages 12-Adult)**: Tu, Th, 4:15-5:45 p.m., Carnahan-Jackson Dance Studios. **606 Intermediate Ballet (Ages 13-Adult)**: M, W, F, 4:15-5:45 p.m., Carnahan-Jackson Dance Studios. **607 Modern Dance Technique (Intermediate)**, (ages 13 & up): M, W, 12:30-1:30 p.m., Carnahan-Jackson Dance Studios. **608 Jazz for Kids I (Ages 7 & Up)**: M,W,F, 12:30-1:30 p.m. Heinz Beach Fitness, #2. **609 Jazz for Kids II (Ages 12 & Up)**: Tu, Th, 12:30-1:30 p.m., Heinz Beach Fitness, #2. **610 Intermediate Jazz (Ages 13 & Up)**: Tu, W, F, 5:45-7:15 p.m., Carnahan-Jackson Dance Studios. **611 Jazz at Chautauqua (Ages 10 & Up)**. M, W, F, 4:15-5:15 p.m., Heinz Beach Fitness, #2.

**EDUCATION**  
**807 Finding a College That Fits**, (ages 14 & up): M-F, 9:00-10:30 a.m., Hall of Education (Sheldon), Rm. 202.

**FOREIGN LANGUAGE**  
**1000 Intermediate Conversational Spanish**, (ages 10 & up): M, Tu, Th, F, 8:30-9:30 a.m., Hall of Education (Sheldon), Rm. 206. **1001 Spanish -The Fast and Fun Way**, (ages 9 & up): M, Tu, Th, F, 9:30-10:30 a.m., Hall of Education (Sheldon), Rm. 205. **1005 French Film & Conversation**, (ages 14 & up): M-F, 8:30-10:00 a.m., Hall of Education (Sheldon), Rm. 203. **1006 Beginning Hebrew**, (ages 12 & up): M-F, 9:15-10:30 a.m., Hurlbut Church, Rm. 2.

**SAILING**  
**2100-2103 Saturday Races**: Sat., 9:30 a.m.- noon, Turney Sailing Center. **2104 Beginner Optimist Sailing**, (ages 8-12): M-F, 9:00 a.m.- noon, Turney Sailing Center. **2106 Guided Sailing Experience**, (ages 12 & under must be accompanied by a registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center. **2107 Guided Sailing Experience**, (ages 12 and under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. **2108 Advanced Youth Sailing**, (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. **2111 Sailing for Women: Beginner/Intermediate**, (ages 16 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center.

**GAMES & RECREATION**  
**1100 N.Y.S. Safe Boating Course for Youth**, Free, (Pre-registered students only, ages 10-17): M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. Parents of registered children are welcome to attend. **1101 Bridge:Advanced Beginner To Intermediate Level**, (ages 13 & up): M & W, 1:00-3:00 p.m., Sports Club. **1114 Chess: Beginner**, (ages 6 & up): M-Th, 12:45-1:45 p.m., Hall of Christ, Campbell Room. **1115 Chess: Supervised Play**, (ages 6 & up): M-Th, 2:45-4:00 p.m., Hall of Christ, Campbell Room. **1116 Chess: Intermediate**, (ages 6 & up): M-Th, 4:15-5:15 p.m., Hall of Christ, Campbell Room.

**HANDCRAFTS & HOBBIES**  
**1235 Beginning Digital Photography for Youth**, (ages 10-15): M-F, 3:00-5:00 p.m., Hurlbut Church, Rm. 2. **1237 Refinishing , Repairing, & Restoring Furniture with Ease**, (ages 14 & up): M-F, 9:00-10:30 a.m., Octagon. **1238 Handweaving**, (ages 13 & up): M-F, 9:00-11:00 a.m., Turner Rm. 206. **1239 Handweaving**, (ages 13 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 206. **1240 Photographic Composition**, (ages 14 & up): M-F, 12:30-2:30 p.m., Hultquist 201B. **1241 Basketweaving: Utility Basket**, (ages 18 & up): M-F, 3:00-5:00 p.m., Turner, Rm. 107. **1242 Beaded Watch**, (ages 12 & up): W-F, 3:00-5:00 p.m., Turner, Rm. 104. **1243 Pillowcase Pizzazz**, (ages 11 & up): M & Tu, 4:30-5:45 p.m., Turner 104.

**FITNESS**  
**1300 Gentle Yoga**, (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrance Rm. **1302 Tone & Stretch**, (ages 16 & up): Tu & Th, 7:45-8:45 a.m., Heinz Beach Fitness, Rm. 1. **Yoga and You I**, (ages 15 & up): M-F, 9:00-9:30 a.m., Hurlbut Church, M. Lawrance Rm. **1304 Low Impact Aerobics**, (ages 16 & up): Tu & Th, 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1. **1306 Aerobic Conditioning**, (ages 16 & up): M,W,F, 9:15-10:15 a.m., Turner Gymnasium. **1307 Yoga & You II**, (ages 15 & up): M-F, 9:45-10:30 a.m., Hurlbut Church, M. Lawrance Rm. **1308 Pilates Mat Work**, (ages 10 & up): M, W, F, 1:45-3:00 p.m., Turner Gymnasium. **1309 Water Exercise for Your Good Health**, (ages 10 & up): M,W,F, 3:15-4:15 p.m., Turner Pool. **1310 Feeling Better Exercises**, (All ages welcome): M-F, 4:00-5:00 p.m., Hurlbut Church, M. Lawrance Rm. **1312 Learning Better Balance**, (ages 12 & up): Tu, 6:30-7:45 p.m., Hurlbut Church, M. Lawrance Rm. **1313 Hatha Yoga/Advanced Beginners**, (ages 14 & up): M-F, 9:00-10:30 a.m., Heinz Beach Fitness, Rm. 2. **1314 Step & Strength Aerobics**, (ages 16 & up): Tu, Th, 9:15-10:15 a.m., Turner Gymnasium. **1316 Yoga Latte**, (ages 15 & up): M-F, 9:00-10:15 a.m., Turner, Rm. 203. **1321 Beach Yoga**, (ages 16 & up): M-F, 7:00-8:15 a.m., Heinz Beach Fitness, Rm. 2. **1322 Pilates for Your Health**, (ages 18 & up): M, W, F, 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1.

**HEALTH**  
**1338 Managing Stress in Everyday Life**, (ages 18 & up): M-W, 9:00-10:30 a.m., Turner, Rm. 107. **1339 Using Pressure to Relieve Pressure**, (ages 13 & up): Th & F, 1:00-2:15 p.m., Turner, Rm. 105.

**WRITERS' CENTER**  
**2232 Say What's On Your Mind: Essay for Young Learners**, (ages 11-14): M-F, 12:30-1:30 p.m., Literary Arts Poetry Room. .

**WRITING COURSES/Other**  
**1410 Introduction to Screenwriting**, (ages 16 & up): M-F, 9:15-10:30 a.m., Library Classroom. **1411 Poetry Workshop For Youth**, (ages 7-12): M-F, 1:00-2:00 p.m., Hall of Education (Sheldon), Room 202.

**LITERATURE COURSES/Other**  
**1419 The Saturday Morning Short Story Discussion Group**, (ages 16 & up): Sat. 9:15-10:30 a.m., Library Classroom. **1429 Orpheus & Eurydice & Other Greek Love Stories**, (ages 18 & up): M-F, 12:30-1:45 p.m., Hultquist 101.

**MUSIC/other**  
**1613 The Improviser's Art**, (ages 15 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 103. **1614 Play Guitar for Beginners**, (ages 9 & up): M-F, 12:30-1:30 p.m., Girls' Club Assembly Room. **1615 Understanding Opera-Tosca**, (ages 16 & up): M-W, 3:30-4:45 p.m., Hurlbut Church Sanctuary.

**PERSONAL & PROFESSIONAL DEVELOPMENT**  
**1713 Music, Art, & Meditation**, (ages 16 & up): M-F, 1:00-2:30 p.m., Turner, Rm. 103. **1714 Legacy Planning**, (ages 30 & up): W-F, 1:00-3:00 p.m., Library Classroom. **1715 Becoming a Better Public Speaker**, (ages 14 & up): M-F, 3:30-5:00 p.m., Hall of Education (Sheldon), Rm. 202.

**RELIGION & PHILOSOPHY**  
**1812 What is Progressive Christianity?**, (ages 16 & up): M-F, 9:00-10:15 a.m., Turner, Rm. 105. **1813 Love Your Neighbor As Yourself-A Practical Daily Guide**, (ages 18 & up): M-F, 3:00-5:00 p.m., Hall of Education (Sheldon), Rm 204.

**SPECIAL INTEREST**  
**1909 Whole Foods-Cook to Restore, Nourish, & Delight**, (ages 16 & up): Th & F, 3:30-5:30 p.m., Turner, Rm. 205. **1934 The Evolution of American Spy Agencies**, (ages 16 & up): M-F, 9:00-10:15 a.m., Alumni Hall, Ballroom. **1936 Nuremberg Trials- the 60th Anniversary of their Completion**: M-F, 9:00-10:30 a.m., Hurlbut Church Sanctuary. **1938 Five Hot-Button Political Issues**, (ages 16 & up): M-F, 3:00-4:15 p.m., Hultquist 101. **1939 Listening to the Movies**, (ages 12 & up): M-F, 3:30-5:00 p.m., Turner, Rm. 103.

**THEATER ARTS**  
**2005 Theatrical Story Telling**, (ages 12 & up): M & W, 4:15-5:45 p.m., Girls' Club Assembly. **2007 Cutting Edge Drama**, (ages 16 & up): M-Th, 3:00-5:00 p.m., Alumni Hall, Ballroom.

Register at the  
Following Locations

Colonnade Ticket Window  
8:30 a.m.- 4:30 p.m. Monday-Friday  
11:00 a.m.- 4:00 p.m. Saturday-Sunday

PLEASE NOTE Sundays noon-3:00 p.m. is extremely busy due to registration for Boys' & Girls' Club & Children's School

Turner Box Office Ticket Window  
8:00 a.m.- 8:00 p.m. Monday-Friday  
8:00 a.m.- 5:00 p.m. Saturday-Sunday  
Main Gate Ticket Window  
7:00 a.m.—11:00 p.m. Monday-Sunday

Special Studies  
Meet and Greet

Every Sunday from 12-3 p.m.  
in front of the porch at Hultquist.

Come and meet Week 6 Faculty,  
who are all eager to discuss their  
courses with you!







VISUAL ARTS



Artist Anna Kriger takes a palette knife to her painting Wednesday in her studio. Kriger’s and other students’ work will be exhibited in the Logan Galleries as part of an annual student exhibition.

School of Art Annual Exhibition displays handiwork of students

by Regina Garcia Cano  
Staff writer

The results of the effort of Chautauqua School of Art students will be displayed at the Chautauqua School of Art Annual Student Exhibition in Logan Galleries.

A selection of sculpture, painting, ceramics, printmaking, drawing and cross-disciplined work compose the show. Don Kimes, artistic director of Visual Arts at Chautauqua Institution, curated the show, which will include at least one piece from each of the 36 students. Kimes selected the works from a sampling each student provided.

“I look for quality, commitment [and] growth,” Kimes said. “I look for a sense of genuine exploration, something original, something about the work that strikes as being maybe more than just another painting of a pretty landscape.”

For student Anna Kriger, the exhibition will be her first “professional” show. Kriger said her work demonstrates the explorations of color, light and figures she has done during the past four weeks.

Kriger would like viewers to get lost in the abstraction of her paintings, she said.

At the same time, she would like them to locate enough information to discover a narrative to them.

While she said she is eager to show her work, Kriger also said she is not nervous about the critiques she might receive from viewers. The toughest criticism comes from peers and professors in the studios, she said.

Unlike other fine arts programs at the Institution, the School of Art only gives its students a single opportunity to show what they learn during the season.

“It takes time to actually create work,” Kimes said. “Art students have more in common with choreographers than with dancers; they have more in common with playwrights than actors because they are actually making the artistic product. They are not performing someone else’s artistic product.”

Kimes said the exhibition is the most “Chautauquan thing” the VACI Program offers, since the show is about education and growth.

A private studio for eight weeks motivates students to arduously work through their stay at the Institution.

Ali Miller, a returning student of the School of Art, submitted two hand water colored etching prints to the show. The prints portray figures wearing dresses and gowns with a surrealist influence. Miller’s workspace, she said, has allowed her to concentrate in the “fantastical atmospheres” she depicts in her art.

Kimes said students’ studios look emptier after they provide their pieces for the show. Kimes added that the bareness of the space allows students to take a breath of fresh air. Thus, students have the opportunity to step back, analyze what they accomplished for the first half of the summer and start all over again.

The exhibition will be student Henry McMahon’s third show, yet the idea of people looking at his work, he said, still gives him a “strange” feeling.

“It doesn’t actually affect how you are making a painting,” McMahon said. “But then you just realize that it’s just not for you; it will be on display.”

McMahon said the work he has delved into at Chautauqua greatly differs from what he has created before. Instead of painting figures from a model, McMahon said, he is painting figures from sketches exploring how abstract figures can get, while still retaining some sense of human presence.

Kimes admitted that some students feel nervous about the reaction of the audience. However, he said, he hopes this feeling does not prevent students from showing their art.

Every piece in the show will be for sale, Kimes said. If sold, first the proceeds will be used to cover the gallery costs; then students will receive the remaining amount. Kimes said some students use this money to pay their train or plane tickets or for gas to get back home.

“Students price their work, then I talk to them about reality and then they re-price their work,” Kimes said, adding that whether or not a piece sells is not an indicator of the quality of the work.

“It is basically an indicator of an audience’s ability to understand and appreciate the work,” he said.

The School of Art will host an opening reception at 5 p.m. Sunday in Logan Galleries.

Kimes said as opposed to previous editions, customers would not be able to buy the students’ art before the gallery doors open.

The show will run through Aug. 13.



Photos by Jordan Schnee

TOP: Artist Ali Miller’s studio at the Arts Quadrangle. An alumna of the Chautauqua School of Art, this is Miller’s second year in the program. MIDDLE: Paintings in Henry McMahon’s studio which he may exhibit at the Chautauqua School of Art Annual Student Exhibition. BOTTOM: Miller works on the perspective of a piece in her studio.

LEFT: Painter Henry McMahon works on a frame for a small piece he plans to auction. RIGHT: Artist Anna Kriger’s studio at the Arts Quadrangle.





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PROGRAM

Saturday, August 1

7:00 (7:00–11:00) **Farmers Market**

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

9:00 **Old First Night Run/Walk.** (registration begins at 7:45) Sports Club. Fee

9:30 **Hebrew Congregation Sabbath Services.** Rabbi **John Bush**, Congregation Anshe Hesed, Erie, Pa.; Joanna Bush, soloist. Hurlbut Church

9:30 **Chabad Lubavitch Community Shabbat Service.** Rabbi **Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center

10:30 **Piano Master Class.** (School of Music). **Alan Chow**, presenter. Sherwood-Marsh Studios. Fee

12:00 (12:00–2:30) **Social Bridge** Women’s Club.

12:15 **Hebrew Congregation Annual Prepaid Luncheon.** Athenaeum Hotel

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

2:15 **THEATER.** Tennessee Williams’ *The Glass Menagerie*. **Ethan McSweeney**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate, Colonnade lobby and Turner ticket offices, and 45 minutes before curtain at Bratton kiosk.)

3:00 **LECTURE.** (Programmed by Women’s Club) **Abigail Trafford**, author, *As Time Goes By*. Hall of Philosophy

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

4:30 **Chautauqua Community Band Rehearsal.** Jason Weintraub, conductor. Elizabeth S. Lenna Hall

5:00 **Catholic Mass.** Hall of Philosophy

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

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

8:00 **THEATER.** Tennessee Williams’ *The Glass Menagerie*. **Ethan McSweeney**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Stefan Sanderling**, conductor; **Emily Pulley**, soprano; **Elizabeth Bishop**, mezzo-soprano; **Buffalo Philharmonic Chorus**, **Doreen Rao**, director. •Symphony No. 2 in C Minor “Resurrection” Gustav Mahler

10:30 **Cabaret/Musical Theater Revue I.** Chautauqua Opera Studio Artists. Lenna Hall

Sunday, August 2

••• **Chautauqua School of Art Annual Student Exhibition opens.** Through August 13. Logan Galleries

7:45 **Episcopal Holy Eucharist.** **The Very Rev. Ward B. Ewing**, Diocese of NY. Chapel of the Good Shepherd

8:30 **Songs, Prayers, Communion & Meditation.** Hurlbut Church

8:45 **United Church of Christ Worship Service.** **The Rev. Stephen Austin**, senior minister, St. Stephens-Bethlehem UCC Amherst, N.Y. UCC Randell Chapel

9:00 **Episcopal Holy Eucharist.** **The Very Rev. Ward B.**

**Ewing**, Diocese of NY. Chapel of the Good Shepherd

9:15 **Catholic Mass.** Hall of Christ

9:30 **Services in Denominational Houses**

9:30 **Unitarian Universalist Service.** “Look Back! They’re Gaining on Us!” **The Rev. Martha Munson**, Youngstown, Ohio. Hall of Philosophy

9:30 **Unity Service.** “Your Ark of Consciousness.” **The Revs. Edna and David Mosher**, Leesburg, Va. Hall of Missions

9:30 **Religious Society of Friends (Quakers) Service.** Octagon Building

9:30 **Christian Science Service.** Christian Science Chapel

10:15 **Sunday School.** Through Grade 6. Child care for infants. Children’s School

10:45 **SERVICE OF WORSHIP AND SERMON.** **Bishop Vashti Murphy McKenzie**, Presiding Prelate, 13th Episcopal District, A.M.E. Church. Amphitheater

12:00 (12–4) **Art in the Park.** Miller Park

12:00 (12–3) **Special Studies Meet and Greet.** Hultquist Porch

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

12:15 **Catholic Mass.** Hall of Philosophy

1:00 **Play Discussion.** *The Glass Menagerie*. (Sponsored by Friends of the Chautauqua Theater Company). Hultquist Center

1:00 **IOKDS Community Information Session.** Learn about history of Intl. Order of Kings Daughters and Sons. Ida A. Vanderbeck Chapel

2:00 **Student Recital.** McKnight Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund)

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

2:00 (2–4) **Women’s Club Welcome Open House.** Memberships available at

the door. Women’s Clubhouse

2:15 **THEATER.** Tennessee Williams’ *The Glass Menagerie*. **Ethan McSweeney**, director. Bratton Theater

2:30 **CONCERT.** American Legion Band of the Tonawandas, Post 264. Amphitheater

2:30 **Piano Master Class.** (School of Music). **Jane Solose**, presenter. Sherwood-Marsh Studios. Fee

3:00 **National Public Radio “Music from Chautauqua” Broadcast.** **Chautauqua Wind Quintet.** Malcolm Arnold: Divertimento for Flute, Oboe and Clarinet: Gardon Jacob: Sextet. **Audubon Quartet.** Peter Schickele: String Quartet No. 1, *American Dreams*. Tune to WNED 94.5 FM

3:30 **Poetry and Prose Reading.** (Programmed by the Chautauqua Writers’ Center) **Catherine Bowman**, poetry; **Philip Beard**, fiction. Alumni Hall porch

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

5:00 **Massey Memorial Organ Children’s Encounter.** Jared Jacobsen, organist. Amphitheater stage

5:00 **VESPER SERVICE.** (Chaplain’s Journey of Faith). **Bishop Vashti Murphy McKenzie**. Hall of Philosophy

5:00 (5–7) **Reception.** Opening of **School of Art Annual Student Exhibition.** Logan Galleries

5:00 (5–6) **Open Mic Event.** (Sponsored by Chautauqua Literary Arts Friends) Writers invited to share work. Alumni Hall ballroom

7:00 **Orientation Session for first-time Chautauquans.** Hultquist Center

7:00 **Duplicate Bridge.** Herb Leopold, director. Sports Club. Fee

7:00 **Palestine Park Program.** “A Journey Through Biblical Times.” Palestine Park

8:00 **SACRED SONG SERVICE.** “A Jazz Evening with Bill Carter and the Presbybop Quartet.” Amphitheater

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.)

8:00 **Hebrew Congregation Shirley Lazarus Speaker Series.** “Inside the Box: Two TV Professionals Give an Insider’s View of the Industry.” **Nancy Polinski** and **David Johnson**. Hurlbut Church

9:15 **CLSC Vigil.** Hall of Philosophy (Public is invited)

9:15 **Service of Compline.** Chapel of the Good Shepherd

Monday, August 3

7:00 (7:00–11:00) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Larry Terkel** (Kabbalah). Hultquist Center

7:45 **Episcopal Holy Eucharist.** **The Very Rev. Ward B. Ewing**, Diocese of NY. 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.** **Bishop Vashti Murphy McKenzie**, Presiding Prelate, 13th Episcopal District, A.M.E. Church. Amphitheater

9:15 **Class.** “The Jewish Wedding.” (Programmed by Chabad Lubavitch of Chautauqua). **Esther Vilenkin**. Alumni Hall Library Room

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

10:45 **LECTURE.** “Behind the Silver Screen: Hollywood Then... and Now.” **Richard Brown**, professor, New York University. Amphitheater

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

12:10 (12:10–1) **The Art of Investing.** Meeting Room, Smith Memorial Library.

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

12:15 **Book Review/Brown Bag Lunch.** (Programmed by the CLSC Alumni Association). **Christopher Teare.** *Black Hawk Down*, by Mark Bowden. Alumni Hall porch

12:15 (12:15–1:15) **Knitting.** (Sponsored by the Department of Religion) “Women4Women – Knitting4Peace.” Hall of Missions

1:00 **CLSC Alumni Hall and Pioneer Hall Docent Tours.**

1:15 **CLSC Book Discussion.** *Black Hawk Down*, by Mark Bowden. **Jeffrey Miller**, CLSC coordinator, moderator. Alumni Hall Garden Room

2:00 **INTERFAITH LECTURE SERIES.** **Geoffrey Kemp**, director, Regional Strategic Programs, The Nixon Center. Hall of Philosophy

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

2:30 **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee

4:00 **Dance Performance.** Dance Innovations-Preview, Carnahan-Jackson Dance Studios. Fee.

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

4:00 **CHAMBER MUSIC.\*** **Audubon Quartet with special guest Patti Wolf**, 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.

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 **Lecture.** “The Servant Strategy: Witnessing in an Increasingly Secular and Multi-Sensory Generation.” **The Rev. William N. Jackson**, former director, Department of Religion (1984–1989). (Chautauqua Christian Fellowship. Co-sponsored by the Department of Religion.) Hall of Philosophy

7:00 **Palestine Park Program.** “A Journey Through Biblical Times.” Palestine Park

8:15 **SPECIAL.** An Evening with **Ken Burns.** Amphitheater

PROGRAM PAGE CHANGES

Please submit 3 days before publication by 5 p.m.



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Sing for joy in the Lord, O you righteous ones; praise is becoming to the upright. Give thanks to the Lord with the lyre; sing praises to Him with a harp of ten strings. Sing to Him a new song; play skillfully with a shout of joy. For the word of the Lord is upright; and all His work is done in faithfulness. He loves righteousness and justice; the earth is full of the lovingkindness of the Lord.

*Psalm 33: 1-5*

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Topic:  
**The Servant Strategy: “Witnessing in an Increasingly Secular and Multi-Sensory Generation”**  
**Monday, August 3**  
Hall of Philosophy  
7 to 8 p.m.

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