

The Chautauquan Daily

The Official

of Chautauqua Institution | Friday, July 2, 2010

VOLUME CXXXIV, ISSUE 6
CHAUTAUQUA, NEW YORK 50¢



Two to tango with the CSO

by Kathleen Chaykowski
Staff writer

It takes two to tango, and the CSO is following suit in its opening performance, which will feature Latin beats with two special guests. The CSO opens its 82nd season at 8:15 p.m. tonight in the Amphitheater with a line-up of Spanish, Argentinean and Mexican music that will have the audience tapping and swaying.

An unconventional but energetic opening to the season, Music Director Stefan Sanderling said this season, the symphony is starting with "something different."

Two special guests will make appearances tonight: Jason Vieaux will be featured on classical guitar in Joaquín Rodrigo's "Concierto de

Aranjuez" and Piazzolla's "Tangazo," and the SUNY Fredonia Percussion Ensemble will be featured in "La noche de los Mayas," composed by Silvestre Revueltas.

The CSO's first program is "all about energy and being in a good mood," Sanderling said. "It's all about the drive for rhythm."

The concert will open with Arturo Márquez's Danzón No. 2. Modeled after a Cuban dance, the Danzón is one of only a handful of contemporary pieces to be played this season. Since the piece's conception just 15 years ago, it has become one of the most frequently performed Mexican pieces ever written.

The Danzón will be followed with Rodrigo's concierto, a Spanish piece written for classical gui-

tar and orchestra, featuring soloist Jason Vieaux.

Vieaux, who has performed as a concert soloist with orchestras across the United States, including the Cleveland Orchestra, San Diego Symphony and Chamber Orchestra of Philadelphia, is currently head of the Cleveland Institute of Music Guitar Department and the youngest head to ever to hold the position.

He is renowned for his virtuosity and engaging live performances, and was described by *Absolute Sound* in 2009 as one of the "leading guitarists of our time."

Written in 1939, the "Concierto de Aranjuez" represents an iconic piece in classical guitar repertoire. Most members of the audience will likely recognize the melody.

See **CSO**, Page 4

Norman joins Rosenblatt for week's final Amp conversation

by Beth Ann Downey
Staff writer

It's playwrights like Marsha Norman who are keeping live entertainment, well, alive.

She carries credits for a Pulitzer Prize in drama, a Tony Award, and various other honors for her plays and musical adaptations, and her choosing to undertake the role of teacher will undoubtedly influence the next generation of talent.

The American playwright, screenwriter and novelist responsible for the play "night, Mother" and the book and lyrics for the Broadway musical version of "The Secret Garden" will be the final guest in Week One's morning lecture series, "Roger Rosenblatt and More Friends."

This will be Norman's first visit to Chautauqua Institution. She was invited by Rosenblatt after they met at the Stony Brook Southampton Writers Conference, where the two became fast friends.



Norman

An accomplished writer and revered co-director of the Playwrights Program at The Juilliard School, Norman is used to speaking openly about her interests, influences, successes and failures, as she expects to do today. But two of her earliest successes, "Getting Out" and the Pulitzer Prize-winning "night, Mother," bring quieted issues into the public arena.

"It was really a subject that nobody talked about

at the time," she said about "night, Mother," which was first produced in 1982 and faces head-on the subject and devastating effects of suicide. "When I wrote the play, I wanted to know the answer to the question, 'Is there anything I could have done?'"

Though she found her roots in this serious subject matter, Norman's work also reflects a light-hearted love for music. Lending her talent to the musical versions of Frances Hodgson Burnett's novel *The Secret Garden* and Alice Walker's *The Color Purple*, she displayed her belief that lovers of writing shouldn't have to stick to one form. She also enjoyed the opportunity to take such important works of literature and give people the opportunity to experience them on stage.

"Stories like *The Color Purple* are about families, so it's nice that families can go see them together," she said.

See **NORMAN**, Page 5

Kids put patriotism on parade



Daily file photo

A Children's School student points at the crowd lining Bestor Plaza's red brick walk during the 2009 Independence Day parade.

Children's School continues Fourth of July tradition

by Alison Matas
Staff writer

Today, Bestor Plaza will be filled with the sound of youthful voices as the youngest Chautauquans spread Independence Day cheer.

In conjunction with its Week One theme, "America Celebrates," the Children's School will put on a Fourth of July parade. The march begins at 9:30 a.m. in front of the school.

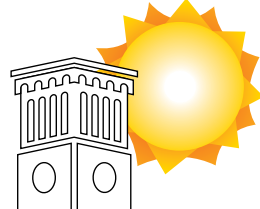
Once the parade reaches the plaza, the kids will sing on the steps of the Colonnade. The morning's program includes "If You are for Freedom," "This Land is Your Land," "Yankee Doodle" and "The Children's School Song." Everyone but the 3-year-olds will then proceed to the Amphitheater to give another performance.

See **PARADE**, Page 4

Watch photographer Rachel Kilroy's audio slideshow of Chautauqua's "resident ding-a-ling" and comment on stories posted on the new *Daily* website.

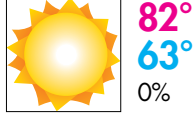
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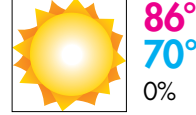
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A CTC favorite

Guest artist Pearce returns in 'Close Up Space'

PAGE 3



Dancing, painting, together

Wertheim to lecture on Edgar Degas

PAGE 3



Examining life to understand death

Spong delivers Wednesday's Interfaith Lecture; series concludes at 2 p.m. today

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NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

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

BTG sponsors Nature Walk

Meet Jack Gulvin, naturalist, at 9 a.m. today under the green awning at the low (back) side of Smith Wilkes Hall for a Nature Walk sponsored by the Bird, Tree & Garden Club.

Men’s Club hosts ‘Welcome Back’ meeting

The Chautauqua Men’s Club will host a “Welcome Back” social from 9 to 10 a.m. this morning at the Chautauqua Women’s Clubhouse. All men are invited to meet and greet old friends, make new ones and welcome the beginning of the Chautauqua Season.

CLSC Alumni Association trustees meet today

Trustees will meet at 12:30 p.m. today in the Kate Kimball Room at Alumni Hall.

Mah-jongg for CWC members

The Chautauqua Women’s Club invites members to meet at 1:30 p.m. today at the Clubhouse for an enjoyable afternoon playing mah-jongg. Bring a set if possible; cards are available at the Chautauqua Bookstore. New or renewal memberships will be taken at the door.

Cope presents Heritage Lecture

David Cope, documentary historian and public speaker, will present “The Lion’s Last Roar: Frederick Douglass at the Chicago World’s Fair” at 3:30 p.m. today in the Hall of Christ.

Chautauqua accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the post office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Lake Central School District. For more information contact Lou Wineman at (716) 357-5015.

CWC hosts annual Season’s Greetings Party

Chautauqua Women’s Club members are invited to the annual Season’s Greetings Party held at CWC’s Clubhouse, 4 to 6 p.m. today. Greet old friends and meet new ones while enjoying a delightful buffet. We welcome new members, both men and women. Memberships are always available at the clubhouse and will be taken at the door. To make your reservations at CWC clubhouse, call (716) 357-4961.

Community Band needs musicians

Chautauqua Community Band needs players on all instruments. The concert takes place at 12:15 p.m., Saturday, July 3, on Bestor Plaza. Band shirts and lunch will be provided. Call conductor Jason Weintraub at (716) 357-6217, or just show up.

Sports Club offers breakfast at Wimbledon

Tennis fans: View Wimbledon women’s finals and men’s semi-finals and finals on a large-screen TV from 9 a.m. to noon Saturday and Sunday, July 3 and 4, on the second floor of the College Club. Enjoy complimentary strawberries and cream, Danish pastries, bagels and coffee.

Symphony Partners to sell T-shirts

Chautauqua Symphony Partners will sell their T-shirts for \$10 at the Amphitheater gazebo 15 minutes prior to tonight’s concert, during intermission and 15 minutes after the concert. T-shirts will be available throughout the season at this location during concerts.

GULVIN PRESENTS
PURPLE MARTIN CHAT TODAY



Photo by Greg Funka

Baby purple martins ready for a nest change on June 24. At 4:15 p.m. today, at the purple martin houses between the Sports Club and Miller Bell Tower, naturalist Jack Gulvin will present the first of his four Purple Martin Chats. He will lower the nests so all can see the birds up close. Similar chats will be held on July 9, 16 and 23 and are sponsored by the Bird, Tree & Garden Club.

THEY BEND, BUT
THEY DON’T BREAK

Photos by Tim Harris

The Golden Dragon Acrobats perform for a packed Amphitheater audience Wednesday night in 2010’s first Family Entertainment Series show.



Bulletin
BOARD

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	Dates	Time	Location	Sponsor
Open chess session for all ages	Every day through July 9	3 p.m. - 5 p.m.	CLSC Alumni Hall Lawn	Dr. Nicholas Long

Bellowe Lectureship sponsors today’s Norman lecture

The Arnold and Jill Bellowe Lectureship sponsors today’s 10:45 a.m. conversation between Marsha Norman, Pulitzer Prize-winning playwright of “night, Mother” and “The Secret Garden,” and author Roger Rosenblatt.

Arnold Bellowe is the retired president and CEO of Forest City Auto Parts Company and was on the board of Tyler Corporation of Dallas, Texas. In Santa Barbara, Calif., Mr. Bellowe is involved at Santa Barbara City College and the University of California-Santa Barbara.

He has also been involved in mentoring at-risk youth and with organizations that promote mentoring.

At Chautauqua, Mr. Bellowe is a former member of the Chautauqua Institution Board of Trustees and has worked on the Chautauqua Challenge campaign; the Renewal Campaign, for which he was the Theater Team chairman; and the Chautauqua Idea Campaign. He was also a member of the Development Council.

Jill Bellowe, who holds a master’s degree in coun-

seling, was a teacher and counselor specializing in post-traumatic stress disorder and stress management. She taught at Cuyahoga Community College and Santa Barbara Community College. She was a founding member of the Friends of the Chautauqua Conservatory Theater, as well as president of the Friends from 1997 to 1999. Currently, Mrs. Bellowe is a member of the Chautauqua Institution Board of Trustees and serves as chairwoman of the Program Policy Committee.

The Bellowes, formerly of Moreland Hills, Ohio, currently reside in Santa Barbara, Calif. They have been summer residents of Chautauqua Shores since 1972. They have two children: Stacy Bellowe Tager, living in Los Angeles with her three children, and Greg Bellowe of Chicago.

The Bellowes’ three grandchildren, Jake, Jordan and Justin, are following the family tradition of participating in Boys’ and Girls’ Club and spending summers in Chautauqua.

Kuhns Fund supports season’s first CSO performance

The William D. Kuhns Fund for Music, held by the Chautauqua Foundation, sponsors tonight’s opening

concert by the Chautauqua Symphony Orchestra featuring Stefan Sanderling, conductor, and Jason Vieaux, guitar.

William D. Kuhns was the son of the late Mary Elizabeth Wogamen Kuhns and Ezra McFall Kuhns and brother to the late Frederick Irving Kuhns. The Kuhns made frequent trips to Chau-

tauqua with Mrs. Kuhns, spending over 50 summers at their cottage at 7 Peck Ave. Mrs. Kuhns donated 7 Peck Ave. to the Institution when she died at the age of 94.

Ezra Kuhns was a prominent attorney in Dayton, Ohio, and was later promoted to the general counsel for NCR Corporation. Mr. Kuhns was

the classmate of the famous Wilbur Wright and provided legal services to him.

William Kuhns was a high school civics and history teacher in the Dayton, Ohio, school area. He served as a distinguished instructor during World War II at the Culver Military Academy.

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NEWS



Photo by Rachel Kilroy
Prose writer-in-residence **Zelda Lockhart** reads from her third novel *Fifth Born II: The Hundredth Turtle* at Sunday's reading on the front porch of the Literary Arts Center at Alumni Hall.

Lockhart to discuss turning emotion into good literature

by **Sara Toth**
Staff writer

Sometimes there are fine lines between the dichotomies of the world — love and hate, right and wrong, joy and pain. But it is those lines — and the gray areas between two extremes — that can give birth to great art and literature.

This week's prose writer-in-residence with the Chautauqua Writers' Center, **Zelda Lockhart**, will discuss how to use emotional honesty to create good literature with her lecture "Alchemy: Transforming Personal Tragedy into Art" at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

For Lockhart, the word "alchemy" evokes images of blending, mixing and matching elements — something that literature is all about.

"It's quite beautiful to think of the ways of which we are able to create," Lockhart said. "One of these ways is to think of yourself as an alchemist; you're blending different elements together. We talk about elements of writing and elements of creating. Painters talk about elements, dancers talk about elements, artists talk about elements."

The key purpose of Lockhart's lecture, she said, is to show how to link joy and loss in order to create art, regardless of what kind of writer one is — or even if one isn't a writer at all.

"The best writing that we read, and the best creations that we come up with really come from our heart and a combination of our life experiences," Lockhart said. "Other people are so capable of learning from the art that we create that way."

Lockhart is the author of three novels: *Fifth Born*, *Cold Running Creek* and *Fifth Born II: The Hundredth Turtle*, which was released last month. Excerpts of *Fifth Born II* appear in the 2010 issue of *Chautauqua*.

The sequel to *Fifth Born* is a good example of creating something beautiful and redemptive from pain and loss, Lockhart said.

While her characters have different life circumstances than Lockhart herself, some of the same types of events occur in the present of fiction and the past of fact.

"There was childhood sexual abuse in my past, a lot of violent family moments in my past," Lockhart said. "I think it's beautiful that literature and stories help us to understand how people who have circumstances like that can continue with their lives. ... We all have tragedies. Some tragedies are different and the velocity of the tragedy's impact is so much so that we wonder how they could recover."

When it comes to consuming the resultant art of those emotions, Lockhart said, we as consumers have a limited vocabulary to implement when art connects with us — like "ooh" or "ahhh," for example. But when that is the case, she added, she knows that there is something within that art that is a truth.

"I feel that the person or people who have created it have allowed their victories and their tragedies to come into play in the work, and then create something for us that's so real," Lockhart said. "We see the characters being able to traverse those difficult waters, and we have been given something that's like food or medicine or kinship to help us in life."

Notice to Parents

BICYCLE SAFETY RULES

1. Bikes must be maintained in a safe operation condition and shall have adequate brakes, a bell or other signaling device, a rear reflector and a headlight. Operators under 14 years of age must wear a NYS-required helmet.
2. Bikes are not to be ridden on brick walks or other walks that are reserved for pedestrian use.
3. Bikes must be operated at a speed that is reasonable and prudent and in no instance at more than 12 miles per hour.
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Banquet Hall

by **Kelly Petryszyn**
Staff writer

Guest artist **Daniel Pearce** returns to the Chautauqua Theater Company this summer to play **Steve** in "Close Up Space," which will be performed at 4 p.m. today at Bratton Theater as part of the New Play Workshop.

"It's always a pleasure to come back," Pearce said. He performed with CTC as **Tom** and **Tom Jr.** in "Reckless" in 2008, and he played **Ezra Chater** in "Arcadia" and the shepherd in "The Winter's Tale," both in 2009.

"Close Up Space," written by **Molly Smith Metzler**, is a play about how a father and daughter close up the space between them. The father, **Paul**, is a powerful book editor who is a master of written words, but lacks real-life communication skills — especially when it comes to relating to his daughter, **Harper**. Pearce's character, **Steve**, is the kooky office manager of the publishing house.

"Close Up Space" will be performed as a staged reading with sets, lights and costumes by CTC design fellows. Each performance is followed by an audience discussion with the director, playwright and actors. The workshop is meant to help a new playwright refine a play, in hopes that it will be picked up for a larger production in the future.

Throughout the play, Steve offers lighthearted comments such as "Hey Paul, it's your gangsta boo, Steve," and "Do you smell what I'm steppin' in?"

"He is there for comedy," Pearce said. "He brings out the side of Paul that you don't see in the rest of the play."



Photo by Rachel Kilroy
Steve, played by **Dan Pearce**, who plays the character **Steve**, offers a napkin as a peace offering to **Harper**, played by **Irene Sofia Lucio**, during a rehearsal for the play "Close Up Space."

"[My character] is there for comedy. He brings out the side of Paul that you don't see in the rest of the play."

— **Daniel Pearce**
guest artist

Metzler said Steve provides contrast to Paul's high-strung personality. She added that Steve succeeds at communicating, while Paul fails at personal communication. In this way and others, the two characters are foils.

Pearce describes Steve as "all heart." He said Steve's personality is amplified in the crazy things he says and does, but he never intends to cause harm. Despite Steve's comedic nature, Pearce in-

sists that Steve is one of the more serious characters in the play.

Outside of theater, Pearce's film and TV credits include "Law & Order," "All My Children," "Godzilla" and "Salt," an upcoming film starring **Angelina Jolie**.

Pearce said being onstage and in front of a camera are two very different types of acting. He describes theater as "focused fun," because he gets to have fun at work every day.

After spending time

around established actors, he is excited to return to acting with conservatory members.

"I find working with conservatory students to be energizing," he said. "They are dripping with talent. They are excited, eager and not jaded."

Pearce finds working on the New Play Workshop to be interesting because the play is in a raw state and everyone involved gets to jump into production. He finds joy in the "freshness of inspiration" that comes when a play is performed with little rehearsal. He hopes that audiences "have a good time and enjoy the story."

In addition to today's reading, "Close Up Space" will also be performed at 2:15 p.m. on July 3 and 4 at Bratton Theater.

Dancing, painting work together for Degas lecture

by **Mallory Long**
Staff writer

Impressionist painter **Edgar Degas** established his career with pastel paintings of ballerinas and dance classes, despite painting various subjects.

"He painted horses, he painted women doing laundry, but by far his most favorite subject was the movement of the dancers," said Chautauqua Special Studies faculty member **Elaine Wertheim**. "What he most loved watching were dancers."

Wertheim, who has been giving lectures on art and art history at Chautauqua for 15 years, will give a new perspective on one of her favorite artists when she presents her lecture, "The Art of the Dance: Edgar Degas, Part I," as part of Chautauqua Dance Circle's 2010 lecture series at 3:30 p.m. today in **Smith Wilkes Hall**.

Wertheim received her bachelor's and master's degrees in art history from The George Washington University and completed additional graduate hours at The George Washington University and the University of Maryland, with a concentration in 19th century art.

Wertheim, a contributor to *Mt. Lebanon Magazine*, has been nominated for two and received one **Golden Quill Award**, and she received a **Women in Communication Matrix Award** for her assorted publications.

Today, Wertheim will present a lecture on Degas,



Photo by Rachel Kilroy
Elaine Wertheim

adding a fresh twist for Degas fans and dance lovers alike, and Wertheim hopes both groups will bring their own perspectives on Degas and his work.

"The Dance Circle wanted to feature something a little bit different and look at dance from a different point of view," she said, adding that she hopes the audience will also change her perspective. "The (Chautauqua) audience is well-versed in all areas themselves and they can enrich my teaching experience with their experience and their knowledge."

During her lecture, Wertheim will show many of Degas' dance paintings while

giving the historical context of the art. She said the lecture will give the audience insight into Paris during the second half of the 19th century, including the importance of the ballet.

"The ballet was actually part of the Paris Opera, and (people) would go three times a week," she said. "This was the perfect venue for Degas, because he was an absorber."

Wertheim's lecture will depict the interconnectedness of the arts.

"All of the arts work together, and that's what is enriching about them," she said. "That's what's exciting, to see those kinds of connections, to make those historical, cul-

"All of the arts work together, and that's what is enriching about them. That's what's exciting, to see those kinds of connections, to make those historical, cultural, aesthetic connections between all of the arts."

— **Elaine Wertheim**
lecturer

tural, aesthetic connections between all of the arts. I think that works really well."

The second part of Wertheim's lecture will take place during **Week Eight**, on Friday, Aug. 20. She will lecture on Degas' sculpture "The Little Fourteen-Year-Old Dancer" and on some of his contemporaries.

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FROM PAGE ONE

PARADE

FROM PAGE 1

“It’s comfortable for the 5s and 6s,” said Kit Trapasso, director of Children’s School. “It’s a little scary for the 3- and 4-year-olds because there will be 400 to 500 people lining up the street.”

Six-year-old Madeline Doty, daughter of Mark Doty and Heidi Zarou of Brooklyn, N.Y., likes the parade, “I think, probably, because we get to sing,” she said. “I really liked (the song) ‘I’ve got Children’s School down in my heart.’ ”

To prepare for the big day, children have been busy practicing songs and making patriotic headbands and decorations. In addition, the 3-year-olds designed red, white and blue puppets, while the other children completed fireworks projects. The kids also read books centered on the “America Celebrates” theme.

Because of the amount of work that goes into getting ready, the parade is held on the Fourth of July if the holiday falls on a Wednesday, Thursday or Friday. Otherwise, it’s held on the Friday closest to the date to accommodate the school’s Monday through Friday schedule.

Only about a third of the students stay for the entire season. Every summer, more students come for only one week than did in the past summer, Trapasso said.

“We want to make sure that when they’re here for the parade, they’ve had time to learn their songs, make friends, get comfortable with the group and that they’re not frightened with a new situation,” Trapasso said.

Beyond the festivities, the ultimate purpose of Week One is to make sure kids transition well into Children’s School. Some are experiencing a classroom for the first time, and they may be far from home.

“We could have children from New Zealand, Japan, Buffalo, Pittsburgh — they can be from anywhere, but they’re coming here and coming into a classroom, and while Grandma’s cottage might be wonderful, and they’ve come for a couple summers, it’s also something different with them,” Trapasso said. “So I think our main goal is to get children to be comfortable here, to not be afraid.”

And, he said, the parade provides a great platform for that.

“We want each week to just be the best week possible.”



Teacher of the Children’s School Tina Jeffe helps student Maggie Ozar cut out stars for her Fourth of July decorations.



John Selden, 4, makes arts and crafts for the Fourth of July parade at the Children’s School.

CSO

FROM PAGE 1

“The concierto ... is actually very popular,” Vieaux said. “The slow movement melody has been used in movies, and lots of people are very familiar with the melody.”

According to Vieaux, the melody is “extremely mournful” and “deeply emotional,” as Rodrigo wrote the piece as an elegy to his dead child, who did not survive childbirth.

As a whole, the “Concierto de Aranjuez” is intended to evoke memories of the gardens of Philip II’s Spanish palace and summer resort, Palacio Real de Aranjuez, which was built in the 16th century. Various instruments in the orchestra mimic sounds in nature, such as flutes making bird sounds. The concierto is intended to transport the audience to the era of the renaissance period in Spain.

The first movement, which Vieaux described as “a lighter affair,” is intended to give the listener a sense of the garden, and it culminates in a long scale that traverses the entire neck of the guitar and concludes with a Spanish flourish.

The second movement, Vieaux said, is “the heart of the piece,” with a fabulous cadenza and the explosion of the final melody. The third movement is a court dance.

The piece derives much of its rhythm from its modern, complex meter and “oblong time signature,” he said.

This is Vieaux’s first visit to Chautauqua, however, he is no stranger to the “Concierto de Aranjuez” and has

worked with Sanderling before. Vieaux admits that even after years of playing the piece, it still a challenge and requires much technical proficiency.

To Vieaux, the most musically rewarding part of the piece is the second movement, which he says is the perfect place to make the guitar “sing.”

“The guitar has a really wonderful singing voice, and we are able to play vibrato just like a violin,” he said.

“You won’t be disappointed,” Vieaux said. “It’s really the ultimate Spanish guitar piece.”

After taking a Spanish excursion with Rodrigo’s concierto, the audience will be transported to the cabarets of Buenos Aires through Astor Piazzolla’s “Tangazzo.” According to Sanderling, the Argentinean composer is responsible for bringing “tango music into the consciousness of classical music.”

The “Tangazzo,” a hybrid of classical and jazz, will be followed by the fourth and final piece, Revueltas’ “La noche de los Mayas,” featuring a special performance from percussionists from the nearby SUNY Fredonia Percussion Ensemble.

Kay Stonefelt, professor of music and chair of the Percussion Area at Fredonia and recipient of a 2006 SUNY Chancellor’s Award for Excellence in Teaching, will direct the 12-person ensemble.

“I am not sure that Chautauqua has ever seen that many percussionists in one spot,” Sanderling said.

Sanderling described Revueltas’ song as a “jungle-like piece.” The percussionists will play a cadenza, and

each of the four movements has its own temperament, from majestic to dance-like to lyrical to eerie.

“The acoustics are mystical,” Sanderling said, “and at night with lots of torches and very rhythmic.”

“It is both beautiful and organically exciting,” Stonefelt said. “The rhythm and the fire of the rhythm seem to spring from an organic source from deep within all of us, one that we might not be in touch with.”

She noted that although the music is composed by a Westerner using Western instruments, it has a timeless quality.

“Historically, this is probably related to ritual — rhythms and dance movements that are used ... throughout history,” Stonefelt said.

“They won’t be bored. It has both melodies and fiery rhythms and lots of explosions from the brass, and, of course, percussion,” she added.

The SUNY ensemble is unique in that it is a blend of both professional and student musicians.

“When we perform, I don’t see myself as the faculty and them as the students. I see us as equals,” she said. “From my perspective, it is really a cooperative venture.”

The ensemble part is challenging because it requires so much dexterity and communication between the players.

“It involves some serious musician skills to fit in with the whole ensemble,” said Kevin Rogers, SUNY student percussionist.

Stonefelt said many of the students stayed near campus this summer and got

jobs near Fredonia primarily so that they could stay to practice their percussion instruments, which are large and expensive.

Several of the students’ families are excited to come to the grounds to hear the concert.

“Some of my family is coming, and they almost never get to see me play,” said SUNY student percussionist Cory Grant.

“This is why we go to school,” Grant said. “It’s going to be an honor, and I can’t wait.”

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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 26 through August 28, 2010. 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.

55 issues; home delivery by carrier, \$37.50; mail, \$59.50. Postal regulations require that mail subscriptions be paid in advance.

"THE INHERITANCE WE LEAVE TO OUR HEIRS... WILL IT BE A BLESSING OR A CURSE?"

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THE ARTS



Andrea Arias-Martin shares a laugh with her opera “parents,” Joe and Toni Goldfarb, at the opera guild’s “Adopt-an-Artist picnic on Sunday night. This is her second year with the same opera parents.

Even ‘wackiest mezzos’ find home with opera guild’s Adopt-an-Artist program

by Alison Matas
Staff writer

When opera students dine with Barbara Turbessi, they occasionally have to sing for their suppers.

“We had a student, one who is a professor, and he brought a friend down for dinner one Sunday evening, and we were out on the deck, and our next-door neighbors had some friends over for dinner also, and jokingly I said to him, ‘You have to sing for your dinner,’ and they went down and sang arias for them. That was really fun,” she said.

As a member of the Chautauqua Opera Guild, Turbessi has the chance to adopt one or two of the Chautauqua Young Artists. Singers in the Young Artists program are assigned to opera “parents” for the duration of their stays at the Institution. This year, the kickoff for the program was the Adopt-an-Artist picnic, held Sunday.

“[The program] helps get them blended into the community,” said Jane Gross, the guild’s Adopt-an-Artist guru. “It’s a way for us to get to know young singers, young people coming up in the field.”

During the season, parents offer their homes so students have a place to do laundry or have a meal. They might also get the Young Artists tickets to see movies or plays or take them for boat rides. Sometimes, host families will get together to have picnics for the students, and many keep their refrigerators stocked for the singers.

“I open my house to them that they can go in anytime that they want to, if they want to get away from the dorm,” Turbessi said.

Eric Neuville, a returning Young Artist, loves his opera parents “because of washing machines, because of Sunday lunches and air conditioning,” he said. What makes them particularly invaluable, however, is their availability.

“If I need anything,

there’s no question they’ll help,” he said.

Casey Candebat, a second-year Young Artist, agreed.

“They’re your support. It’s a nice break from the hectic world of opera.”

Outside of entertaining singers at their homes, opera parents also make an effort to attend the students’ performances. When Gross hosts a Studio Artist, she goes to see him or her sing at the Artsongs program.

“You show up, and you tell everybody, ‘That’s my kid!’ and you bring flowers,” she said.

Because many of the guild parents have been participating in the program for a long time, certain trends are evident.

“I usually get the wackiest mezzo,” Gross said. “That’s sort of a tradition. Every once in a while I get a soprano who’s kind of way out there, but generally I get the wackiest mezzo. And we kind of know who it’s going to be almost before we start. Last summer at the Sing-in, I heard one young woman and just flipped for her voice ... and I said, ‘I want her.’”

Fun like this has made the similar programs popular, but students seem to prefer their parents at the Institution.

“I have heard from Young Artists who have been in other programs around the country that we have the best Adopt-an-Artist program,” Gross said. “What makes us different is that we exist to do things for the Young Artists. In other programs, it’s a big fundraising opportunity.”

Relationships formed between opera parents and the

singers last longer than a season. If Young Artists return to the program and had successful experiences with their previous opera parents, they keep them for another year.

“One set of opera parents actually has two returnees this summer, so I informed one of them she was going to have an opera brother,” Gross said.

Returning artist Andrea Arias-Martin was excited to be reunited with her opera parents, Joe and Toni Goldfarb.

“They’re just so heartwarming,” she said. “I talk to them all year. They become your family.”

As such, the parents often get to take part in momentous occasions in the students’ lives.

“We create often lifelong friendships,” Gross said. “There are parents who travel around the country to hear their Young Artist sing or go to school recitals or graduations. I’ve been invited to weddings, so it is truly a friend in the community.”

Turbessi cherishes her role of friend and parent.

“It’s fun to adopt a student, and it’s also very rewarding, to see how talented they are and how smart they are,” she said.

For her, the best part about volunteering is the students’ gratitude.

“They appreciate it so much. They just make you feel good about doing it,” Turbessi said.

Both Turbessi and Gross encourage others to participate in the program.

“If no one has ever adopted an opera apprentice, they’re really missing a wonderful opportunity,” Turbessi said.



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VACI Partners host ‘Hatter’s Tea Party’

by Laura Lofgren
Staff writer

The Mad Hatter may make an appearance at 4 p.m. on Sunday, July 11 at the Strohl Art Center for a tea party. The “Mad Hatter’s Tea Party,” sponsored by the Visual Arts at Chautauqua Institution Partners, will complement the “Teapots, Teapots, Teapots” exhibition being shown at the center.

James O’Brien, president of the Chautauqua County Historical Society, has lent Victorian tea sets for use at the party. Round tables will be set up at the Strohl Art Center, with each table having its own theme, including a Japanese themed tea and an antique themed tea.

Along with freshly brewed tea, scones and clotted cream, there will be three speakers. O’Brien will be speaking about the



Ceramic teapots and cups on display at the Strohl Art Center

Victorian tea sets and where they came from in society.

Gallery Director Judy Barrie will be speaking about the “Teapots, Teapots, Teapots” collection located on the second floor of the Strohl Art Center, and Mimi Gallo, president of VACI Partners, will give a short lecture on the history of tea.

At the end of the party, gifts of specially made teas

will be given away as prizes. Gallo said she had them made at a teashop in Florida just for this event.

Tickets for the “Mad Hatter’s Tea Party” are available at the Strohl Art Center and are \$40 each. Proceeds support the School of Art and VACI galleries. VACI Partners ask that participants RSVP by July 8. To reserve tickets, call (716) 357-6460.

NORMAN
FROM PAGE 1

Norman has also recently been working on musicals with both Sheryl Crow and Jason Robert Brown.

Despite past successes and current endeavors, Norman spoke of her role as a teacher as “one of the greatest pleasures of (her) life.” As a teacher for 17 years, she has already had two students go on to become Pulitzer Prize winners. She is delighted that her visit to Chautauqua also coincides with the run of “Close Up Space” by Molly Smith Metzler, one of her former students.

Norman said almost 400 applications for the Playwrights Program at Juilliard come in every year, from which only four students are chosen.

“We feel proud about the people we pick and how we work with them,” she said.

As members of the pro-

gram, Norman said her students get the unique opportunities to both write specifically for certain actors, and go on to see many of their works produced to their fullest extent. She and her fellow co-director make it a point to teach their students every aspect of the business, from how to talk to directors to how to manage business affairs and get the right agent.

“We teach them how to live the life of a playwright,” she said.

Norman herself has also worked hard to better the lives of her fellow playwrights, and especially fellow women. Just last month, Norman and fellow female members of the theater community rallied in response to the lack of representation women have in Tony Award nominations by holding their own awards ceremony. The Lillian Hellman Awards for Outstanding Achievement by Women in the Theater honored female

actresses, directors, and set and costume designers, and granted Mary Rodgers, composer for “Once Upon A Mattress,” the night’s lifetime achievement award.

With myriad accomplishments under her belt, Norman remains humble about the origin of her success.

“I’m very pleased and very proud that I’m where I am today,” she said. “A lot of what’s happened to me has been a lot of luck and a lot of hard work.”

And the show will go on — not only for her, but for the practice of live performance in this ever-evolving technological age.

“I think live theater will always have a place,” she said. “The actual thing of sitting in a theater while a musical is performed, there’s nothing like it. I think the theater is in fine shape. We’re not going anywhere.”



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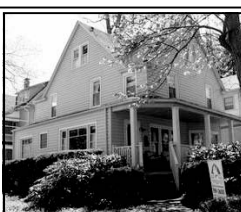






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LECTURE

Fadiman, Rosenblatt discuss writing life’s joys and sorrows

(Or, Fadiman walks, sits, converses, reads, elicits laughter and receives applause with Rosenblatt)

by Karen S. Kastner
Staff writer

Roger Rosenblatt and Anne Fadiman took Thursday’s willing audience on a winding journey of life’s joys and sorrows, some literary, others personal.

No one in the Amphitheater’s nearly full-to-capacity house for the Thursday morning lecture seemed at all hesitant to accompany the fond friends — who are also former professor and student — who sat for this season’s fourth iteration of “Roger Rosenblatt and More Friends,” the sequel to a similar and successful 2008 series.

This year’s series will close, one might expect rather wistfully for the engaged thousands who listened, laughed, applauded and even cried daily, the very moment Rosenblatt ceases sitting today with Tony Award-winning playwright Marsha Norman.

As Rosenblatt and National Book Critics’ Circle Award winner Fadiman settled in their seats on stage, in fact, no one seemed surprised as Rosenblatt nonchalantly said into the microphone, “Good morning, Marie!” No one, that is, except the Elizabethtown, Ky., woman sitting ever so faithfully in the front row, Fadiman’s books in her tote bag just in case the author had forgotten, as PBS “NewsHour’s” Jim Lehrer did Monday.

Rosenblatt then turned his attention toward *The Chautauquan Daily* headline that sits atop the advance story about Fadiman, the author of *Ex Libris: Confessions of a Common Reader, At Large and at Small* and *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*.

As if to signal considerable a morning lecture peppered with proofreading and editing terms, Rosenblatt objected to the verb in the following *Daily* headline: “Essayist Fadiman to sit with Rosenblatt.”

This lead to a popular exchange as the two reminisced about a time when they saw



Anne Fadiman, a writer, editor and teacher, reads from her book *The Spirit Catches You and You Fall Down* following her conversation with Roger Rosenblatt Thursday in the Amphitheater.

each other “sit a lot” as professor and Radcliffe College student when Rosenblatt permitted Fadiman to audit a graduate-level Irish literature class at Harvard University, where he then taught:

Rosenblatt: “I was an Irish setter then.”

Fadiman: “And I was a babysitter.”

That said, although the public chats have proven illustrative of the affection among members of the Rosenblatt literary circle, Thursday’s exchange between Rosenblatt and Fadiman, a novelist, essayist, editor and professor, proved doubly so. Rosenblatt beamed at Fadiman. He laughed heartily and admiringly at all of her jokes and she his.

At one point, he broke in and said, “I just can’t get over this! This is my student!”

But, due to the nature of life, they cried, too. And the many fans on the weeklong Rosenblatt ride wept along with them.

As if to set the scene, Rosenblatt began the conversation by establishing the dichotomy of his current role here at Chautauqua and at Stony Brook University, Stony Brook, N.Y., where he teaches. As he traversed the grounds with a colleague

Wednesday evening, he was gratified that so many passersby sung his praises as they passed him. “Wonderful! ‘Great!’ ‘Terrific!’ I love you!” they said.”

Although neither Rosenblatt nor his Stony Brook colleague said it, Rosenblatt said they were both thinking, “When we get home... you’ll be walking down the path, and people (students) will say, ‘Shithead!’” Fadiman seemed surprised, and laughingly repeated the epithet.

Then Rosenblatt established his guest’s roots. Her father was the late erudite Clifton Fadiman, a National Book Award winner who long served as Book-of-the-Month Club senior judge, editor in chief at Simon & Schuster and book editor at *The New Yorker*. He also moderated “Information, Please,” an extremely popular radio quiz show that aired in the late 1930s to the early 1950s. His wife, the late Annalee, her daughter said, was the sole woman war correspondent in China during World War II.

The family owned, Fadiman recalled, about 7,000 books, and family members were not only permitted but encouraged to clutter the margins with exegesis.

When Rosenblatt asked, “Were you reared or edited?” Fadiman replied, “What’s the difference?”

Rosenblatt recalled that Clifton Fadiman, widely credited with an encyclopedic mind, writing proofreading marks on library books, menus — on anything he read — “not as defacements but as improvements.”

“You certainly had to have

your wits about you at the Fadiman dinner table,” said the younger Fadiman, the inaugural Francis Writer in Residence at Yale University. Having such parents could have been “completely intimidating” if she had not, from an early age, had “literary aspirations.”

When asked to define “essay,” Fadiman, referring to Renaissance philosopher and writer Michel Montaigne’s example, said they are “not really supposed to be perfect, finished products.” In the tradition of Charles Lamb or William Hazlitt, she said, they are to “have a familiar tone as if I am talking to my friend.”

She went on to say, “That conversational tone, I think, is what makes the meandering path of an essay work.” Her former professor added in a supportive tone, “And the pleasure of it!” and she agreed.

Rosenblatt recalled the scene in J. D. Salinger’s *Catcher in the Rye* when antihero Holden Caulfield attends a speech class in which the “unimaginative” teacher encourages students to yell “Digression!” when students veer off topic.

“If you’re not aloud to digress, you’re walking down the center of a road following a white line that has been trod by everybody else. Everything about those speeches that could have been creative, imaginative, original, unique wasn’t (as long as you were) on that white line,” she said. “So yes, I love digressing; I’ve spent my entire life digressing.”

When you begin to write an essay, Fadiman said, “knowing where you are going is the enemy of authenticity.” Rosenblatt called it the wonderful “mystery of writing.”

Rosenblatt asked Fadiman why reading should be

important to a writer, posing the scenario that two writers — one with the writing materials only and the other with both writing and reading materials — would be locked away for five years. “At the end of the five years, the guy in the second cell would be the better writer,” she said.

“For showing us beauty, for showing us where the commas go, reading is at the center of every good writer’s life,” she said. Rosenblatt quipped that she is, indeed, “too much a lady” to also admit that it also allows one to “steal” from fellow writers.

Asked to compare and contrast her life as a writer and editor with her life as a professor, the enthusiastic Fadiman said teaching, at this phase, is perhaps “more important to her than writing.” While she said her writing “abilities have pretty much flattened out,” her teaching progresses as time goes on. “The possibility of being in one’s 50s and getting better at something every year is really exciting!”

While an author’s life is often solitary, garnering little feedback, Fadiman said she often sees her students’ writing progress by the end of each term.

Alongside the joy the two speakers share in their professional and personal lives, Rosenblatt numbered their “places of sorrow.” Fadiman responded, saying, “You and I have had some pretty tough years, recently, Roger.” The pair recounted that Rosenblatt’s daughter had died and that Fadiman has lost both parents, suffered miscarriages and battled cancer.

Both agreed that they “wished” none of it had happened but said that the problems and losses have brought new depth to their writing.

Rosenblatt pointed to the “joy” both he and his wife derive now in caring for their daughter’s three children and the “joy” Fadiman derives in caring for her husband and daughter. Both of the speakers’ voices deepened as they were close to tears several times.

“If we didn’t live, if we didn’t share sorrows with everyone else out in the world, I think we would be exceptionally superficial writers, and we would be superficial people,” she said, asking Rosenblatt if he agreed.

“I do,” he said. “It’s a hard way to improve. I think, perhaps, it has to do with the mind and the body yearning for joy, even in the worst circumstances — joy in taking care of the family that remains. We don’t like the context in which it occurred, but we certainly love the joy we get from it.”

A recording of this lecture is available on tape or CD at the Bookstore or may be downloaded from The Great Lecture Library, www.greatlecturelibrary.com.

Q&A

Q.Has there been an interest among medical professionals in *The Spirit Catches You and You Fall Down*?

A.There has been. It never occurred to me that there would be, but there has been. I think because when it was published, there weren’t any books that presented, in such detail, a cross-cultural medical case that had gone bad — not because the doctors were incompetent doctors, and not because the patient or family did anything wrong — but because of an uncrossable cultural gap. So, yes, it is a required reading in a lot of medical schools and residency programs.

Q.Though you teach to the cream, what two or three points would you request be stressed by teachers of the rest of the students, whole milk or 2 percent?

A.OK, whole milk, 2 percent, or even skim. OK, I’m assuming that you are talking about teaching writing, because that’s what Roger and I both do. I do have a few one-size-fits-all pieces of advice.

I think that the first one is *read*, for reasons that I have already explained. I think you need to give them models that are not so far beyond them that they think, “Well, what’s the use of reading Shakespeare? I can never write like that.” I used to give my students only things to read that were vastly longer than the pieces that I assigned. Well, one of my students said, “It makes me think I can never write anything good unless it’s at least 50 pages long.” So, now I assign some things that are three pages long.

The second piece of advice is, read your work aloud to an audience if you can — to yourself, if you don’t have any other audience. The greatest flaw, I think, in the writing of the young and perhaps, of the middle-aged and the old as well, is excess in repetition. If you read aloud and you find your voice speeding up, you know that even though the paragraph didn’t look so long on the page, it is too long and you have to cut it. You also hear repeated words and you hear rhythms that simply aren’t right — you can’t see those on the page.

And I think the third piece of advice is to think of all writing of any genre as being a Montaigne-like attempt, a struggle. Even the best writers write many, many drafts. The stuff doesn’t come out perfect. Writing is hard. I think young writers, of whatever level of butterfat, need to understand that even writers who have advanced to the point where they’re pure butter and no milk, still struggle.

—Transcribed by
Kelly Petryszyn

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RELIGION / MUSIC



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

‘After this, nothing happened’

Stories matter. Just how important they are to Chaplain Alan Jones can be seen by his selection of two opposing stories to introduce Thursday’s sermon: first, the creation story from Genesis, followed by former Westminster Abbey Canon Colin Semper’s “The Seventh Day,” a chilling description of human beings’ destruction of God’s creation. However, Semper’s work ends with a hope-filled dialogue.

“Then, suddenly, God turned and said to Jesus of Nazareth and St. Francis, ‘Well, what do you think? After all, you were there.’ And, in unison, Jesus and Francis said, ‘Let’s try again!’”

And Semper wasn’t the only writer Jones invited to enhance his message. He excerpted Wendell Berry’s short story collection *The Wild Birds: Six Stories of the Port William Membership*. “The way we are, we are members of each other. All of us. Everything. The difference ain’t in who is a member and who is not, but in who knows and who don’t.”

Jones remarked on the “wonderful resonances” both in Roger Rosenblatt’s conversations with Jim Lehrer, Alice McDermott and Alan Alda, with the “generous imagination of Bishop (John Shelby) Spong” and with the harmonizing efforts of his own sermons — all in the service of the narrative imagination.

“I feel very blessed,” he said, “in being given fresh ways to re-imagine the human enterprise.”

Returning to the day’s readings, Jones emphasized that the Genesis story and the Anti-Genesis story show us how serious our storytelling is. Our stories form our imaginations and shape our actions.

“Biological and cultural evolutions aren’t in sync,” Jones said. He echoed Spong’s plea for us to “grow up” and to stop making up stories about who is to blame for the mess we’re in.

Jones referenced the point Anthony Zinni, retired Marine general, made when he said, “We will pay for (global warming) one way or another,” whether it is paid now in reduced greenhouse gas emissions or later in military engagements and human lives. And this story of cultural death is nothing new.

“In the 1920s,” Jones said, “the last great chief of the Crow Nation referred to the death of his culture: ‘When the buffalo went away, the hearts of my people fell to the ground and they could not lift them up again. After this, nothing happened.’”

The dying of our culture causes us to turn environmentalism and economics into rival religions, Jones said. We want to live in the story of limitless economic growth, and that story is breaking down. And, he continued, the degradation of the environment is linked to cultural and personal devastation.

“Spirituality,” Jones said, “is the art of making connections between the inner and the outer. One definition of sin is the perverse refusal to make connections.”

The chaplain quoted writer E.M. Forster’s plea: “Only connect ... and human love will be seen at its height. Live in fragments no longer.” Poet Wendell Barry urged, “Practice resurrection by being open to the revolution from within — the great shift in self-definition from being a consumer to being a sacrament.”

The protagonist in Andrew O’Hagan’s *Be Near Me* remembers when his father brought a fallen swallow’s nest into the house to try to save the baby birds. He explained: “We have interfered, but that is what people are meant for — interfering.”

The call to conversion, Jones said, is learning to interfere on the side of life — moved not by guilt, but by gratitude.

Each one of us is a sacrament. We need each other to be ourselves. Let’s keep the world alive for future generations.

“The way we are,” Jones reprised, “we are members of each other. All of us. Everything. The difference ain’t in who is a member and who is not, but in who knows and who don’t.”

Jones is dean emeritus of San Francisco’s Grace Episcopal Cathedral and honorary canon of France’s Chartres Cathedral. Department of Religion Associate George Wirth was liturgist. Martha Rogus, Department of Religion intern, read Genesis 1:1-2:3 and “The Seventh Day” by former Westminster Abbey Canon Colin Semper.

Worship coordinator Jared Jacobsen led the Motet Choir in Franz Josef Haydn’s “The Heavens are Telling” from his oratorio “The Creation.”

Popular SAI competition moves to beginning of season in 2010

by Beth Ann Downey
Staff writer

This year, piano students will have a different kind of introductory week than those in the past.

Instead of taking it easy their first weekend or laying by the lake on July 4, many will participate in the annual Sigma Alpha Iota Philanthropies Competition, which will award one winner an immeasurable opportunity.

The preliminary rounds will begin at 9:30 a.m. today in Sherwood-Marsh Studios, and the final round will take place from 2 to 5 p.m. Sunday in Elizabeth S. Lenna Hall. The public is encouraged to attend for a small fee.

The SAI Competition is a cherished tradition at Chautauqua, as it rotates among the voice, instrumental and piano departments of the School of Music each year.

After this weekend, one winning piano student will be given a \$1,000 prize and the chance to play the Amphitheater stage in a solo performance, accompanied by the Music School Festival Orchestra.

“I think in terms of prizes, those opportunities don’t come along very often, especially for a young piano player,” said Piano Program faculty member Nicola Melville, a former SAI competition winner. “So it’s a huge motivation.”

Motivation will be a vital component in this year’s competition. This is the first year that the competition will take place at the beginning of the season, and students who wished to participate prepared on their own before arriving on the grounds.

Competitors were given a choice in preparing one of the following: Beethoven, Concerto No. 1, 2, 3, 4 or 5; Chopin, Concerto No. 1 or 2; Grieg, Concerto in A Minor; Schumann, Concerto in A minor.

“I think it will separate the people who are really motivated and the people who are less motivated,” said Piano Program head

Rebecca Penneys.

Students are judged on what they’ve practiced, including technique and musical interpretation, but also on individuality and performance. Melville said the prize of playing with the MSFO is a very different experience than just performing solo, and requires skills that may not necessarily be learned in the classroom.

“It’s a really big personality thing,” she said. “You have to stand up in front of the whole orchestra and be the focus of everybody.”

William Heiles, a professor of music and chair of the Piano Division at the University of Illinois at Urbana-Champaign and frequent visitor to Chautauqua, will serve as a judge for this year’s competition along with Patricia S. Hanson, Frank Instructor in Piano at the Eastman Community Music School. Timothy Muffitt, the Music School Festival Orchestra conductor, will join them in the final round.

Heiles said he expects the winner to be a student who has both extraordinary promise and an individual approach to music and piano playing.

“In a fine musician, these are all part of the whole picture,” he said. “They’re not a separate strand with one thing being more important than something else.”

Elle Kernitz, 20, is a piano student who will compete this weekend to show that she satisfies these qualities. She has prepared Beethoven No. 5 on her own to present to the judges and will perform with one of the competition’s piano accompanists, Kanae Matsumoto or A Ram Lee.

Although this is her first summer in Chautauqua, Kernitz said she doesn’t mind spending her first big weekend or the Fourth of July competing against her peers.

“I guess you might as well just start off with a bang,” she said. “I just want to perform. I think it’d be the most exciting thing ever to perform with the orchestra.”

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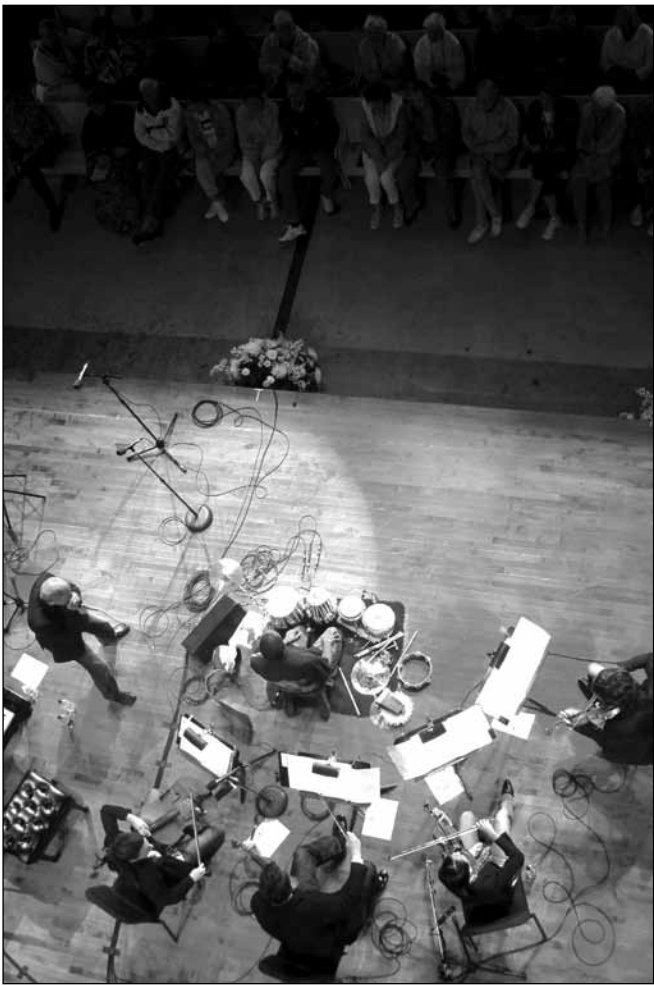


Photo by Rachel Kilroy
Corky Siegel's Chamber Blues perform in the Amphitheater Tuesday night.



Photo by Greg Funka
Organist Jared Jacobson introduces the next generation to his craft at the Massey Memorial Organ Children's Encounter.

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Symphony

Arturo Márquez (b 1950)
Danzón No. 2 (1994)

The danzón, like its cousins in the tango, conceals a smoldering core. It originated in Cuba, flourished in Mexico and today in Veracruz it is a way of life — every Saturday, live bands and scores of couples fill the plaza with danzón.

Arturo Márquez has composed eight danzónes, for a wide variety of instruments, ranging from his first, for pre-recorded tape and saxophone, to the full orchestra in this one. He also inserted danzón movements in his concertos for harp and for cello. The best-known example of a concert danzón previously was Aaron Copland's *Danzón Cubano*, but Márquez's "No. 2" has almost totally eclipsed the Copland. In Mexico it is only half-jokingly called the unofficial national anthem.

Márquez comes from a popular music lineage. His father was a mariachi violinist, and his grandfather a folk musician. He started playing mariachi violin by ear as a young child, but began serious musical training at age 16, when the family migrated to suburban Los Angeles. Next came study at the Mexican Conservatory of Music, a scholarship to study composition in France, then back to California, where he studied composition with Morton Subotnik and earned an MFA from CalArts.

Academic musical training, however, put him in a creative bind. "For a Mexican from Sonora, from a small town, from the desert, the son of a mariachi father, writing music in the style of other peoples, with such different cultures, brings with it some contradictory chemistry. Many people, especially in my family, my parents, would say to me, 'I can't understand any of your music.'"

"The idea of writing *Danzón 2* originated in 1993 during a trip ... with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón."

"I was fascinated as I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality."

"The *Danzón No. 2* ... endeavors to get as close as

possible to the dance, to its nostalgic melodies, to its wild rhythms; ... it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

Joaquín Rodrigo (1901-1999)
Concierto de Aranjuez (1939)

In his concerto for classical guitar, *Concierto de Aranjuez*, Joaquín Rodrigo created a masterpiece of classical elegance and popular appeal. One measure of its allure is market share — the royalties paid for live and recorded performances. For decades, the *Aranjuez* concerto topped the list in Spain, until finally being overtaken by "Macarena."

Rodrigo lost his sight as a result of contracting diphtheria at age three. Consequently he composed using a Braille system. To transfer his works into standard notation, he dictated each composition note-by-note to his wife.

The idiomatic perfection of his guitar writing easily persuades listeners that he must have been a virtuoso of the instrument, but his instrument was piano. He never mastered the guitar.

He was born in Spain, but went to Paris to study with Paul Dukas in 1927. There he met and married his wife, and they were still out of the country when civil war erupted in Spain. He composed *Concierto de Aranjuez* as a reminiscence of home during the last year of the Spanish Civil War. Rodrigo recalled his impressions of the enormous royal gardens of Aranjuez. He used music to describe the scents and sounds that he remembered from walking in the 300-acre gardens, "the fragrance of magnolias, the singing of birds and the gushing of fountains." His advice to performers is that the concerto "should only be as strong as a butterfly ... a suggestion of times past."

The couple returned to Spain at the end of the war. They settled in Madrid in 1940, and the concerto premiered that year. In 1991, in honor of Rodrigo's 90th birthday, King Juan Carlos I elevated the composer to the Spanish nobility, creating him "Marqués de los jardines de Aranjuez" (Marquis of the gardens of Aranjuez). It is a hereditary title,



Symphony Notes

BY LEE SPEAR

and it passed to his daughter at Rodrigo's death in 1999.

Astor Piazzolla (1921-1992)
Tangazo: Variaciones sobre Buenos Aires (1968-69)

The father of nuevo tango, Astor Piazzolla started a revolution by messing with the traditional Argentine tango. Behind it all is Nadia Boulanger, the incomparable French composition teacher. Like so many composers — ranging from Aaron Copland to Quincy Jones — Piazzolla turned to Boulanger to find his creative path. Her guidance transformed his composing, and his life course.

In his book, *A Memoir*, Piazzolla describes meeting Boulanger. It was 1954. He was 33 years old, already a skilled composer, but an unknown. He arrived at her studio in Fontainebleau lugging piles of his symphonies and sonatas. "She started to read them and suddenly came out with a horrible sentence: 'It's very well written.' And stopped, with a big period, round like a soccer ball."

She started pointing out places in his music, "Here you are like Stravinsky, like Bartók, like Ravel, but you know what happens? I can't find Piazzolla in this."

She began quizzing him on his personal habits. She dragged out of him that he liked playing tango on the bandoneon (a type of small accordion). She asked him to play one of his own for her. "She suddenly opened her eyes, took my hand and told me, 'You idiot, that's Piazzolla!' And I took all the music I had composed, 10 years of my life, and sent it to hell in two seconds."

From that moment on, everything Piazzolla wrote has been "tanguified."

His "new tango" crosses Argentine tango with jazz and classical music (particularly Bach, his childhood idol). This did not go down well with his Argentine audience. "The grave-digger of the tango" they called him. He suffered nearly 30 years of ridicule before nuevo tan-

go finally cracked the wall of resistance. "In Argentina everything may change — except the tango" is the maxim. Piazzolla created the exception.

At nearly 15 minutes long, *Tangazo* is one of Piazzolla's extended works and, like most of those (including his tango suite "Four Seasons of Buenos Aires" and his tango opera "Maria de Buenos Aires"), it draws inspiration from the moods of his home city.

Tangazo opens with a bass line that manages to sound as dangerous as it does lonely. Not in a tango rhythm, but with all the dark smokiness of tango, this turns out to be the theme of the variations. Violas join to signal the first variation, creating neo-Baroque counterpoint that recalls Piazzolla's early infatuation with Bach. The following two variations add progressive layers of sound, moving upwards through the string section.

Then the strings retire and, suddenly, the long-delayed tango rhythm breaks out. Oboe leads with a bright, chirpy tune (which is actually a stylistic variation of the original smokey bass line). Punctuated by slippery shrieks from the violins, the tune gets passed around the wind section.

Another transformation arrives with a seductive horn solo. It recalls the loneliness of the bass line at the top, then grows into a big passionate tango when the strings capture the horn theme.

The spirited oboe tango returns, building to a climax with the full orchestra. A sudden stop, and the tango is replaced by a march, heading off into the distance. Two quiet little bursts from the winds close the piece.

Silvestre Revueltas (1899-1940)
La Noche de los Mayas (Night of the Mayas) (1939)
Symphonic suite (arr. 1960) by José Ives Limantour

The colorful Mexican composer Silvestre Revueltas was born in a mountain village in Durango on

the last day of 1899. He and his brothers and sisters all became renowned artists in spite of growing up "... in a tiny mining town, with no culture and precious little education," as his sister described it. The composer's siblings comprise two painters, a writer, and a dancer and actress.

The sound of mariachi bands captivated him from his earliest days, and at age five he got a mariachi violin to play with. He later trained in the classic violin literature and became a virtuoso soloist in the standard concertos, but when he started composing, that flamboyant mariachi sound was there to electrify his compositions.

In 1916 their father sent the two oldest boys across the border to school in the United States, and keep them out of harm's way during the Mexican Revolution. Revueltas studied violin at the Chicago Musical College. After graduating, he taught, composed, and gave recitals, but mostly he played in and directed theater orchestras for silent films.

In 1929, Carlos Chávez invited Revueltas to be his assistant with the new Orquesta Sinfónica de México. To entice him, Chávez also created a position for Revueltas conducting the orchestra and teaching violin at the National Conservatory. It was here that Revueltas started composing for orchestra.

In the early 1930s he joined the socialist League of Revolutionary Writers and Artists. As he embraced their ideals, his friendship with Chávez became strained. He denigrated formal conservatory training, saying it did less to teach anything useful for a composer than what could be learned from the Mexican people. "I like all kinds of music — I can even stand some of the classics, and some of my own works, but I prefer the music of the people of the ranches and villages of my country."

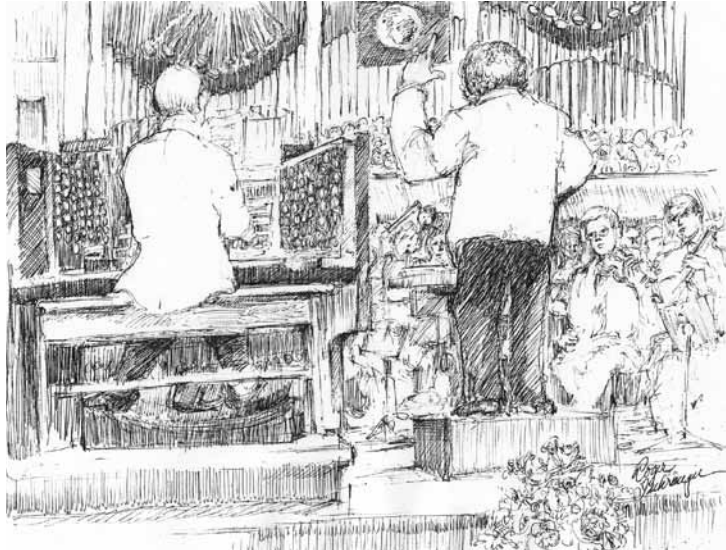
The inevitable split with Chávez came in 1936. Revueltas briefly tried to set up a competing orchestra in Mexico City. Then in 1937 he signed on with a group of Mexican artists going to Spain in support of the Republican forces in the Spanish Civil War.

At the end of his life, Revueltas found a new career composing film scores. His earlier experience playing music for silent films gave him a keen sense of what was needed to underscore a motion picture.

The score he wrote for the film "La Noche de los Mayas" (1939) won the Mexican Film Critics first prize award that year, despite the lackluster critical response to the film itself. In the film, an adventurer in the jungle stumbles across a Mayan tribe, totally isolated from the modern world, who are preparing to claim their ancestors' legacy. For the score Revueltas constructed primitive sounds, employing native instruments like the huehuetl drum and the conch shell trumpet. He also quoted a traditional Mayan song to the sun (played by flute in the third movement of the suite). Being true to his own nature, Revueltas could not resist inserting mariachi as well.

The symphonic suite constructed from the film score 20 years after Revueltas died rescued this music from oblivion, creating along the way something more akin to a traditional four-movement symphony than Revueltas ever dreamed of writing.

"Symphony Notes" are by Lee Spear, retired associate professor of music at the University of Pittsburgh-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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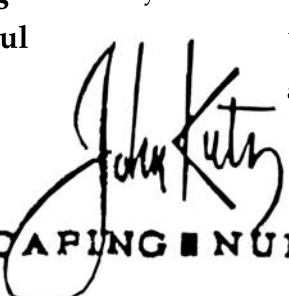
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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Stand-up guy?

6 Up

11 Some Japanese films

12 Combing spot

13 Family car

14 Davis of film

15 Secreted

16 Uncle, in Acapulco

18 Father's Day gift

19 Building wing

20 Play part

21 Early horror name

22 Jacket part

24 Crook

25 Encouraging words to Spot

27 Toe woe

29 Shred

32 From — Z

33 Brief bit

34 — tear

35 Singer Reed

36 Avril follower

37 Battleship letters

38 Summer of song

40 Less

42 Church official

43 Poet Breton

44 Bowler's button

45 Surgery tool

DOWN

1 Redeems, as a check

2 "Ah, Wilderness!" author

3 Areas of compromise

4 "— Believer"

5 Peso part

6 Monk's leader

7 Course need

8 Areas of conflict

9 Director's cry

10 Last words, often

17 Summer quaff

23 Long time

24 Frilly wrap

26 It has a point

27 Mobile artist

28 "Becket" actor

30 Skeptical

31 Quarter-back, at times

33 Bright

39 Once called

41 — tizzy

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1	2	3	4	5	6	7	8	9	10
11						12			
13						14			
15				16	17			18	
19				20				21	
22			23				24		
		25				26			
27	28				29			30	31
32				33				34	
35				36				37	
38			39			40	41		
42						43			
44						45			

7-2

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

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

7-2 CRYPTOQUOTE

K L K I T C A X Q U K L F Q U W L C A J

K E T K A C A J N L M A Q U B J L M D

T H L I K L K E A J W L I M K J Q A U .

— T X F L I U E I O X A N

Yesterday's Cryptoquote: THERE IS NOTHING LOVE CANNOT FACE; THERE IS NO LIMIT TO ITS FAITH, ITS HOPE, AND ENDURANCE.

— CORINTHIANS

SUDOKU

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

Conceptis SudoKu

By Dave Green

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

Difficulty Level ★★★★★

7/02

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

Difficulty Level ★★★

7/01

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RELIGION

Spong examines history of life in order to understand death

by Elizabeth Lundblad
Staff writer

On Wednesday, for his third interfaith lecture for the season, the Rt. Rev. John Shelby Spong told a packed Hall of Philosophy in order to build a new platform to raise a new understanding of life after death, one must know what religion is and what religion does for and against humanity.

Spong, who titled his lecture "Exploring the Mystery of Life," said religion was developed because of human beings' yearning to increase the odds of their own survival on Earth and in the hereafter.

"Heaven and hell are human creations that are little more than the final goals of good behavior that will (either) win God's eternal favor or achieve God's lasting punishment," he said.

Coming from that child-like mindset, religion keeps humanity in a childish immaturity. That is where humans will remain unless they grow up and comprehend that the possibility that human beings "might be part of who God is and God might be part of who we are, and that we share in God's eternity," Spong said.

Taking issue with the phrase "born again," Spong said human beings need desperately to mature and to take the next step "into a new human maturity and get beyond the boundaries of religion."

Spong began his lecture with the insight that the only way to reach the possibility of life after death was through the study of life itself. Those in attendance during Monday's and Tuesday's lectures learned that the rise of science may have invali-

"God would do no good for us if God were not external to us. God always had to be free of human limitations."

— John Shelby Spong

dated the presuppositions of the religious past. Going further, Spong said science also opened doorways into our understanding of life itself.

The universe began with a bang — a big one, about 13.7 or 13.8 billion years ago. It was, Spong said, an explosion that hurled lifeless matter into the apparent emptiness of space.

"There was no such thing as light for the first 400 million years, for it took that long for the photon to be formed," Spong said. "So if creation literally began as the Bible suggests with God saying, 'Let there be light,' there were 400 million years of gap between His command and the actual result."

Human beings, and other complex life, are infants in comparison with the Earth. The first primitive forms of life did not inhabit the planet until about 3.8 billion years ago. And it was hundreds of millions of years, Spong said, before the microscopic single-celled organisms began to cluster into complex units of two or more cells.

"That was an enormous step in the process of life," Spong said. "And hundreds of millions of additional years passed before there was any more significant change. And when that change came it was to divide life into two distinct parts. We call one animate and the other inanimate."

In the beginning, any distinction between the animate and the inanimate was slight, perhaps just an antenna to navigate the environment, Spong suggests. But that difference was the foundation, Spong argued, for primitive forms of consciousness in the animate life forms.

Between 500 and 600 million years ago, plants and animals climbed out of the sea and onto dry land, where consciousness grew until it crossed over into self-consciousness for one species: human beings. The dawn of self-consciousness birthed humanity, Spong said, and the world has not been the same since.

Spong reasoned that the only question left is: How did it all happen? Spong said he would not say it was the divine hand of God that changed everything.

"There is no evidence to support that," he said. "That's the mentality of creation science. That's the mentality of intelligent design, but it has no support in the scientific and academic community."

However, Spong said, he had a problem with today's dominant theory of materialism, which is that all aspects of life can be reduced down to the level of the physical — that the mind is nothing but the function of the brain.

Life, in the materialist

view, was always a part of the initial matter that created the Earth. However, Spong said, the materialism theory is too materialistic.

Spong offered his own view that life could not emerge until matter had reached a particular stage in its own development. He said that consciousness came from life and self-consciousness came from consciousness in the same way.

"Life is part of matter," Spong said. "Consciousness is part of life. Self-consciousness is part of consciousness. There is a oneness to life with which I have not been previously familiar."

Only humans are self-conscious, Spong said. To be self-conscious is to open oneself to enormous anxiety and trauma, and to see oneself as alienated from or different from the rest of the world.

"That's why in every human religion that has ever been developed, there is some doctrine of atonement to speak to the universal sense of separation," he said. "It's the product of self-consciousness. It is the natural state of our humanity."

Throughout the history of the world's religions, one thing that they have in common is that religion is re-worked to accommodate humanity's anxiety.

Animism was the primary religion of the hunter-gatherers. It suggested that human beings live in a world filled with invisible spirits, Spong said.

"That was the popular religion when we were not settled because the spirits wandered as the nomadic human hunter-gatherers wandered," he said.

When human beings start-

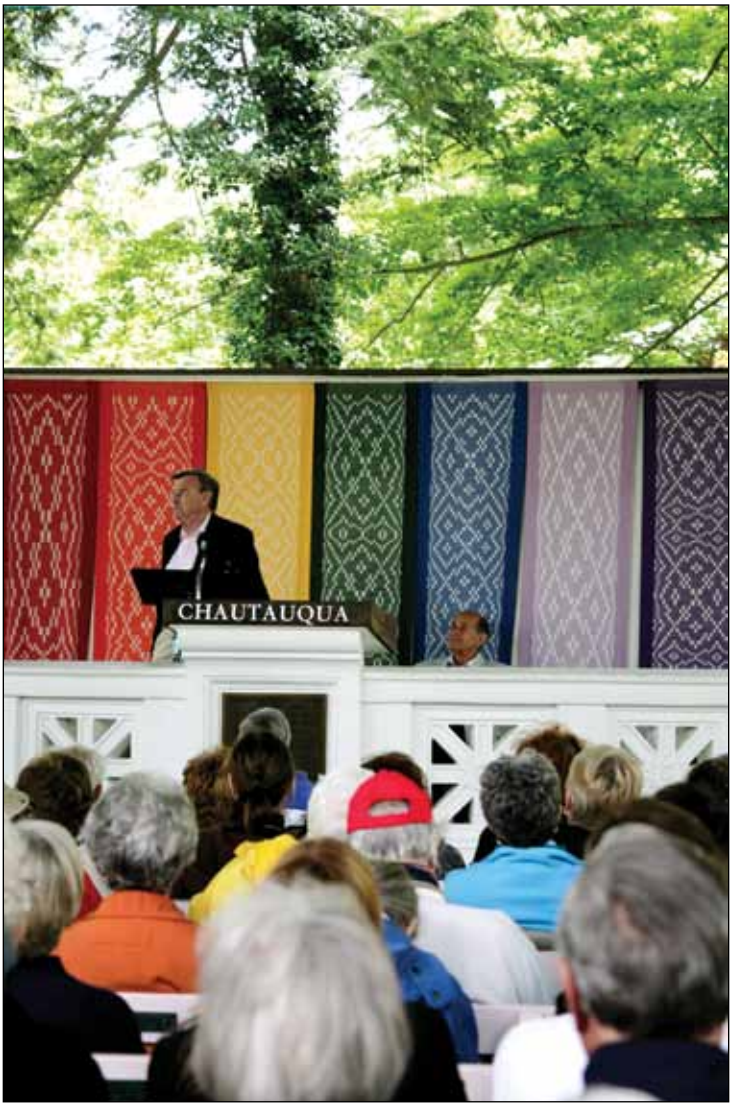


Photo by Emily Fox
The Rt. Rev. John Shelby Spong listens to a question during the question and answer section of his lecture at the Hall of Philosophy Wednesday afternoon.

ed agrarian-based societies, religions turned to worship the fertility Earth goddess, Spong said. To ensure a good crop and appease the goddess, agrarian farmers had to make an offering to the Earth — thus child sacrifice was created, he added.

"We sacrificed the firstborn to the goddess of fertility to guarantee that there would be many more children," Spong said. "That's when we developed our burial practices. We opened the womb of mother Earth and we put her children back into the womb."

Agrarian roots gave way to tribal gatherings. Headed by a chief, who would later in history be called a king, the tribal society gave humanity the first stirrings of monotheism, Spong said.

God began to be defined by the terms of chief or king and grew as humanity grew into larger patterns. Religion was created to build bonds that would keep the anxiety of humanity's self-consciousness at bay, Spong said.

"The anxiety is born in self-consciousness, so in all of these religious forms God had to be defined as an external being to us," he said. "God would do no good for us if God were not external to us. God always had to be free of human limitations."

Thus religion was created by humanity and "the purpose of all religious beliefs and rituals was to win God's favor in order to secure God's help for the frantic, fearful, anxiety-filled life of the self-conscious one," Spong said.

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7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)

7:45 **Episcopal Holy Eucharist.** **The Rev. Fr. Paul Dominiak**, St. Francis of Assisi, Ingleby Barwick, England. Chapel of the Good Shepherd

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

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

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

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

9:15 (9:15–10:15) **Men’s Club.** Women’s Clubhouse

9:15 DEVOTIONAL HOUR. **The Very Rev. Alan Jones**, dean emeritus, Grace Cathedral, San Francisco. Amphitheater

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

9:30 (9:30–5) **Sigma Alpha Iota Piano Competition Preliminaries.** Sherwood-Marsh Studios. Fee. **PLEASE NOTE NEW TIME**

10:00 **Children’s School Independence Day Parade.** Bestor Plaza

10:00 **Voice Master Class** (School of Music) **Marlena Malas**, presenter. McKnight Hall.

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

10:45 LECTURE. “Writing Life for the Wicked Stage.” **Marsha Norman**, Pulitzer Prize-winning playwright, *‘night, Mother* and *The Secret Garden*; in conversation with author **Roger Rosenblatt**. Amphitheater

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

12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** “Alchemy: Transforming Personal Tragedy into Art.” **Zelda Lockhart**, prose writer-in-residence. Alumni Hall porch.

12:15 (12:15–1:30) **Brown Bag Lunch/Information and Support Meeting.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church) Chautauqua Women’s Club

12:15 (12:15–12:55) **Communities in Conversation Brown**

Bag Lunch. (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). “Addressing Fears.” Jewish, Christian and Muslim presenters. Hall of Christ

12:45 **Catholic Community Seminar Series** “The Apostle Paul, (In Person).” **Rev. James McKarns**, Pastor Emeritus, St. Paul Church, N. Canton, Ohio. Methodist House Chapel

1:00 **Jum’a/Muslim Prayer.** Hall of Christ

2:00 INTERFAITH LECTURE SERIES. **John Shelby Spong**, retired Episcopal Bishop of Newark; author. Hall of Philosophy

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

3:30 **Dance Lecture.** “The Art of Dancing: Edgar Degas, Part One.” (Programmed by Chautauqua Dance Circle.) **Elaine Wertheim**. Smith Wilkes Hall.

3:30 **Chautauqua Heritage Lecture Series.** “The Lion’s Last Roar: Frederick Douglass at the Chicago World’s Fair.” **David Cope** documentary historian and public speaker. Hall of Christ

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

4:00 NEW PLAY WORKSHOP. *Close Up Space* by **Molly Smith Metzler**, directed by **Ethan McSweeney**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

4:00 (4–6) **Women’s Club Seasons Greetings Party & Buffet.** Memberships available at the door. Women’s Clubhouse

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

5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi John Bush. Joanna Bush, soloist. Miller Bell Tower (Pier Building in case of rain)

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

6:45 **Pre-Chautauqua**



Photo by Tim Harris

A member of the Golden Dragon Acrobats performs Wednesday evening in the Amp during the first Family Entertainment Series show of the season.

Symphony Orchestra Concert Lecture. **Lee Spear.** Hurlbut Church Sanctuary

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Community Appreciation Night). **Stefan Sanderling**, conductor; **Jason Vieaux**, guitar. Amphitheater

- *Danzón* No. 2
- *Arturo Márquez*
- *Concierto de Aranjuez*
- *Joaquín Rodrigo*
- Selection of Tangos
- *Astor Piazzolla*
- *La noche de los Mayas*
- *Silvestre Revueltas* (Live broadcast on WNED-FM)

Saturday, July 3

7:00 (7–11) **Farmers Market**

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

9:30 **Hebrew Congregation Sabbath Service.** **Rabbi John Bush.** Joanna Bush, soloist. Hurlbut Church sanctuary

9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center

12:00 (12–2:30) **Social Bridge** (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.

12:15 **Chautauqua Community Band 20th Annual Independence Day Concert.** Jason Weintraub, conductor. Bestor Plaza

- “The Star-Spangled Banner”
- Francis Scott Key
- “The Billboard March”

John N. Kloth

- “West Side Story, Medley”
- Leonard Bernstein
- “Syncopated Clock”
- Leroy Anderson
- “Lassus Trombone”
- Henry Fillmore
- “El Capitan, March”
- John Philip Sousa
- “On the Mall March”
- Edwin Franko Goldman
- Sing-a-long
- “In the Good Old Summertime”
- “Bicycle Built for Two”
- “America”
- “America the Beautiful”
- “God Bless America”
- “Stars and Stripes Forever”
- John Philip Sousa

2:00 **Voice Program Performance: The Songs of Mozart with Craig Rutenberg.** (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall

2:00 (2–3) **Informal discussion.** **Deborah Lipstadt.** Everett Jewish Life Center

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

2:15 NEW PLAY WORKSHOP. *Close Up Space* by **Molly Smith Metzler**, directed by **Ethan McSweeney**, with post-performance

discussions with author, director and cast. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

3:00 LECTURE. (Programmed by Chautauqua Women’s Club). “Mid-term Election of 2010.” **David Kozak**, prof. and director of Institute for Policy and Leadership Studies at Gannon University. Hall of Philosophy

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

5:00 **Catholic Mass.** Hall of Philosophy

6:00 (6–7:30) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall

8:00 CSO POPS CONCERT: INDEPENDENCE DAY CELEBRATION. **Stuart Chafetz**, guest conductor; **Kevin Cole**, piano. Amphitheater

- *Carnival Overture*, Op. 92
- Atonín Dvořák
- “Semper Fidelis”
- John Philip Sousa

- “Facinatin’ Rhythm”
- George Gershwin (arr. Chase)
- Piano Concerto in C Major
- Leroy Anderson
- “Superman” March
- John Williams
- Patriotic Sing Along
- Jim Stephenson
- Armed Forces on Parade
- arr. Robert Lowden
- 1812 Overture, Op. 49
- Piotr Ilyich Tchaikovsky

Motor Vehicles

Chautauqua is a walking community, and driving is limited to travel to and from the gate and designated parking spaces. To make the grounds safer and more enjoyable for pedestrians, there are certain restrictions on the use of motor vehicles. The speed limit for motor vehicles is 12 miles per hour. Parking permits must be displayed and vehicles must be parked only in designated locations. Motorcycles are not permitted on the grounds during the season.

Area Information

Information about nearby attractions outside the Chautauqua Institution grounds is available at the Main Gate Welcome Center and Colonnade lobby. The Chautauqua County Visitors’ Bureau is located at the Main Gate Welcome Center (www.tourchautauqua.com or 716-357-4569 or 1-800-242-4569).




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– Jeremiah 29: 11

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Movie Information 763-3531

**** Toy Story 3 3D (G) ****
Presented in REAL D 3D/No Pass
Daily (12:15, 2:30, 4:45) 7:05, 9:20

**** Last Airbender 3D (PG) ****
Presented in REAL D 3D/No Pass
Daily (12:45, 3:00, 5:15) 7:30, 9:50

GROWN UPS (PG-13)
Daily (1:00 3:15, 5:30) 7:45, 10:00

Knight & Day (PG-13)
Daily (12:30, 2:45, 5:00) 7:15, 9:30

Toy Story 3 (G)
Standard Presentation
Daily (12:00, 2:15, 4:30) 6:45, 8:50

Twilight Saga: Eclipse (PG-13)
Daily (12:30, 1:00, 3:30, 4:00) 6:30, 7:00, 9:30, 10:15

**** Last Airbender (PG) ****
Standard Presentation
Daily (12:30, 2:45, 5:00) 7:10, 9:20

**** INCEPTION (R) ****
Midnight Tickets for 07/16/10 on Sale Now! July 15 11:59pm

CINEMAS I & II Chautauqua Mall
318 Fairmount Ave.
Movie Information 763-1888


**** A-Team (PG-13) ****
Daily 9:00

Shrek Forever After (PG)
Daily (2:00, 4:15), 6:45

**** Karate Kid (PG) ****
Daily (2:00, 4:30), 7:00, 9:35



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