

The Chautauquan Daily

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 CHAUTAUQUA, NEW YORK 50¢



Khan

Khan's leadership born from necessity

by Laura McCrystal
 Staff writer

For Daisy Khan, leadership is not a choice; it is a calling.

Before Sept. 11, 2001, she was an architectural designer and worked as a corporate executive for Fortune 500 companies for 25 years. Today, she is executive director of the American Society for Muslim Advancement, which works to build bridges between Muslim and non-Muslim communities.

Khan will lecture today at 2 p.m. in the Hall of Philosophy. Her lecture, "Muslim Leadership — the Challenge," is part of this week's 2 p.m. Interfaith Lecture Series on "The Ethics of Leadership."

After 9/11, Khan said, non-Muslim Americans were asking challenging questions of the Muslim community and looking to her — an empowered, successful Muslim woman — for answers.

"I emerged as a leader out of sheer necessity," she said. "For some people, leadership is bestowed upon you; it's a burden you carry. You have to step up to the plate."

Khan has previously visited Chautauqua Institution with her husband, Imam Feisal Abdul Rauf, who has lectured at the Institution several times since 9/11. She said Chautauqua is an example of diverse faiths and denominations working together, which is something American Muslims can learn from as they build leadership within their own diverse community.

"I see Chautauqua as a haven for developing harmony not only between intrafaith, but also interfaith," Khan said.

She said her lecture today will address her personal story of leadership, her understanding of effective leadership and her current challenge to find the kind of leader she needs to become.

See KHAN, Page 4

CHAUTAUQUA SYMPHONY ORCHESTRA



Daily file photo

THE *path* TO THE PODIUM



Mei-Ann Chen, newly appointed music director of the Memphis Symphony Orchestra, will guest conduct tonight's CSO concert, which takes place at 8:15 p.m. in the Amphitheater.

CSO guest conductor brings her 'almost Cinderella story' to Amp tonight

by Kathleen Chaykowski | Staff writer

Tonight's Chautauqua Symphony Orchestra performance stands out as a showcase of female artistic talent with Mei-Ann Chen, the only female conductor coming to Chautauqua this season, guest conducting, and Kathryn Levy, piccolo player in the CSO, being featured as soloist. The concert begins at 8:15 p.m. in the Amphitheater.

The concert opens with Ottorino Respighi's Ancient Airs and Dances: Suite III, which will be followed by Antonio Vivaldi's Concerto in C Major for Piccolo, RV 444 and Paul Hindemith's "Symphonic Metamorphosis on Themes of Carl Maria von Weber."

Chen said she chose the Respighi piece to feature the string section, and that the piece shares many similarities with Johann Sebastian Bach's Baroque dances.

Respighi's work will be followed by the Vivaldi concerto, which Levy described as a "typical Vivaldi": bubbly, exciting and joyful in the outer movements, and contrastingly "slow, pretty and melodic" in the middle movement.

The concerto is a continual trade-off between the technically flashy piccolo solo and orchestral interludes.

After the concerto, Levy will return to the orchestra to play the Hindemith piece.

See CSO, Page 4

With color and meaning, soloist Levy makes art

by Kathleen Chaykowski
 Staff writer

Sheets of bright, starchy paper and a worn origami book are strewn over the kitchen table of Kathryn Levy's Mayville, N.Y., home. Levy lives here each summer with her husband, David, a musicologist, so that she can play flute and piccolo in the Chautauqua Symphony Orchestra.

Thirty-six pieces of paper have been set aside to make a unit geometric dome. It's a challenging design, one that she has never tried before, but she likes to experiment with new pieces. She presses down firmly and exactly to make each fold.

If she isn't preparing for one of more than 20 CSO concerts this summer, this is how one might find Levy, the soloist of tonight's CSO concert, on a free summer afternoon.

See LEVY, Page 4



Photo by Emily Fox

Kathryn Levy poses with her piccolo in the Fletcher Music Hall rain garden. She will perform Vivaldi's Concerto in C Major for Piccolo as tonight's featured soloist.



Boren

Boren to discuss political leadership

by John Ford
 Staff writer

David Boren, who continues "The Ethics of Leadership" week at 10:45 a.m. today in the Amphitheater, has what might conservatively be called an impressive resume: Son of an Oklahoma congressman, he graduated Phi Beta Kappa from Yale University, earned a master's degree as a Rhodes Scholar at the University of Oxford and earned his law degree at the University of Oklahoma.

Known as a centrist/conservative Democrat, Boren served as a state legislator in Oklahoma beginning in 1967 and was elected governor in 1974. He won a U.S. Senate seat in 1979, serving until 1994, when he resigned to take his current position as president of the University of Oklahoma.

Boren's son, Dan, is a congressman from Oklahoma. His daughter, Carrie, "better educated than I am," serves as an Episcopal bishop in Dallas. His wife, Molly Shi Boren, is a former trial judge.

While in the Senate, Boren was the longest-serving chairman of the Senate Select Committee on Intelligence, an insider's insider position of trust because the committee reviews the nation's massive secret intelligence budget. He currently serves as chairman of President Barack Obama's Intelligence Advisory Board.

So why, 16 years ago, did David Boren resign from the familiar power and comforts of the Senate to return to academia in his native Oklahoma? The answer accounts for his presence on the Amphitheater stage today.

"If you want to be part of the next generation, to interact with students who will be this nation's future leaders, to contribute in some way to where America is heading, what better place than at a large public university?" he said.

See BOREN, Page 4

View and comment on select Daily articles and photos posted to our website, including many images we simply didn't have room to print.

WWW.CHQDAILY.COM

TODAY'S WEATHER

HIGH **88°**
 LOW **71°**
 RAIN: 10%
Mostly sunny

WEDNESDAY

89°
72°
 0%

THURSDAY

84°
70°
 20%



Too much confidence among leaders

David Brooks delivers Monday's morning lecture
 PAGE 6



Family, earth, life and work

Martin to lecture on using ceramics in everyday life
 PAGE 9



Viewer interaction through touch

Artists preview 'Reach' exhibit
 PAGE 11

NEWS



NEWS FROM AROUND THE GROUNDS

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

BTG sponsors Bird Talk and Walk

Meet Tina Nelson, nature guide, at 7:30 a.m. today at the entrance to Smith Wilkes Hall, rain or shine. Binoculars are optional. Sponsored by the Bird, Tree & Garden Club.

Chautauqua Women's Club news

Come to the Chautauqua Women's Club at 9:30 a.m. today and every Tuesday for social time with the Young Women's Group and moms of teens. SAC activities moms, who plan evening and volunteer activities for their teens, welcome all moms of teens to join them in this new meeting space. Membership is not required.

The Chautauqua Women's Club (CWC) offers duplicate bridge sessions for both men and women. Games begin at 1 p.m. at the Clubhouse. Single players are welcome. A fee is collected at the door, and membership is not required.

CWC sponsors Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Please call Hope at (412) 682-0621 to inquire.

Look for the new Chautauqua tote bags this summer at the CWC Clubhouse at 30 South Lake Drive, and also at the Flea Market on July 10 behind the Colonnade, the Strawberry Festival on July 11 at Bestor Plaza and the Antiques Show and Sale on July 17 at Turner Community Center. The \$35 donation will benefit the Women's Club property endowment.

Destro disputes Shakespeare in library lecture

Director of the Oxford Shakespeare Company Ron Destro will be speaking at 2:30 p.m. today in Smith Memorial Library. Destro will be disputing whether William Shakespeare wrote his own plays, or if the Earl of Oxford did.

Anderson to give Week Two Heritage Lecture

David Anderson presents "To Make the Wounded Whole: The Words of Frederick Douglass," in cooperation with the New York State Archives Partnership and the Chautauqua Institution Department of Religion. Join us at 3:30 p.m. today in the Hall of Christ for this lecture.

BTG holds Garden Walk today

Meet Joe McMaster, horticulturist, at 4:15 p.m. today under the green awning at the low (back) side of Smith Wilkes Hall. These walks will vary each week. The walk is sponsored by the Bird, Tree & Garden Club.

CLSC class news

The CLSC Class of 2000 will meet at 4 p.m. today on the Alumni Hall porch.

The CLSC Class of 2001 will meet from 9:30 to 10:30 a.m. Wednesday for cookies and coffee on the porch of Alumni Hall.

The CLSC Class of 2009 meets at 9:30 a.m. Wednesday in the dining room of Alumni Hall.

The CLSC Class of 2010 will hold a meeting from 9:30 to 10:30 a.m. Wednesday at Alumni Hall. Members will make plans for graduation on August 4.

Campbell to perform at the College Club

Singer-songwriter Jared Campbell will perform at 9 p.m. tonight at the College Club.

CLSC Scientific Circle meets Wednesday

The CLSC Alumni Association will present a Scientific Circle meeting at 9 a.m. Wednesday in the Hall of Christ. The topic is "Science of Sound and Music" with Bernard Lieberman, CSO member and music teacher at NYU.

Join guided tour of visual arts facilities

Join us at 1:30 p.m. Wednesday for a guided tour of the visual arts at Chautauqua beginning at Fowler-Kellogg Art Center.

Hebrew Congregation sponsors Shabbat dinner

The Hebrew Congregation will sponsor the first of two Shabbat dinners at 6:30 p.m. Friday, July 16 at the Everett Jewish Life Center. The cost is \$30 for adults and \$20 for children under nine. Reservations are required. For information, contact Bea Weiner at (716) 753-3573 or Carole Wolsh at (716) 357-5449.

Artist Auerbach to sign prints today

Renowned artist Rita Auerbach will be signing prints of her Chautauqua watercolors at 1 p.m. today in the Author's Alcove. Auerbach has produced a new print for 2010, prominently featuring the Hall of Philosophy.

CTC searching for actors

Chautauqua Theater Company is looking for male and female actors (ages 16-60) for the upcoming production of "Amadeus," performing July 22 at the Amphitheater and July 24 in Buffalo's ArtPark. Participation will include ensemble roles and light stage crew assistance. Volunteers must be non-equity, have local housing and transportation, and be available for all rehearsals beginning July 20. If interested, please contact Katie@ctcompany.org.

Miller, Newman funds support CSO concert

The Cornelia Chason Miller Memorial Fund and the Margaret Miller Newman Fund for Chautauqua Symphony Orchestra provide support for tonight's performance of the Chautauqua Symphony Orchestra featuring guest conductor Mei-Ann Chen and soloist Kathryn Levy on the piccolo.

Cornelia Chason Miller was born in 1907, daughter to the late Dr. Gordon Chason and Mary Kornegay Chason. Mary Kornegay Chason had a deep love and appreciation for education and culture so she and young Cornelia would journey from Bainbridge, Ga., to Chautauqua Institution for summer sessions. During the summer, Cornelia studied music, folk dancing and playwriting and sang with the Chautauqua Choir while accompanied by the New York Symphony Orchestra. Over the time of her many trips to Chautauqua, Cornelia had the opportunity to

meet many famous people.

Since her childhood, Cornelia seized every opportunity to learn as much as she could. After graduating from Ward-Belmont College, she traveled to twelve different countries in Europe with her teachers and classmates. Cornelia also appeared in Broadway plays for five years, including George Gershwin's "Of Thee I Sing," which was the first musical comedy to win a Pulitzer Prize. While on tour in Nebraska she received a fruitcake from Isaacs Bakery sent by her future husband, the late Herbert Miller.

Herbert Miller was a prominent lawyer from Bainbridge. Cornelia moved back to Bainbridge and married Herbert in 1933. They had a son, Dr. Gordon Miller and a daughter, Mary Miller Beggerow. Cornelia became very active with the Parent Teacher Association, and she was a lifelong member of the choir at First Presbyterian Church,

Daughters of the American Revolution and the Colonial Dames. She was also a Pilgrim and a charter member of Bainbridge Book Club.

Cornelia loved gardening and became an expert on camellias. Her yard boasted over 230 varieties that she had planted from seedlings. She loved to share her knowledge to interested gardeners by giving lectures, demonstrations and one-on-one discussions.

Following Herbert's death, Cornelia lived with her son in Columbus for 20 years, then moved back to her native Bainbridge, where she spent the rest of her days. Cornelia quietly passed away in her sleep in the fall of 2003. She was 96 years old.

The Cornelia Chason Miller Memorial Fund was established in 2006 by Mary Miller Beggerow, in honor of her mother. Mary once said of Cornelia, "Mother was truly a liberated woman at a time when the term

'women's liberation' had not yet been coined."

Margaret Miller Newman, who died in 1981 at the age of 93, was a granddaughter of Chautauqua co-founder Lewis Miller. She served as historian of the Smith Memorial Library at Chautauqua and was prominent in historical and preservation societies at Chautauqua and in Western New York. She was a member of the Chautauqua County Historical Society, the Chautauqua Foundation, and the Chautauqua Literary & Scientific Circle. She was active in the Chautauqua Women's Club, the American Association of University Women Reading Group, the Mayville Tuesday Club and the Mayville Grange. In her earlier years, Mrs. Newman conducted an interior decorating business in Cleveland.

Before her death, Mrs. Newman was honored at a dinner held to recognize members of the Charles Edison Fund board.

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	Date	Time	Location	Sponsor
Open Chess Session for All Ages	Every day through July 9	3 - 5 p.m.	CLSC Alumni Hall Lawn	with Dr. Nicolas Long
PEO Reunion	Every Tuesday during the Season	12:15 p.m.	The Season Ticket	Sisters

Anderson Lectureship supports Boren lecture

The Sondra R. and R. Quintus Anderson Lectureship, an endowment in the Chautauqua Foundation provides funding for today's 10:45 lecture, the annual Chautauqua Lecture, with former U.S. senator and current president of the University of Oklahoma, David Boren.

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

governor of the Chautauqua Golf Club.

Sandy is a graduate of Bennett Junior College. She is a past chairman of the board of WCA Hospital, a former member of the Jamestown school board, co-founder of Pappagallo at the Green Farm, and a founder of the Links Charity Golf Tournament.

Quint is a graduate of Princeton University and founder and former chairman of the Aarque Companies. He is currently a trustee of the Riverside Theatre of Vero Beach, Fla., and a direc-

tor of its distinguished lecturer series, and has been active in many political and civic organizations. Quint also is the chairman and one of the founders of the Roger Tory Peterson Institute and is on the Vestry of Trinity Episcopal Church of Vero Beach, Fla. For many years, he served as CEO and chairman of the Aarque Companies.

The Andersons have five children and 11 grandchildren. Their son Garrett passed away this spring.



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Tuesday at the Movies

Cinema for Tue, July 6

CITY ISLAND (PG-13) 6:00
104m Audience Award Winner: Tribeca Film Festival. Independent director **Raymond De Felitta's** new effort stars **Andy Garcia**, **Alan Arkin**, **Julianne Margulies** and **Emily Mortimer** and is "a funny, heartfelt look at families, relationships and the lies that prop them up as much as tear them down." -*Bill Goodykoontz, Arizona Republic* "I was won over by this movie's affectionate, silly spirit." -*A.O. Scott, At the Movies* "A noisy, eccentric, bizarrely lovable film." -*Amy Biancolli, Houston Chronicle*

THE YOUNG VICTORIA 8:20 (PG) 105m Oscar Winner: Costume Design. **Emily Blunt** is radiant in the title role and **Jim Broadbent** heads a worthy supporting cast in **Jean-Marc Vallée's** acclaimed period drama. "This is no gilded princess fantasy - it's the story of a budding ruler who learns to control her surroundings, and Blunt makes that journey at once authentic and relevant." -*Owen Gleiberman, Entertainment Weekly*. "Blunt, her eyes sparking, her manner playful, smart, and proud, shines in the title role." -*Steven Rea, Philadelphia Enquirer*.



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NEWS

Cooley to focus on disaster in Brown Bag lecture

by Sara Toth
Staff writer

Disaster comes in all shapes and sizes — like poetry.

This week’s poet-in-residence with the Chautauqua Writers’ Center, Nicole Cooley, will spend today’s Brown Bag lecture discussing “Writing Disaster: Poetry and the Language of Survival,” at 12:15 p.m. on the front porch of the Literary Arts Center at Alumni Hall.

Cooley is no stranger to disaster; the writer was raised in New Orleans — her parents stayed in the city for the duration and aftermath of Hurricane Katrina — and she currently lives and works in New York City, where she witnessed the effects of Sept. 11, 2001, firsthand.

Cooley is director of the recently created Master of Fine Arts program in creative writing and literary translation at Queens College, The City University of New York, where she taught a course in writing and disasters last semester.

“I’m interested in how we think disaster shuts down language, and that writing cannot come out of disasters,” she said, before outrightly disputing that notion. “I’m interested in what kind of writing — what kind of poetry — can come out of large-scale disasters.”

Cooley listed 9/11, Hurricane Katrina, the too-soon-forgotten earthquake in Haiti and the current oil spill in the Gulf of Mexico as examples of those large-scale disasters.

“Unfortunately, there are too many disasters to name lately,” Cooley said.

The author of a novel and three books of poetry, the most recent of which, *Breach*, was released in April and deals exclusively with Katrina and its aftermath, Cooley is a first-time instructor with the Writers’ Center. She is an award-winning writer whose accolades include the Walt Whitman Award from The Academy of American Poets, a “Discovery”/The Nation award and the Emily Dickinson Award from the Poetry Society of America.

The larger issue explored in her lecture, Cooley said, is the corollary between writing and social justice,

especially the work that poetry can do in the world.

“Why write a poem about a large-scale disaster in the world at all?” she asked. “As we all sit and watch the live feed of the oil spilling out into the ocean — what can a poem do?”

Cooley has direct experience with the effects of disasters; she vividly remembers walking around Union Square in Manhattan a week after 9/11, where the fences were covered in poems and notices about the missing victims. Similar signs appeared just two weeks ago when she visited Grand Isle, La. — this time, the signs read, “Shame on you, BP.”

“These aren’t examples of great literary work necessarily, but I still think that they’re good examples of what poetry and language can do,” she said. “Especially after 9/11, there was something about poetry that spoke to that moment. It has testimony and voice.”

The most pertinent example of disaster and poetry for her, Cooley said, was Hurricane Katrina, as she watched the city fill up with water, hundreds of miles away in New York City, knowing her family members — who are still alive and well in New Orleans — were riding out the storms and floods in the city.

“The only thing I could do was something poetic, to try to write something based on what I saw and based on those phone conversations,” Cooley said. “It ended up being the center of *Breach*. I was trying to provide a counter-narrative to watching the horror of this city being destroyed on a computer screen and not being able to do anything.”

Poetry in the face of disaster is useful, Cooley argued, because it creates a new context and world for the writer and reader.

“At this point when we think of disaster, what we really need is something to counteract the initial story,” Cooley said. “We’re so deluged by digital media, and we need some other kind of language talking about the other side of the story — what’s the unofficial story of disaster? I think that’s what poetry can contribute to the experience.”

Marcin crowned champion of SAI competition

by Beth Ann Downey
Staff writer

Contrary to popular lingo, sometimes the first time is the charm.

In his first piano competition, Piano Program student John Marcin, 21, was named the winner of this year’s Sigma Alpha Iota Philanthropies Competition in Sunday’s final round over three other fierce competitors. He will be awarded a \$1,000 prize and the opportunity for a solo performance with the Music School Festival Orchestra sometime next season.

It’s definitely not all luck that brought Marcin here. He has been studying piano since age 7, and has since then studied at the Peabody Preparatory at The Johns Hopkins University and spent summers at the Adament Music School. He is pursuing a Bachelor of Music in piano performance at the University of Maryland under Mikhail Volchok.

Despite all of this, he still remembers the early days of being required to practice for 30 minutes a day, and not necessarily loving the instrument until some time in high school.

“I don’t really know what drew me to it,” he said of choosing piano performance as his career. “I think it was becoming more mature, because when you’re in middle school you’re like, ‘Oh, this is what old people listen to,’ but when you get older you actually listen to it and think, ‘Oh, this is good stuff.’”

Marcin said he was very surprised with the results because the piece he chose, Schumann’s Concerto in A Minor, was a relatively



Photo by Emily Fox

Judges, competitors and finalists pose after the results of the SAI competition are announced. From left, Piano Program head Rebecca Penneys, Dan Sato, Aran Kim, winner John Marcin, Richard Kogima, MSFO conductor Timothy Muffitt, judge Patricia S. Hanson and judge William Heiles.

new piece that he just began working on last semester. Contestants had only two practice times with their accompanists, once before the preliminary round and once on Saturday before the finals.

“I didn’t even think I would get past the prelims,” Marcin said matter-of-factly. “I went home and I was like, ‘Well, good, I’m done, I can work on other stuff now.’”

Marcin plans to save the prize money for graduate school, and is glad to have an experience like playing with the MSFO next year, when he will again play the winning concerto.

Marcin said he has “warmed up” to the piece after not liking Schumann’s solo piano work very much.

“I find that once you start to learn the piece you start to appreciate it more because

you really see what’s going on,” Marcin said. “This particular piece is just beautiful and intense.”

He said he is glad to have a year to “polish” the piece before his debut with the MSFO. He wishes that the performance would also coincide with another summer in Chautauqua next season, but that might conflict with plans to attend his brother’s wedding in California.

Upon completion of his studies at Chautauqua this summer, Marcin will fly out to the Asturias region of Spain to take part in the Gijón International Piano Festival. This will be his first time going abroad with the intention of studying and playing, and he believes he will enjoy learning from other students there.

“It’s about getting all of the different perspectives,”

he said. “I think you should listen to what everybody has to say because everything has some value.”

Marcin’s fellow SAI finalists also hold international roots. Aran Kim, who played Grieg’s Concerto in A Minor, hails from South Korea; Richard Kogima, who played Beethoven’s Concerto No. 3, was born in Brazil; and Dan Sato, who played Beethoven’s Concerto No. 4, was born in Tokyo and raised in Hawaii. Marcin said his fellow competitors all gave polished performances.

Marcin said he looks at both the competition title and the experience of playing with the MSFO as great résumé builders. He was reluctant, though, to say what his ultimate career goal is.

“I don’t want to answer that because I don’t want to jinx it,” he said.

Tallman mini-concert celebrates American composers

by Laura McCrystal
Staff writer

The celebration of Independence Day will continue with the Tallman Tracker Organ mini-concert at 12:15 p.m. today in the Hall of Christ.

The Tallman Organ itself is a very American instrument, organist Jared Jacobsen said, because two brothers constructed it in 1893 in an organ shop in Nyack, N.Y.

Today’s concert will open with William Selby’s Voluntary in A. It displays the sounds that the organ can make, including big bold chords, running notes and rich sound, Jacobsen said. The piece begins and ends with full organ. Jacobsen said the piece provides insight into

American music because Selby, who composed primarily church music, immigrated to the United States during the revolutionary period.

“It’s kind of an interesting window into some very sophisticated music making in a kind of rough time, when this country was just getting off the ground,” Jacobsen said.

Jacobsen will also play “America, a Fugue,” composed by Eugene Thayer.

Playing a fugue is similar to singing a round, because it is a musical puzzle in which parts are layered on top of one another, he said.

Thayer, born in Massachusetts in 1838, wrote this particular movement of his second organ sonata to the tune of “America,” which some

people know as “My Country ‘Tis of Thee.” Jacobsen said the piece works well for organs of modest resources, such as the Tallman Organ.

Arthur Foote, the first native-born American to be recognized in Europe in the field of music theory, will be represented in today’s concert with his piece “Prelude,” written in 1893. Jacobsen called it a “happy coincidence” to find a piece written the same year that the Tallman Organ was built.

“The Fair Hills of Eire,” Jacobsen’s favorite piece by Amy Cheney Beach, will pay homage to the first famous female American composer, Jacobsen said. At the end of the 19th and beginning of the 20th century, women musicians were given no recognition, but she became a legitimate musician under her married name, Mrs. H.H.A. Beach, Jacobsen said.

“It’s another interesting little window into a corner of American history — the first woman to ... make it big in American music,” he said. “I always have a little tip of my hat to Amy Beach because she was a pioneer and she didn’t give up.”

Gordon Balch Nevin, another American composer, lived not far from Chautauqua Institution and played here during the early 20th century, Jacobsen said. His style is part of the romantic era of music, and he is known for composing pieces that paint pictures. Jacobsen will perform his piece “Will o’ the Wisp,” which depicts a fleeting moment.

To conclude today’s concert, Jacobsen will play Robert Elmore’s “Fantasy on Nursery Tunes.”

Elmore, who was born in India, came to the United States as a teenager and made a living playing in bars and movie theaters before developing a legendary choral music program at the Tenth Presbyterian Church in Philadelphia.

Jacobsen said this piece is a variation of well-known children’s tunes such as “Twinkle, Twinkle Little Star” and “Pop Goes the Weasel.” As opposed to bigger organs in which settings can be stored by computers, this piece is interesting to play on the Tallman Organ because everything must be done by hand, Jacobsen said.

“Visually, it’s a little bit like watching an octopus at work,” he said.

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NEWS



The Planned Giving Committee meets in the Wendt Board Room. Clockwise from bottom left: Bob Boell, Jean Boell, Jack Connolly, Joan Keogh, Sylvia Faust, Karen Blozie (director of gift planning at the Chautauqua Foundation), John Corry (committee chairman), Andrew Camden, Carol Chimento, Sarah Rosen and Susan Laubach.

Giving committee works to meet Institution’s financial needs

by Anthony Holloway
Staff writer

Five thousand people who gather quietly to hear the knowledge of one, kids who play Club sports with what will become lifelong friends, and artists of all trades who are young but talented beyond their years: These are just a few of the things people find at Chautauqua Institution. But, said John Corry, chairman of the Chautauqua Foundation’s Planned Giving Committee, “Nothing is free.” “Chautauqua is really unique in this country as to the mix of the programs that you have,” Corry said. “To have that quality of programming, we’ve got to continue supporting it.” He also said building the endowment is the way to do it. Director of Gift Planning Karen Blozie said that by making a planned gift, people can guarantee their continued support of the Institution. “(Planned giving) demonstrates that you care about the future of Chautauqua and that you are passing on the enjoyment that you have experienced to those who come after you,” she said. “Since all planned gifts are designated for the endowment, that is the number one way the endowment can grow.” Blozie said the committee’s mission is to let people know about the opportunity. “The point of instituting a committee was to help spread the word and make people aware of the fact that anyone can make a planned gift,” she said. “You don’t have to be wealthy, and the gift doesn’t have to be large.”

The committee consists of 10 members, all planned gift donors, who are given prospect lists of five to six people who are likely interested in giving a planned gift. Planned Giving Committee member Carol Chimento said that she learned donating can be more than writing a check each year. “I never considered what would happen when I die,” she said. “That money is cut off. What I learned was that the people can continue to give in perpetuity.” Examples of planned gifts are, but are not limited to, putting the Chautauqua Foundation in a will or including it as an IRA beneficiary. Chimento is an annual and planned gift donor herself, as Chautauqua is in her and her husband’s will. Andrew Camden, also a committee member, said donating through an IRA is an efficient way to make a planned gift because it is a tax-free charitable contribution. Camden said through his experience as a banker and as a member of the Chautauqua Foundation Board of Directors, he is knowledgeable about the Institution’s needs, especially looking at maintaining the infrastructure, which includes streets, grounds work and historical buildings. “We really need to double the endowment,” he said “If we could double it, we could possibly lower the gate prices.” Camden said the lowering of gate prices is not realistic right now, though. As reported by the Institution, gate costs raise \$9.2 million each season. This is the largest contributor to the endowment, seconded by \$8.6 million from earnings inside the gate and \$5.3 million from philanthropic contributions. Chimento said the committee is primarily made up of people with special skills like Camden who have experience in fields like marketing or banking that make them assets. She said even though she doesn’t have experience like the others, her passion for Chautauqua is what she brings to the committee. Chimento said that with the passion she and her husband share, a planned gift was the right choice, and it’s a choice other Chautauquans should think about. “We don’t feel in any way that we could pay back Chautauqua for what we have gotten,” she said. For information on how to make a planned gift, or include Chautauqua in your will or other estate plans, contact Karen Blozie at (716) 357-6244 or e-mail kblozie@civweb.org.

Dance Circle increases board, brings together different perspectives

by Mallory Long
Staff writer

The Chautauqua Dance Circle plans to make this season just as great as the last four, adding four new board members to bring new perspectives and ideas to the group. This year, the CDC added four new board members: recording/corresponding secretary Bev Meer, planning director Barbara Massey, programming director Nancy Langston and membership development director Jim Hauck, as well three new board positions: second vice president, volunteer director and hospitality director. “The board was too small, and two or three people did everything. We had to enlarge the board and bring in people who were willing to take on the jobs,” said CDC Co-President Bonnie Crosby. “That’s the problem with all boards. They get overworked and burned out.” This year, Crosby will serve as co-president with Mimi Eddleman, as Charlie Higgins, former president, resigned. Crosby and Eddleman cofounded the CDC five years ago. Meer first visited Chautauqua as a young woman, working at the St. Elmo. Meer graduated from Northwestern University and earned a master’s degree from the University at Buffalo. She and her husband purchased property in Chautauqua in 1998. “Both of us fell in love with ballet at Chautauqua and have watched it take flight and soar, even in our 10 years of residence,” she said in an e-mail. “So now, it seems like the time to give back by joining the board of CDC.” During the off-season, Meer lives in Orlando, working as an adjunct professor of English at Valencia Community College and serving on the board of the Friends of Ballet there. Massey, who lives in New York City and has been visiting the Institution for about 10 years, is different from most of the other board members in that she is not able to stay at Chautauqua for more than a week each summer. “We heard about the Dance Circle when it started and joined right away,” she said, adding that she became more involved with the CDC after the celebration and silent auction the group planned for Patricia McBride’s 20th anniversary at the Institution because she enjoyed the event. “The silent auction is a very typical New York kind of event.” Massey says she has always danced, and still takes classes now. She is also involved with dance companies in New York City, serving as chair of a contemporary dance company, Jennifer Muller: The Works, and on the Marymount-Manhattan College Dance Department Advisory Committee. She has worked as a professional dancer. “Dance is a very important part of my life,” she said. “It was never a career goal, but a very important part of my life. I love watching it. As someone who has attempted to dance, I can appreciate the physical and mental discipline required.” Hauck has spent 12 seasons at Chautauqua, and was not involved in dance until coming to the Institution. He and his wife bought a house in Chautauqua in 1999 after he retired from his job as a construction superintendent.

“I started watching it and just fell in love with it,” he said, adding he then became involved in adopting a dance student each season. Hauck is working to increase CDC membership, which he said is no easy task. “There’s a lot of competition around here, with the theater and the opera, but dance is something (my wife and) I enjoy,” he said, adding that CDC will be at all dance events this season to sign up new members. “We’re just going to try to explain to people what dance does for the students.” Langston studied music in college and also became involved with dance when he started coming to Chautauqua about 12 years ago. “I thought I would stretch myself and find another art field that I wanted to learn about,” she said. Langston is now in charge of the CDC’s season programs, and she hopes to increase attendance at the Friday afternoon lectures in Smith Wilkes Hall by integrating dance and other forms of art. “I try to find subjects and people that would bring more out to Smith Wilkes, and hopefully we have more time to share in membership,” she said. “I’m hoping to bring a new population of people here at Chautauqua into (dance).” Crosby said she is very excited to work with the board this year, as the mix of backgrounds and personalities allows for a different perspective. “For me, it’s always been ‘learn from others and to think out of the box,’ ” she said. “I have gained friendships with these people, and I never would have met them or been involved with them before. It’s a growth process for everybody.”

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LECTURE

Americans' overconfidence
endemic among leaders

by Karen S. Kastner
Staff writer

What we have in this country, says David Brooks, is a failure to downplay our strengths, and that has become one of our greatest weaknesses.

Introducing Brooks, Chautauqua Institution President Thomas Becker told a nearly packed Amphitheater Monday that it was Brooks' function to "set the tone" for Week Two of the season's morning lectures carrying the theme "The Ethics of Leadership."

Brooks, an op-ed columnist for *The New York Times*, alternatively disparaged and embraced Barack Obama's administration, the current Congress and the state of the nation.

Despite its erudite nature, Brooks' talk was peppered with humor. He recalled tongue-in-cheek, for example, that his upbringing just outside New York's Greenwich Village proved "somewhat left wing." Brooks, in fact, told the enthusiastic crowd that his grandmother had served marijuana-laced brownies at Brooks' parents' wedding.

Brooks also reminded that, at a rally involving the symbolic anti-establishment incineration of participants' wallets, he scrambled to retrieve some of the would-be kindling.

"That was my first step over to the right," said Brooks, who contributes with Mark Shields on Friday editions of "PBS NewsHour" anchored by the previous Monday's morning lecture speaker, Jim Lehrer.

Brooks, who said it was with "great honor ... and humility" that he accepted the Institution's invitation, recalled that Sunday evening he signed the guest book in his guest room, joining the likes of Lehrer, Helen Thomas and Garry Trudeau, the last having drawn one of his signature cartoons.

Brooks made reference, however, to Thomas' recent resignation as longtime White House correspondent for *The Washington Post* in the wake of an apparently anti-Semitic remark.

The author of *Bobos in Paradise: The New Upper Class and How They Got There* and *On Paradise Drive: How We Live Now (And Always Have) in the Future*, Brooks focused on the roles he said he believes humility and emotion should play in American leadership.

Although Brooks said that emotion is "not my natural *lingua franca*," he explained emotion's role in the 18th-century Age of Enlightenment in France, where reason was the focus, as opposed to the British brand of enlightenment involving the "power of sentiment."

Referencing Scottish philosopher David Hume, English author Edmund Burke and others, Brooks credited them with "respect for sentiment," that is, of those aspects of nations and of their inhabitants that are "worthy of admiration." He pointed to "information genes," saying that people have experienced thousands of years of religion and culture and generations of "upbringing, education, conversation and learning."

"We shouldn't imagine that we are self-created creatures," but rather, based on a long and rich history, amount to more than the sum of our parts, he said.

Brooks, who often appears on National Public Radio's "All Things Considered" and "The Diane Rehm Show," noted the humility he perceived in a radio show commemorating the end of World War II, as rebroadcast on NPR.

As he listened to the likes of Bing Crosby, Dinah Shore and Marlene Dietrich, he perceived that America was "self-effacing" about the victory over the Axis powers. He recalled a similar tone in the work of famed war corre-

spondent Ernie Pyle.

However, when he arrived home that evening, a professional football player was doing a "victory dance" precipitated by some minor advance on the playing field. For Brooks, this represents the country's current culture of "overconfidence and braggadocio."

Calling the current president "one of the most reasonable people in Washington," D.C., he also said Obama, whom he has covered since both the writer's and the former U.S. senator's days in Chicago, is "perceptive."

It is the president's "self-confidence," however, that has proven a double-edged sword, Brooks said. Someday, Brooks quipped, self-confidence will be gauged in a "unit of measure" named after the president, as in how many "Obamas" one demonstrates.

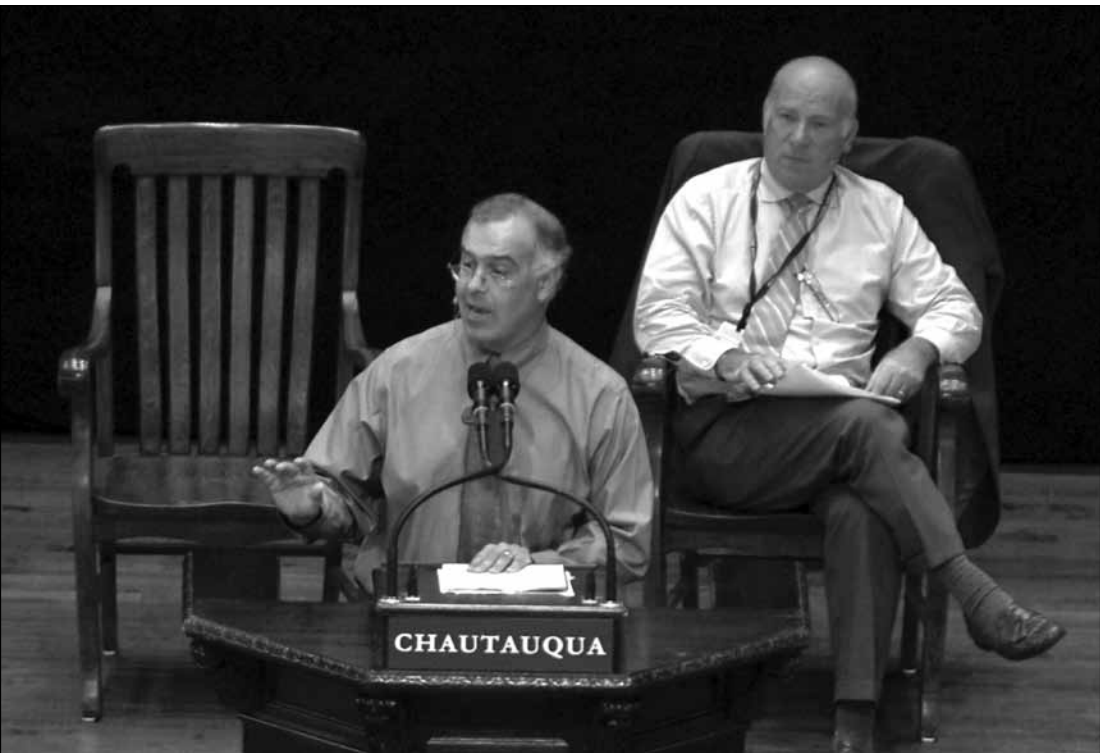
The "downsides" to the president's self-confidence include his administration's "trying to do too many things." Obama, Brooks said, "always wants the homerun" rather than the single.

Also, Brooks objected to the current administration's habit of looking to intellectuals for answers rather than to regular people "on the ground."

He differentiated the administration of George W. Bush with that of Obama, saying that Bush — who Brooks said read as many as 120 books a year as president — "did not have a culture of argumentation." Obama, he said, goes out of his way to hear not only those who agree with him but those who disagree. Obama's, he said, is a "culture of debate."

Both administrations have overspent, he said. "This is a country somewhat ashamed of itself" because of its debt, he opined.

Whereas members of the Bush administration would become angry with Brooks for some of his work, Brooks said there is a level of "niceness" among members of the Obama administration, who preface refutations of his work by telling him they "really like you and respect your work."



David Brooks, op-ed columnist for *The New York Times*, speaks on the ethics of leadership in the Amphitheater Monday morning.

Speaking about Congress, Brooks said "most of them are in it for the right reasons ... for the country." In his experience, Brooks said most congressmen "are reasonable in private."

Acknowledging that many members of Congress conduct unethical campaigns that they are ashamed of, Brooks pointed out, "If you don't win, you don't serve."

He characterized Congress, in general, as a "very toxic culture." In battles involving "humility" versus "ego" and "individual conscience" versus a "group" or "team" mentality, the wrong side often wins. The behavior in the legislative branch, he said, proves similar to that of street gangs — "sometimes ... the humanity" is lost.

Q&A

Q. *I was struck by your description of the Russian apartments and the point about the lobby, and I found myself wondering if we are creating a Russian apartment lobby with the proliferation of the talk shows that go to such a level of outrage and vindictiveness that — are we creating the kind of environment where we can't gather together as a group any more through that format?*

A. I think somewhat. The political class, there is

a political class that has an audience for that show, but it's not all of America. The Stanford political scientist Morris Fiorina points out that more Americans own ferrets than watch Fox News. There are millions of ferret owners, and Fox has way more viewers than MSNBC. Nonetheless, I'm not a huge fan of that culture — it's successful for building an audience. When the cable proliferated, the first impulse from the executives was to hire a lot of good-looking people. They thought people really wanted to see good-looking people on TV — that's where I got my start.

And I remember watching a show, this was in the beginning of MSNBC and Ross Perot had just named his running mate when he was running for president and it was a guy named Pat Choate. And I turned it on and I saw six extremely good-looking pundits analyzing the Pat Choate pick all on the supposition that Choate, was a woman. They said, "Oh, she'll balance the ticket, blah blah, blah," but they didn't know what they were talking about. And so I think they discovered that they do want people who know what they're talking about. But then they had the "Crossfire" period and when that got cancelled I thought, well, we're entering the era of polarization. But it turned out the problem with "Crossfire" was people don't want to hear the other side half the time. And so know now it's all uncultural. And so that is, and the way you build a market share, is to rally what we call affirmation journalism, to affirm the base. And that's a market-share technique, but it's not I think what most people want. ... It is if you want to get your 1 million viewers; that works. But I don't think

it's what most people want. The problem is that those who want something more have fewer and fewer choices, and I'm frankly mystified, you know in "NewsHour" we offer that. We have better ratings than most of the cable channels, so why — so if you every have the chance to ask somebody, like say, David Westin of ABC, why don't they replicate that model, they could probably do it as well or better than we can, and they could get some viewers. But so far they just seem to be chasing Glenn Beck.

Q. *Given the unwillingness of the electorate (to) change, will the U.S. have to have a pervasive, this says, Greek-like crisis in order to get our financial house in order?*

A. Ah, yes, you know, the central moral question to me in the country is our debt. I have all the numbers, but it's important to remember it started out as a national problem. It started out as us, not the government. What happened is that attitudes about debt changed. If you look at the 20th century, debt was at a level — personal debt was about 45 percent of GDP. Starting the late '70s, it starts going up and it keeps going up, so with 40 percent of GDP, it's up 145 percent of GDP, by 2007. Total debt, including financial and mortgage debt rises like this, and then shoots up to 350 percent of GDP, so that was a cultural change — attitudes toward debt. And in the last couple of years, we've traded off private debt, and now we have high public debt. And I gave a few numbers of our fiscal problem, which is a truly horrific problem. And so you ask, will you solve the problem? And I often ask economists in the White House and elsewhere, and they say, "No, I don't see that." And I say, "Will we have an economic crisis?" And they say, "Yeah, but it's a question of the kind of crisis we have" — is it a Greek crisis, is it the kind of the Roman empire, Indonesia, there are all these different types of crisis.

See Q&A, Page 10

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

He’s not simply a “preachers’ preacher.” He’s a poet as well. Chaplain James Alexander Forbes Jr., early in Monday’s sermon, “The Next Great Awakening: Why We Need It,” defined “Spirituality” poetically:
“Pondering spirituality,
I mean to include all there is of me:
My body, mind, spirit and emotions.
Both public worship and private devotions;
My values and habits, hopes and desires;
What makes me strong, and what inspires.”
He ended his poem with,
“When I’m in the Spirit, these words come through,
‘You are so precious. I’m glad I made you.’”

Such spirituality, all too often, Forbes said, is missing both from us as individuals and from our nation and its leaders. But that’s nothing new. Individuals and national leaders in ancient Israel had the same problem. Forbes used the wicked King Ahab, his even more evil wife, Queen Jezebel, and the bold, then fearful prophet Elijah as examples. Having led his people into idolatry, Ahab so angered God that the Lord sent Elijah to challenge him and his false prophets to a showdown.

“Let us see,” proposed the prophet, “who is God — is it Ba’al, or is it the Lord?” The test would be to observe which deity would send down fire from heaven to consume the identical sacrifice.

Ba’al’s prophets danced, sang and gashed themselves with knives all morning, to no avail. Elijah, at midday, built a new altar, arranged the wood and sacrifice and then, surprisingly, ordered everything doused with buckets of water. Then, he asked God to send the consuming fire, and down it came! The doomed prophets of Ba’al, he sacrificed on their own altar.

Running through the rain God sent to end a three-year drought to seal the bargain, Elijah got Jezebel’s warning that his life was now forfeit. Elijah ran until his strength was spent, then fell asleep deep in the wilderness under a broom tree. An angel awakened him with food and drink. He ate, and then slept again. He, like Americans today, Forbes said, needed awakening from his depression and sent on his way again for a rendezvous with God. The encounter took place in a cave where, after the earthquake, wind and fire, God renewed and revitalized his prophet with “a sound of sheer silence.”

This pictures, Forbes said, the same renewal America needs. To illustrate, he quoted his poem “A New America”
“A new America is coming.
I can see it in your eyes.
Through the night, you kept on toiling,
Confident the sun would rise.
Soon, all the world can celebrate.
America is back!
No longer will democracy
Be under stealth attack.
The people’s voice will speak the truth.
The government will hear. No segment of society
Will stir us, strife and fear.
And how will all this happen?
Our nation, safe and free?
When the future that we long for,
Begins in you and me.”

Forbes is senior minister emeritus of New York City’s Riverside Church and president of the Healing of the Nations Foundation. Chautauqua’s Pastor Joan Brown Campbell was liturgist. The Rev. Scott J. Maxwell of Erie’s St. Paul’s Lutheran Church read I Kings 19:1-16.

Worship coordinator Jared Jacobsen led the Motet Choir in Tom Fettke’s “The Very Thought of Thee.”

Baptist House

Vada Snider, flutist, provides entertainment at the 3:15 p.m. social hour in Baptist House. Members of Crossroads Community Baptist Church, Erie, Pa., provide refreshments.

Blessing and Healing Daily Service

The Blessing and Healing Service takes place at 10:15 a.m. every weekday in the Randell Chapel of the United Church of Christ headquarters house. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule. It is sponsored by the Department of Religion.

Catholic Community

Daily masses are at 8:45 a.m. and 12:10 p.m. in the Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. at the Catholic House. Hostesses are chairpersons Meg Flinn, Cheri Anderson, Donna Sullivan, and Judy Parker assisted by Ann Akin, Mary Powers, Claire Trubits, Diane Schuh, and Sandy Chudy of St. Mary of Lourdes Church, Mayville.

Chabad Lubavitch

Rabbi Zalman Vilenkin discusses Jewish psychology at 9:15 a.m. today in the Library Room of Alumni Hall.

He discusses “Project Talmud” at 9:15 a.m. Wednesday in the Library Room of Alumni Hall.

Chapel of the Good Shepherd

The Holy Eucharist is celebrated at 7:45 a.m. Mondays through Fridays in the Chapel. The chapel is handicap-accessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at www.chautauquaepiscopalchapel.org.

Christian Science House

Join us at our 3:15 p.m. social hour today at the Christian Science House.

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow, or purchase the Bible and Christian Science books and literature.

The Christian Science Monitor is also available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.



Interfaith News

COMPILED BY MEG VIEHE

Disciples of Christ

“Conversation: A New Season at Chautauqua with the 2010 APYA Student Coordinators” is the program today at the 3:15 p.m. social hour at the Disciples of Christ House. All are welcome for conversation with the coordinators who join the Department of Religion this season for the five-year-old Abrahamic Program for Young Adults. Forest Avenue Christian Church (DOC) of Buffalo is the host church.

These talented young people prepare and direct programs for a targeted audience of young adults ages 16 to 22 Monday through Thursday evenings all summer.

Ecumenical Community of Chautauqua

All are invited to come and see what ECOC is all about at our 3:15 p.m. social hour in our front courtyard and porch.

Episcopal Cottage

The Rev. Lorraine Ljunggren and the Rev. Jim Melnyk, are introduced at the 3 p.m. social hour today at the Episcopal Cottage.

Everett Jewish Life Center

Jerry Pops discusses “The Leadership of George Marshall” at the 12:15 to 1:15 p.m. Brown Bag lunch Wednesday at the Everett Jewish Life Center.

Hebrew Congregation

The Hebrew Congregation invites everyone to attend a social hour at 3:15 p.m. today in the downstairs library at the Everett Jewish Life Center. Come to enjoy light refreshments and discussion with fellow Chautauquans.

United Church of Christ

All Chautauqua guests are welcome to a social hour 3:15 p.m. today at the United Church of Christ headquarters house. Refreshments will be served as you visit with the chaplain of the week, the Rev. Joan Bell-Haynes.

United Methodist

All are welcome at our Chaplain’s Chat at noon today on the porch when Bishop William Boyd Grove will discuss “The Other Lord’s Prayer: An Imaginary Stroll among the Denominational Houses.”

Join us at our 3 p.m. social hour on the porch to enjoy a cool drink and a sweet treat hosted by Erie Wesley United Methodist Church.

Unity of Chautauqua

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

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Symphony



Symphony Notes

BY LEE SPEAR

Ottorino Respighi (1879-1936)
Ancient Airs and Dances, Set 3 (1931)

Trying to nail down Respighi is like herding cats. This man had far too many interests to remain categorized. Composer, historian, musicologist, and populist — all of that and more. His three sets of “Ancient Airs and Dances for Lute” are ... what? Transcriptions, realizations, arrangements, interpretations, transformations? Yes, they are.

Respighi delighted in the colors of sound. He got the nickname “the Maggie” for his habit of appropriating any sparkly new sound he heard. When his first job — principal violist in the Russian Imperial Opera Orchestra — took him to St. Petersburg, he jumped at the chance to study with the great orchestral colorist Rimsky-Korsakov.

He was at odds with many contemporary composers — the “honkers” — and was a party to the 1932 Manifesto against modernism in music: “We are against art which cannot, and does not have any human content, and desires merely to be a mechanical demonstration of a cerebral puzzle.” Instead, he

opted for a neo-Baroque language, updated with totally modern orchestral colors.

His mission was to share Italy’s historical gift for melody and musical clarity with a 20th-century world battered by modernism. When he came across a set of old lute songs and dances, mainstays of polite society in the Renaissance and early Baroque, he found the seeds that grew into the “Ancient Airs and Dances.”

His process in creating this “new old music” was to revere the antiquities but avoid treating them “archeologically.” He preferred to reinvent and re-create the essence of the old, using an up-to-date idiom. In his first two sets (1917 and 1924), he made use of the entire sound palette of the full symphonic orchestra. For set three, he tightened his focus by restricting the instrumentation to string orchestra. Doing so enabled him to explore the delicacy inherent to lute songs.

There are four movements in each suite. In this one, the first, third and fourth movements are based on ancient dances. The second movement is a medley of six French “Courtly Airs”

(hence the title “Ancient Airs and Dances”).

1. *Italiana* — The rhythm of this piece identifies it as a galliard — an extremely popular vigorous and athletic dance of the Renaissance. With its tight embraces, it lifts and spins (“La Volta!” — Queen Elizabeth’s favorite part), the galliard was thought a rather naughty dance. Respighi shields its identity by slowing the tempo, turning it from suggestive to sensitive.

2. *Arie de Corte* — Courtly song has been a fixture ever since chivalry blossomed. These are songs of passion, usually for the unattainable lady of one’s lord. The exception in this collection is the final song, which takes the maiden’s perspective.

a. *C’est malheur* (Andante cantabile) — It is misfortune to be in love with you

b. *Adieu, bergère* (Allegretto) — Good-bye forever, shepherdess

c. *Beaux yeux* (Vivace) — Beautiful eyes that see clearly my sorrow and torment

d. *La voila la nacelle d’Amour* (Lento con grande espressione) — Look there, the cradle of Love

e. *Quelle Divinité* (Allegro vivace) — What Goddess touches my soul?

f. *Si c’est pour mon pucelage* (Vivacissimo) — If it is for my virginity that you love me

g. *C’est malheur* (reprise)

3. *Siciliana* — It is not certain why Respighi calls this very well-known tune a *siciliana*. In his source it was listed as *Spagnoletta*, its normal name, under which it had spread across Europe since its first appearance in print in 1581. *Siciliana* is a much later term, from the late Baroque, associated with opera arias. It is languorous and meant to express pathos. Perhaps he wanted to avoid confusion, since *Spagnoletta* is usually performed in a quick tempo, whereas his version is more in the style of the slower *siciliana*.

4. *Passacaglia* — Respighi concludes this set of lute airs and dances with a twist. Unlike all the other originals for the three sets of “Ancient Airs and Dances,” this *passacaglia* was not originally for lute. Instead it was for Baroque guitar. It is also the latest of the originals, dating from

1692. A *passacaglia* is a type of variation form based on a brief pattern, maybe only four bars long. The pattern passes through many repetitions, while extemporaneous melodies and harmonies surround it. In this example, Respighi increases the tempo in successive variations (which helps you keep track of where you are), building intensity as he proceeds. A sudden broadening brings the work to a close.

Antonio Vivaldi (1678-1741)
Concerto for Flautino (Piccolo) and Strings in C major, RV444

Vivaldi’s music is everywhere today. Difficult as it is to believe, outside a handful of works, he was largely unknown for about 200 years after his death. Many of us are old enough to recall his reappearance on the scene. It was just after WWII that his prodigious output came to public view. He wrote in virtually every genre — opera, cantata, mass, motet, sinfonia, sonata, concerto and more — and he did not just compose one or two of each type. An astounding number of concertos — about 500 of them — are featured in the list.

He was a violinist (as well as a priest and educator), and as you would expect, the largest number of his concertos are for that instrument. In those works he shows no mercy for the soloist, presumably himself, while taking it comparatively easy on the rest of the orchestra (in many cases, they were probably his students). He composed three concertos for “flautino,” and the soloist in these faces equivalent virtuoso demands. In fact, he writes for the “little flute” as if it were a violin.

Before Vivaldi, virtuosity on the “flautino” typically consisted of blazingly fast scales. They are here, too, but almost as a commonplace feature. The real challenges are the passages where the notes do not lie under the fingers so well — and Vivaldi makes no allowances for the fact that this is a wind instrument. Long passages of flying arpeggios give the impression that Vivaldi believed the instrument had multiple “strings.” He even marked the part with the wind equivalent of bowing

directions.

A word about the “flautino” itself — no one really knows what instrument Vivaldi meant by this name. When the work was published in the 1950s, the Italian composer and musicologist Gian Francesco Malipeiro was the editor. He opted to equate “flautino” with the modern piccolo, and the concerto is performed most frequently that way. The piccolo, however, was a relatively late arrival, not being invented until near the end of Vivaldi’s life. A variety of alternative candidates have been put forward, most notably the sopranino recorder. Vivaldi would likely have been unconcerned about which specific type of flute is used, so long as it is played with panache.

Paul Hindemith (1895-1963)
Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943)

Most of Hindemith’s orchestral works seem deeply serious — some would say “academic” and “fustian.” Not this one. The “Symphonic Metamorphosis” pours out joyful exuberance. This is fun.

The joke starts with the title — certainly one of the most pretentious in all of music history. Hindemith seems to be poking fun at himself, at his reputation as a stuffy academic. Of course, the title is precisely correct, but the spirit of the work is nowhere near as highfalutin as its title.

Weber, roughly contemporary with Beethoven, is best known for developing German Romantic opera. But none of Weber’s famous themes are here. Nothing from *Die Freischütz* or *Oberon*. Instead, as Hindemith said with a grin, these are not the most profound of Weber themes, so he felt free to treat them as he pleased.

And what he pleased was to take Weber’s agreeably trivial source materials and to alter practically everything about them that Weber’s audience would have recognized. Tone color is the first to go, and the many alterations of tempo, melodic contour, scale system, tonal center, harmonic and melodic rhythm add to the sense of continual change that defines the metamorphosis process. Changes can be gradual, or the entire musical environment can shift in a moment. It is wit, sometimes dry, sometimes comic. Throughout it all, Hindemith preserves a sense of play, and the sense of *fair* play with the listener.

Because of its humor and exuberance, the “Symphonic Metamorphosis” is too easily assigned to a “minor work” status, when in fact it performs at least two important tasks brilliantly. First, it lucidly demonstrates the

complex process called the-matic transformation (what Hindemith calls metamorphosis). That “modern” technique (actually it goes back to Beethoven) is one that listeners simply don’t grok. Listening to the “Symphonic Metamorphosis” can help tear down that particular wall dividing modern composers (and performers) from audience members.

Hindemith fled Nazi Germany in 1938 and went into exile in Switzerland. When war broke out in Europe, he was deluged with offers to come to America. In 1940 he took up the post of professor of music theory at Yale. That is where “Symphonic Metamorphosis” was finished in 1943.

1. *Allegro* — Weber’s original is marked “all’ Ongarese” (“in the Hungarian style”) for piano 4-hands. Hindemith takes the mild exoticisms of Weber’s piece and multiplies them by 10. Absolutely no shard of Weber’s genteel early 19th-century Romanticism lingers. This is giddy, carousing music, with strange goblin sounds — provided by contrabassoon.

2. *Turandot, Scherzo* — Weber found this tune in Rousseau’s Dictionary of Music, as an example of Chinese music. He used it in his overture to Schiller’s play “Turandot” (1809). Hindemith morphs the little tune right out of the gate by extending the tonality far beyond anything in Weber’s vocabulary. But the real surprise (and delight) comes midway into the movement, when the Chinese folk melody encounters an American jazz club.

3. *Andantino* — Hindemith dresses up Weber’s slow movement in pastoral garb — even adding “bleating sheep” (i.e., trills), a running stream and birdsong.

4. *March* — The makeover of Weber’s majestic funeral march turns it into an upbeat cavalcade — its tempo doubled, with an almost sinister military cadence driving it forward. One might hear it as a quick march for Storm Troopers, though that would better suit the temperament of Shostakovich (or John Williams) than Hindemith. Arriving at the trio, the horns present a principal theme reminiscent of “Roll me over in the clover.” When the main March theme returns, Hindemith cloaks it the garb of Mahler. Yet everything — even the “Roll me over” look-alike — stems from Weber’s simple piano march. Hindemith is just showing the contortions (“transformations”) each simple theme invites.

“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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LECTURES

Family, earth root ceramicist Martin's life and work

by Laura Lofgren
Staff writer

On a walk back to *The Chautauquan Daily's* newsroom, ceramicist Polly Martin decides to discuss life in general rather than her upcoming visual arts lecture. She tells *Daily* photographer Tim Harris and me about photographs we need to "check out" and books we "have to read." The School of Art instructor tells us the Farmers Market in Mayville is like a small community we need to become a part of. So is Lily Dale, the medium community a few miles from Chautauqua. She asks us questions about what we want to do with our lives. Both Tim and I are unsure. Whatever happens, happens. Martin agrees, saying we're young and have options.

"There's nothing wrong with a left turn!" she says.

But she likes to have a set path for herself and her family.

"For me, it was just an unfolding of what was an early journey for me," she says. "There is freedom within limitation."

Before our jaunt, the three of us sat on the steps leading to the faculty studios behind the School of Art, chatting about Martin's life as a creator and her upcoming lecture at 7 p.m. tonight in the Hultquist Center.

"The way in which I work with clay ... it's a love of touch," Martin says. "It's a love of time and experience. Clay can be chameleon. It can (look) as hard as steel ... and can be as organic and as botanical as you want, but it does have an essence of time."

Martin's interest in pottery began in high school, when she attended seminars



Photo by Tim Harris

Polly Martin, ceramicist and teacher for the School of Art, will be lecturing at 7 p.m. tonight at the Hultquist Center. Martin will be speaking on the incorporation of ceramics into everyday home life.

in Oklahoma. Originally from outside of Chicago, her large family is made up of cooks, needleworkers and cabinetmakers.

"It seemed of its course to work with your hands in my family," Martin says. "I can't say I sought out clay as a material, but it came of its nature."

Martin has been throwing clay since the summer of 1980, when she declared her art major at The University of Science and Arts of Oklahoma. After transferring to Wichita State University in Missouri, she met Frank Martin, her husband and life partner of 25 years. After earning her bachelor's degree from the Kansas City Art Institute, Martin and her husband moved to Michigan,

applying for their Masters of Fine Arts independently at Cranbrook Academy of Art.

"The beauty of undergraduate school is it gives you this unbelievable learning curve, aesthetically and technically," Martin said. "Graduate school opens you up to unanswered questions."

Sixteen years after graduate school, Martin became pregnant with their first child. Martin's eyes light up when she begins talking about her home life and what pottery means to her family.

"I was committed early on in vessel-making and the specificity of domestic pottery," she said.

Handmade objects have specific meaning in the Martin family. The beauty of the

handmade is bringing family to the table, Martin said.

Evoking another kind of experience, Martin fully believes in passing on handcrafted dishes and textiles from generation to generation.

"When you have an opportunity like this economic climate, where families may not have the resources to maybe enjoy a casual dinner out, potters are given this amazing opportunity to bring people back to the table," she said.

An explosion of contemporary potters at this time would not surprise Martin, but the rest of the world might be shocked.

Martin and I discussed how dependent people are on mass-produced dinner-

ware; Martin would rather not think of it.

"People have to start cooking again for themselves," she said.

"(Pottery) affords us an opportunity to come back to the table. There's nothing better than opening up an opportunity to talk to your family (and) talk to your kids."

When Martin sets the table, she doesn't bring her children ketchup in a bottle. She would rather have her children use a handmade bowl. There's no human connection in a plastic bottle.

"That's the beauty of the handmade object!" she expounded. "You have that human connection to be able to know that you have been in the experience of personal time and space."

Human connection is what Martin's work is all about. Specificity of form encompasses her idea of being able to celebrate objects for the home.

Another factor that plays into Martin's stance on dinnertime is her 8-year-old who has autism — specifically Asperger Syndrome. This affects her day-to-day life immensely because along with working and teaching, she must tend to her child's daily needs.

"I'm a huge advocate and supporter of autistic research," Martin said.

Martin has always responded to the Earth, so clay has been the perfect medium for her artwork. Her vocabulary clearly involves domestic wares, but it is in her nature to "think outside the square" and philosophically marry theory with product.

"You have to have the balance of the mundane in order for the exquisite and the extraordinary to come out," she said.

A ceramics teacher this summer at Chautauqua's School of Art, Martin will be

throwing clay with students for the seventh consecutive summer. She came to Chautauqua 12 years ago after teaching in Manhattan for six years.

Squinting in the sun, Martin tells us some of the history of pottery she teaches her students.

"Historically, clay has this intensely fantastic background of potters being farmers," she said. "They were busy during their harvest (so) they were making (pottery) when it was not harvest time."

Seasons are important to Martin. Currently, she's doing a literal interpretation of summer, where her works include strawberries and hydrangeas.

"It's a seasonal response," she says.

People respond to the sublime, Martin says. She tells me it's a moment they have in their lives where there's something that comes together and for her, it's quiet moments at the table. It's about the quiet moments in life.

Standing outside the newsroom doors, blocking sidewalk traffic, the three of us, Polly, Tim and I, end our conversation with a sincere talk about being a good, moral person during the time we have here.

By maintaining a strong connection to the Earth and people around us, Martin believes the world would be a happier, easier place to exist in. We say goodbyes and "hope-to-see-you-again-soons." The artist turns to continue her walk toward the Amphitheater, her long hair trailing behind her, and it seems as if she leaves a sense of hope in her wake. Pointedly, it is a sense of connectivity to us and the rest of the world.

Kemenyffy to give BTG lecture on art of landscaping

by Beverly Hazen
Staff writer

If art and outdoor gardens sound like a compatible combination, come to the 12:15 p.m. Bird, Tree & Garden Club's Brown Bag lecture today at Smith Wilkes Hall to hear Susan Kemenyffy, artist and gardener, present "Raku Place: A Life in Art, Gardens and Public Service."

Beginning in 1974, Kemenyffy and her husband, Steven, created a landscape at McKean, Pa., (south of Erie) that reflects their creativity and vision. Neither a conventional garden nor a park, Raku Place consists of about 22 acres of 18 different gardens, 14 ponds and pools, a primrose path and more.

"It takes about two hours to walk through it," Kemenyffy said. She will give a PowerPoint presentation



Kemenyffy

showing images of the gardens, as well as some examples of her integrating her passions of art and gardening into public service and community projects.

Raku is a fast firing process for ceramic pieces. Susan and Steven worked together creating extremely

large Raku ceramic objects. Sometimes, a piece that had been labored on for weeks never made it to its finished state. As a way of coping with failure, the Kemenyffys went outside and started digging.

"Working on the land: It is a wonderful way of eliminating stress in your life," Kemenyffy said.

This casual digging in the dirt gradually led to the creation of small gardens, then more gardens and many more gardens. Over the years, their friends came over to see the gardens, and this eventually evolved into tours.

Born in Massachusetts, Kemenyffy has worked with ceramics, printmaking and costume design and is currently working with different media, including linoleum and hand-woven rugs. She enjoys lecturing and presenting workshops, and

her work has been featured in numerous collections, publications and exhibitions throughout the U.S., as well as around the world, including England, Germany and New Zealand.

Kemenyffy is past chair of the Pennsylvania Council on the Arts, past president of the Erie Art Museum and trustee of The Erie Community Foundation.


Kemenyffy's presentation is the Henrietta Ord Jones Memorial Lecture. All are welcome. Tickets for the Bird, Tree & Garden Club Chautauqua House Tour on July 20 will be available before and after the lecture today.

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IMMACULATE APARTMENT some space available. Weeks 2,3,4,5,8,9. Spacious living room/dining room, fully-equipped kitchen, shower/bath. Panoramic view of lake from great eating/entertaining porch. Reasonably priced. Bus at door to everywhere. One minute to plaza/amp. Cable, WiFi, A/C. (716) 357-5961

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WEEK NINE: Charming older house, 16 Simpson. Sleeps 8, 2 full baths, eat-in kitchen, large living room. W/d, 716-357-5357.\$2,000.

WEEKS 8+9; 2 BR/ 2 Bath Condo; Queen and 2 singles; A/C; heat; W/D; Wi-Fi; Porch; Grill; New 2006; 2 blocks from Amp; 4 Warren Avenue; Call 716-357-3123 or 717-903-4803

APARTMENTS FOR RENT

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WEEKS 3, 4, and/or 8. Guest Suite for two, 4 rooms, Private, Great location. 357-5547

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33 SCOTT: 1BR, Kitchenette, A/C, Cable, Private Entrance, Porches, Parking On Site, \$700/ week, Available Weeks 3,4,6,7,8,9. (508)655-2554 (504)913-6729

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Police

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In case of emergency, phone 911.

CONDOS FOR RENT

LAKEVIEW 3 bedroom condo with porch, 2 baths, W/D on bus route. Available weeks 3 and 4 (\$2300) or 6 through 9 (\$1950). Call 201-314-7931

PERFECT, Sleeps up to 4, available weeks 4-6, \$999 per week, Call Karen 2037889137

2011 Weeks 5-9, Bestor Plaza. Modern corner one bedroom, A/C. 716-357-9056

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11B Fletcher -
2 Bedroom(Sleeps 10) Faces Hall of Philosophy.Partially Furnished.
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CO-OP APT. FOR SALE
OPEN HOUSE
Wednesday, 1-2:30
Beautifully remodeled 2/2 in Pennsylvania Apts. #7; corner Waugh/Palestine, near Amp. 2nd fl. private porch; furnished; AC & heat. (561) 236-2521.
Reduced to \$315K
Excellent rental history

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HOUSE For Rent, Old Fashioned Chautauqua, Sleeps 7, Near Amp, Weeks 4, 5, 6, 8 &9, 203-431-0788

Week 4. Modern cottage on Tram Route. Prefer adults. 216-266-3037

Week 4. 9 Wiley. Renovated 4BR with Lake View: 3.5 Bath, A/C, Complete Kitchen, W/D, Cable, On Site Parking, Near Children's School. 410-279-3415, jendelancey@aol.com

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Lost Bikes

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HOUSES FOR SALE

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Red Brick Farm

2011 SEASON

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TRADING PLACES! Chautauqua owner? Trade your home/condo for CA Central Coast beach front home (need not be summer) for 2 or more weeks in 2011 Summer Session. More info: gcfischers@yahoo.com

16 WILEY Weeks 1-5, Spacious 3-story house near lake and Children's School, 6+ bedrooms, 5 bathrooms, W/D, cable, wireless internet, no pets, no smoking, 212-563-6557 ext. 293 (day), 212-873-2493 (night), Lnewman@feilorg.com

CROSSWORD

By THOMAS JOSEPH

ACROSS 42 Track contests
1 "Shane" star Alan
5 Prepare bunch?
10 Clarifying words
12 "— ear and out ..."
13 Rejecting
15 Yale student
16 Fellows
17 Family
18 Echoing sound
20 Artist's inspiration
21 Bocelli, for one
22 Imitated
23 Conform
25 Blueprint number
28 Get some shut-eye
31 Lane's co-worker
32 Corn unit
34 NYC subway
35 Mom's mate
36 Semicircle
37 Torching
40 Deplete
41 Like some seals

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S	A	B	E	R				T	O	P	S

Yesterday's answer

14 Corn-husker
29 Concert bonus
30 Baseball's Reese
33 A bank does it
35 Dance moves
38 Bolt partner
39 Wee dollop

NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 2, P.O. Box 536475, Orlando, FL 32853-6475

1	2	3	4		5	6	7	8	9
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37			38				39		
40						41			
42							43		

7-6

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.

7-6 CRYPTOQUOTE

H L B , X . L A Y N E D H D G

M U Y X M B - G D T N R D T N C ,

V D C M K B V E C C A Y X M .

— L V S N D C Y S E Y N Q Y
Yesterday's Cryptoquote: BE AS SMART AS YOU CAN, BUT REMEMBER THAT IT IS ALWAYS BETTER TO BE WISE THAN TO BE SMART.
— ALAN ALDA

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

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

Difficulty Level ★★

7/06

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

Difficulty Level ★

7/05



PLAYING THE PLAZA

Photo by Emily Fox

Kelly Hois, daughter of Barbara and Jim Hois, plays violin in Bestor Plaza. Hois plays songs such as "Somewhere Over the Rainbow" and "You're a Grand Old Flag" and occasionally receives tips.

VISUAL ARTS

‘Reach’ allows viewer interaction through touch

by Laura Lofgren
Staff writer

Wisps of copper wiring curl off of aluminum appendages in the first floor turret of the Fowler-Kellogg Art Center. Jointed “arms” jut out of the walls, reaching for one another across the room. Andy Holtin’s hand grazes the metallic strings of an arm and another nearby arm reaches up to the ceiling. Realizing that the touch of a person causes the reaction in a machine strikes the senses as the sound of mechanisms clamor together — an instant connection to the installation called “Reach.”

Andy Holtin loves to figure out problems as he goes. He is an artist from American University interested in mechanisms and wiring, and “Reach” has been his work in progress.

“It responds to motion and

touch,” Holtin said.

Working with Annette Isham, Holtin set out to create an installation that would interact with its surroundings and with people.

“A year ago, we started developing the piece ... for an exhibition in Richmond, Va.,” he said.

Isham had been making the arms prior to the development of “Reach,” but once the concept was introduced to her, she and Holtin decided to make them mechanical.

“Both of us are interested in the movement of objects as an art form,” Holtin said. “We want to see something happen in real time. (‘Reach’) is unnatural, but we’re giving it a sense of the natural.”

Don Kimes, artistic director of the Visual Arts at Chautauqua Institution, saw Holtin and Isham’s work while they were working on it at American University. Kimes

spoke to the team, as well as VACI’s Managing Director Lois Jubeck, about bringing “Reach” to Chautauqua, and an agreement was made.

The core of “Reach,” according to Holtin, is a programmable microcontroller.

“It’s a little independent computer,” Holtin explained.

With his personal computer, Holtin can write code that calls for a series of conditionals, or instructions. These conditionals go from his computer to the microcontroller as input. The microcontroller then responds in digital output. Simplistically, the output is the movement of the arms via three motors attached to the installation.

“It’s interesting how (we) give these things animal characteristics,” Isham said.

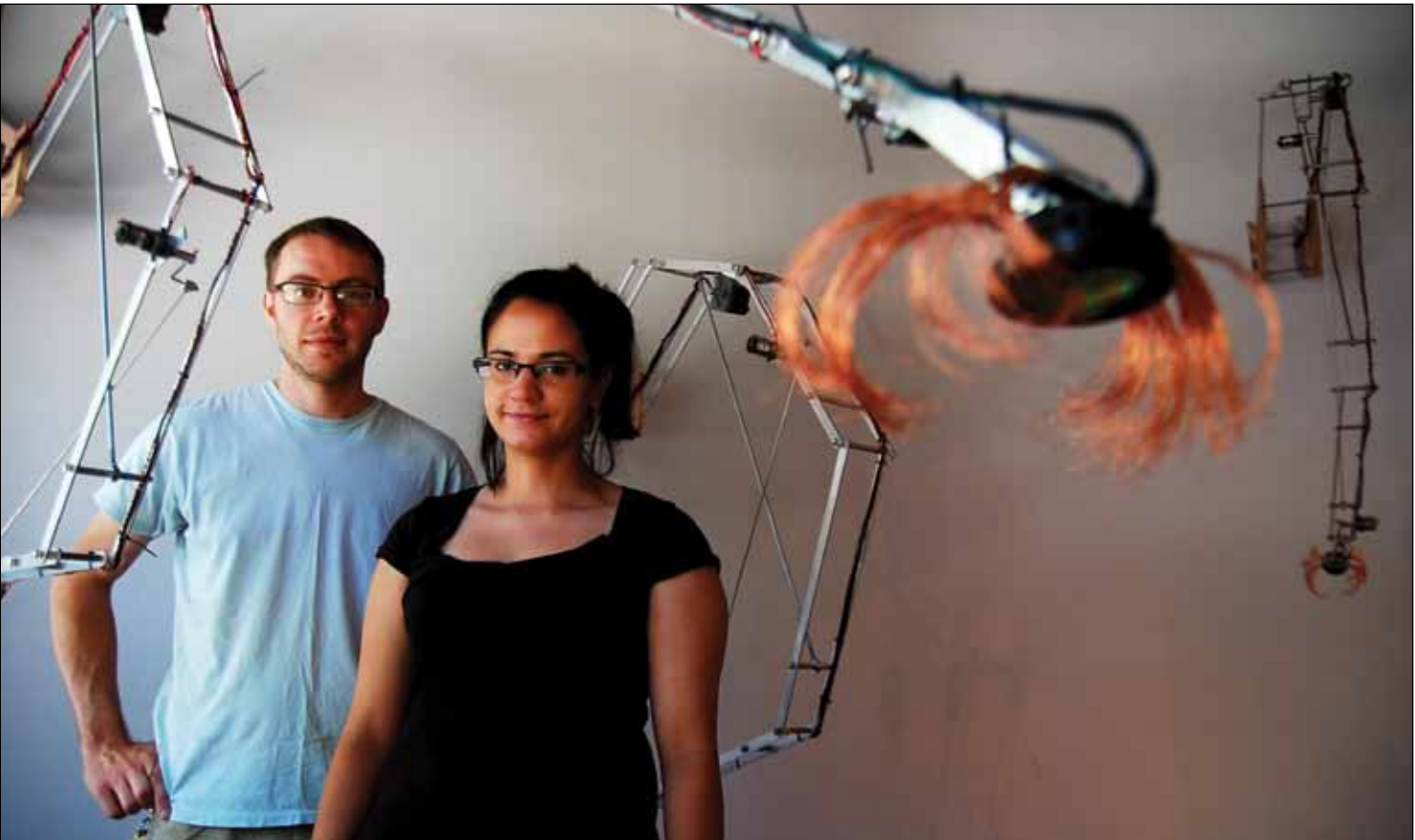
With “Reach,” Holtin and Isham emphasize the concept of “crossing space” and fusing the organic with the inorganic.

“It’s not that different from how we physically reach for things,” Holtin said. “I really like this idea of an attention span not as a period of time, but as a distance covered in order to isolate it and understand it. It’s really what understanding means; it’s that moment you isolate something from something else.”

“Reach” can be touched and seen from now until July 22 at the Fowler-Kellogg Art Center in the first floor turret.

An opening reception will be held from 5 to 7 p.m. Wednesday. The artists will not be in attendance, as Holtin will be away in Germany preparing another exhibit.

Gallery hours are 11 a.m. to 5 p.m. Monday, Tuesday, Thursday and Friday; 11 a.m. to 8 p.m. Wednesday; and 1 p.m. to 5 p.m. Sunday. The gallery is closed on Saturday.



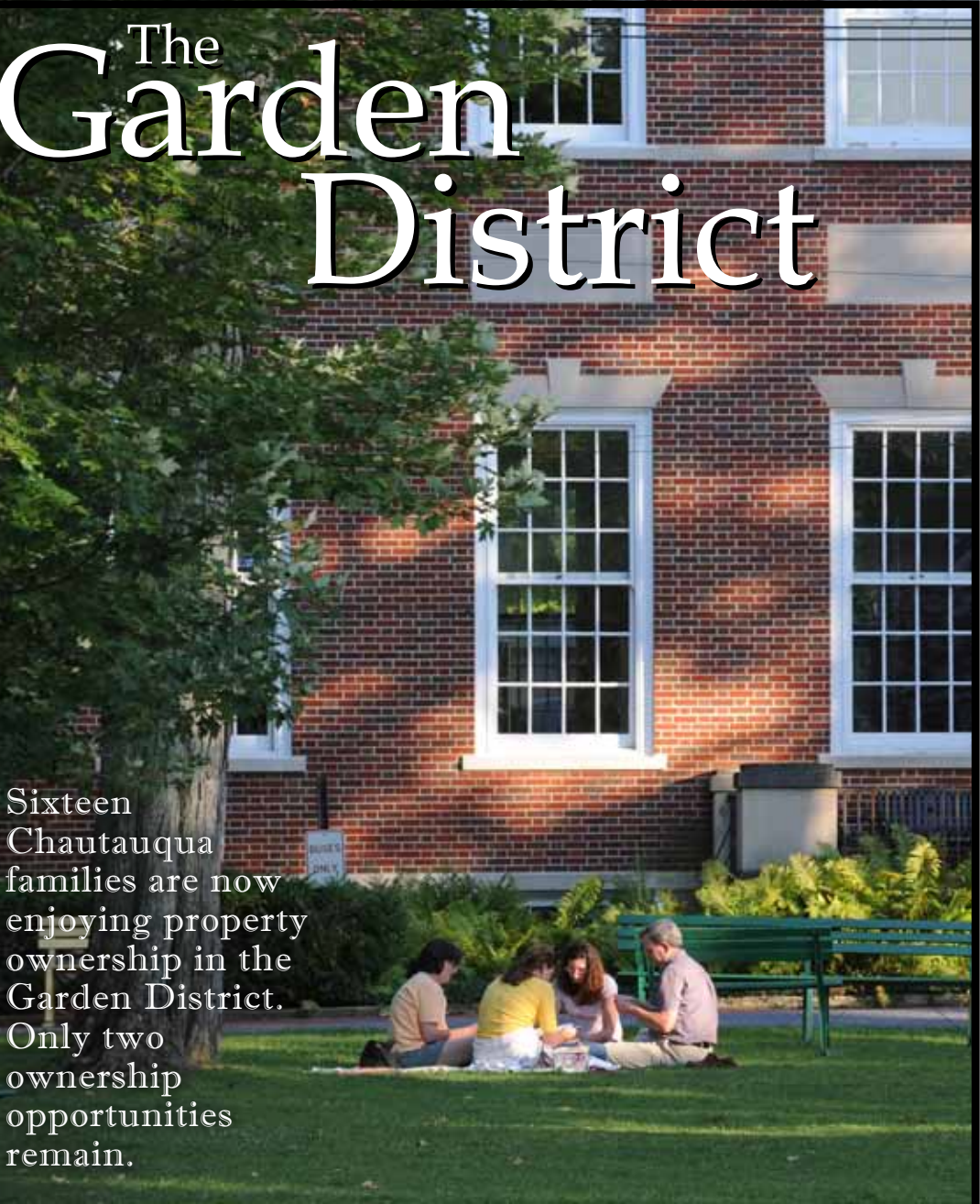
Photos by Brittany Ankrom

Andy Holtin and Annette Isham stand in their art installation piece, “Reach,” in the Fowler-Kellogg Art Center. The piece will be on display until June 22.

Fishing

The waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest excitement, and the muskie season, from late June to October, draws fishermen from all over the United States and Canada. Large and smallmouth bass, calico and rock bass, walleyes and perch are among other fish in good supply. Bait is available at the Sports Club.

A fishing license may be purchased at Hogan’s Hut on Route 394 near the entrance to Route 17/I-86 in Stow or at the town clerk’s office in Mayville.



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PROGRAM

Tuesday, July 6

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Daniel and Michael Woltz** (Hinduism). Main Gate Welcome Center (Bring gate pass)
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall entrance. Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist. The Revs. Lorraine Ljunggren and Jim Melnyk,** St. Mark’s, Raleigh, N.C. 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
- 9:15 **DEVOTIONAL HOUR. The Rev. James Alexander Forbes Jr.,** senior minister emeritus, The Riverside Church. Amphitheater
- 9:15 **Class.** “Jewish Psychology.” (Programmed by Chabad Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Young Women’s Group.** (Programmed by the Chautauqua Women’s Club) Women’s Club porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Rebuilding the American Community.” **David Boren,** former U.S. Senator (D-Okla.); president, University of Oklahoma. Amphitheater.
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Tallman Tracker Organ Mini-concert.** “American Accents.” **Jared Jacobsen,** organist. Hall of Christ
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “Writing Disaster: Poetry and the Language of Survival.” **Nicole Cooley,** poet-in-residence. Alumni Hall porch.
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club) “Raku Place: A Life in Art, Gardens and Public Service.” **Susan Kemenyffy,** Erie, Pa., artist and gardener. (Henrietta Ord Jones Memorial Lecture). Smith Wilkes Hall
- 12:15 (12:15–1:15) **Brown Bag Lunch.** “Gay Adoption: the Agony of the System & the Ecstasy of the Child” with two fathers. (Sponsored by Metropolitan Community Church). Chautauqua Lesbian & Gay Community. Alumni Hall Garden Room
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “The Ethical Love Relationship.” Meditation teacher: **Michael Woltz** (Hinduism). Hall of Missions. Donation
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market
- 2:00 **INTERFAITH LECTURE SERIES.** **Daisy Khan,** executive director, American Society for Muslim Advancement. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main

- Gate Welcome Center.)
- 2:30 **Piano Master Class/Lessons.** Sherwood-Marsh Studios. Fee
- 3:15 **Social Hour**
- 3:15 **Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** “To Make the Wounded Whole: The Words of Frederick Douglass.” **David Anderson,** Frederick Douglass Chair, Rochester-Monroe Co. Freedom Trail Commission, presented in cooperations with NYS Archives Partnership and Chautauqua’s Department of Religion. Hall of Christ
- 4:00 **Guest Artist Recital. Grohman Family Recital.** (Benefits Chautauqua Women’s Club Scholarship Fund). Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **(4–5:30) LINCOLN PROGRAM IN APPLIED ETHICS.** “Ethical Leadership in Government, Technology and Public Health.” **Peter French,** director, Lincoln Center for Applied Ethics, Arizona State University; **James Hodge and Braden Allenby,** Lincoln professors, Arizona State University; **Douglas M. Brattebo,** interim director, Center for the Study of Ethics and Values, Hiram College. Hall of Philosophy
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Joe McMaster.** Meet under green awning at back of Smith Wilkes Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Visual Arts Lecture Series. Polly Martin,** ceramics faculty, Maryvale College. Hultquist Center
- 7:00 **Bible Study.** (Sponsored by the Department of Religion). “Chapters in the Life of Jesus.” **The Rev. Dr. J. Paul Womack,** leader. United Methodist House
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** (Community Appreciation Night). **Mei-Ann Chen,** guest conductor; **Kathryn Levy,** piccolo. Amphitheater
- *Ancient Airs and Dances: Suite III*
 - *Concerto in C Major for Piccolo, RV 444*
 - *Symphonic Metamorphosis* on themes by Carl Maria von Weber
- Paul Hindemith

Wednesday, July 7

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Daniel and Michael Woltz** (Hinduism). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist. The Revs. Lorraine Ljunggren and Jim Melnyk,** St. Mark’s, Raleigh, N.C. 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 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). “Science of Sound and Music.” **Bernie Lieberman.** Hall of Christ
- 9:15 **DEVOTIONAL HOUR. The Rev. James Alexander Forbes Jr.,** senior minister emeritus, The Riverside Church. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:15 **Koffee Klatch.** (Programmed by the Chautauqua Women’s Club). For women 60 years and older. Women’s Club
- 9:30 (9:30–10:30) **Chautauqua Institution Trustees Porch Discussion.** “The Strategic Agenda: Intergenerational Programming.” **Jack Voelker, Sherra Babcock.** Hultquist Center porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:00 **Voice Master Class** (School of Music). **Marlena Malas,** presenter. McKnight Hall
- 10:45 **LECTURE.** **Cheryl Dorsey,** president, Echoing Green. Amphitheater
- 12:00 (12–1) **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Massey Organ Mini-concert.** “Apotheosis—The E Major Chorale of Franck.” **Jared Jacobsen,** organist. Amphitheater
- 12:15 **Brown Bag Lunch/Book Review.** (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association) **Barbara Flynn, The Piano Man’s Daughter** by Timothy Findley. Alumni Hall porch
- 12:15 (12:15–1:15) **Brown Bag Lunch/Speaker.** “The Leadership of George Marshall.” **Jerry Pops.**

‘FOREIGN CORRESPONDENT’



Image courtesy of David Zinman

Joel McCrae (right) stars as an American reporter dispatched to Europe on the eve of WWII, and Albert Basserman is a kidnapped diplomat in “Foreign Correspondent.” The little-known 1940 thriller is a quint-essential Hitchcock film — with witty dialogue, brilliant performances and a riveting plot. David Zinman, author of *50 Classic Motion Pictures*, will speak and lead a discussion after the movie. There will also be a lottery for his film book. It starts at 6 p.m. Wednesday (note the early start) at the Cinema, located at Hurst and Wythe.

- Everett Jewish Life Center
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.**
- 1:15 **Language Hour:** French, Spanish, others if interest. (Programmed by the Chautauqua Women’s Club). Women’s Clubhouse
- 1:30 **Visual Arts Docent Tour.** Begins at Fowler-Kellogg Art Center
- 2:00 **INTERFAITH LECTURE SERIES.** **The Rev. Otis Moss III,** pastor, Trinity United Church of Christ, Chicago. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee
- 2:30 **Dance lecture.** “From Bach to Rock: Inspiring Great Choreographers.” **Steve Crosby.** (Programmed by Chautauqua Dance Circle). Smith Wilkes Hall
- 3:30 **Special Conversation.** (Sponsored by the

- Department of Religion). **Daisy Khan, Imam Feisal Abdul Rauf, Rev. Otis Moss III, Rev. Richard Cizik, and Rabbi Irwin Kula.** Hall of Christ (No registration required)
- 3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club). **Cheryl Dorsey,** president, Echoing Green. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Admittance is free, but limited to the first 50 people). Women’s Clubhouse
- 4:00 **(4–5:30) LINCOLN PROGRAM IN APPLIED ETHICS.** “Ethical Leadership in Government, Technology and Public Health.” **Peter French,** director, Lincoln Center for Applied Ethics, Arizona State University; **James Hodge and Braden Allenby,** Lincoln professors, Arizona State University; **Douglas M. Brattebo,** interim director, Center for the Study of Ethics and Values, Hiram College. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

- 4:15 **Young Readers Program.** *When You Reach Me* by Rebecca Stead. Alumni Hall Garden Room
- 4:15 **Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Caroline Van Kirk Bissell.** Smith Wilkes Hall (Children under 12 accompanied by adult.)
- 5:00 (5–7) **Opening Reception.** *Don Kimes + Five: Celebrating 25 Years and Reach.* Fowler-Kellogg Art Center
- 6:45 **Eventide Travelogue.** (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association) “Cambodia and Laos Today.” **Sue Evans.** Hall of Christ
- 7:00 **Christian Science Service.** Christian Science Chapel
- 7:30 **Voice Concert.** “Music of Schumann with Don St. Pierre & Donna Gill.” (Benefits the Chautauqua Women’s Club Scholarship Fund.) Elizabeth S. Lenna Hall
- 8:15 **SPECIAL FES: An Evening with Tom Chapin.** (Community Appreciation Night). Amphitheater.

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— Proverbs 28: 16

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