

# The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Thursday, July 8, 2010

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CHAUTAUQUA, NEW YORK 50¢

## For Westin and Gibbs, leadership is ultimately about the people

by **Kathleen Chaykowski**  
*Staff writer*

If you're cynical about the future of news, you won't find company with Nancy Gibbs or David Westin.

Gibbs, executive editor of *Time* magazine, and Westin, the president of ABC News, believe in news, both its future and its value.

This is perhaps why the two were paired together to speak in the fourth morning lecture in the Week Two series, "The Ethics of Leadership," which starts at 10:45 a.m. today in the Amphitheater.

Both Gibbs and Westin play large roles in their organizations. Westin, who holds a bachelor's degree and a law degree from the University of Michigan, became president of ABC News in 2007

and manages both the editorial and business aspects of the organization.

Westin previously lectured at Chautauqua in 2007 during the week, "The Media and News: Applied Ethics."

At today's lecture, Gibbs will lead a discussion with Westin for 45 minutes, which will be followed by a moderated Q&A session with the audience.

"Nancy Gibbs asks the questions," he said. "I've known Nancy for many years and have enormous respect for her."

Like Westin, Gibbs, who completed her undergraduate studies as a history major at Yale University and holds a degree in politics and philosophy from the University of Oxford, is no stranger to high-pressure news jobs. Be-



Westin



Gibbs

fore being promoted to executive editor in March 2010, Gibbs had written more than 100 *Time* cover stories, in addition to essays and profiles. She was a lead reporter on almost every major news

event and won the National Magazine Award for her coverage of Sept. 11, 2001. *The Chicago Tribune* named Gibbs one of the 10 best magazine writers in the country, and she is known for her essays,

distinctly clear and probing, which examine intersections of science, values, politics, and religion.

Gibbs is a long-time Chautauquan. Her mother made her concert debut with the Chautauqua Symphony Orchestra as a piano student at Juilliard, and her parents bought a house on the grounds more than 50 years ago. Gibbs and her brother came to Chautauqua every summer growing up. In an e-mail to the *Daily*, Gibbs wrote that her first job was as a reporter for *The Chautauquan Daily*, which she described as "the all-time summer dream job." She lectured at Chautauqua in 2007 when she discussed *The Preacher and the Presidents*, a book that she co-authored about Billy Graham.

"I've always had enormous respect for talented leaders, and I've been lucky enough to work with some truly excellent ones," she said. "It was easy to appreciate the obvious qualities they shared, like energy and creativity and courage. But I've come to realize how much the little things matter too ... that it's very important not to waste other people's time; to answer their calls and e-mails quickly and clearly; to keep an open mind, especially on matters about which you feel most certain."

For Gibbs, the most challenging aspect of her role is without a doubt, "the sense of being responsible for other people's personal and professional well-being."

See **WESTIN-GIBBS**, Page 4

## Evangelist Cizik speaks on 'lightbulb moments'

by **Laura McCrystal**  
*Staff writer*

Ethical leadership requires a "lightbulb moment," according to the Rev. Richard Cizik.

Cizik, president of the New Evangelical Partnership for the Common Good, will present today's 2 p.m. Interfaith Lecture in the Hall of Philosophy. His lecture is titled, "An Interfaith Awakening: Needed to Save America?"

The change of opinion necessary for effective leadership is not always easy, Cizik said. His personal "lightbulb moment" occurred in 2008, when he resigned as vice president for governmental affairs of the National Association of Evangelicals because his views had become too progressive for the organization, he said. It was a difficult time in his life, but it now allows him to speak



Cizik

authentically about the path to a new kind of ethical leadership.

"I am so grateful I made the decisions I made, but

my point is ... I haven't come to these views out of some easy path," he said.

Since 2008, Cizik's work has become more centered on his new kind of leadership. As president of the New Evangelical Partnership for the Common Good, he speaks publicly; leads projects in the subject areas of religion and science, religion and foreign policy, and interfaith relations; and maintains his role as a lobbyist in Washington, D.C.

See **CIZIK**, Page 10

## CLSC author Hill will relate 'forgotten history'

by **Sara Toth**  
*Staff writer*

Readers of the Chautauqua Literary & Scientific Circle have already begun a summer of "Walking a Mile in Different Shoes," but Lawrence Hill, the author of Week Two's selection, *Someone Knows My Name*, is going to take his readers on a journey far beyond walking distance.

Hill, who will be speaking at the CLSC Roundtable at 3:30 p.m. in the Hall of Philosophy, has created an indomitable heroine who travels — sometimes voluntarily, at times against her will — with her readers from Africa to America, then to Canada, then Africa. Finally, her journey with readers ends in London.



Hill

*Someone Knows My Name* is the story of Aminata Diallo, who is stolen from her happy life in the heart

of Africa and sold into slavery. Hill's novel — his first CLSC selection — has received praise from critics and several awards, including the Commonwealth Writers' Prize and the Rogers Writers' Trust Fiction Prize. *Someone Knows My Name* was also a finalist for the Hurston/Wright Legacy Award and the first book selected for the 2009-10 CLSC season.

See **CLSC**, Page 4

## A NARRATIVE BEYOND THE NOTES



Daily file photo

CSO concertmaster Brian Reagin is the soloist at tonight's concert, performing Tchaikovsky's Violin Concerto in D Major.

by **Kathleen Chaykowski** | *Staff writer*

Good music tells its own story, but the pieces being performed at tonight's Chautauqua Symphony Orchestra performance have stories that go beyond the notes.

The fourth CSO concert of the season, which will begin at 8:15 p.m. in the Amphitheater, features CSO Concertmaster Brian Reagin playing Pyotr Tchaikovsky's Violin Concerto in D Major, Op. 35; the orchestra will also perform Shostakovich's Symphony No. 6 in B Minor, Op. 54, with Stefan Sanderling conducting.

Although one may be familiar with both well-known works, there is more to the narrative of tonight's performance than one can derive by ear alone. Coincidentally, the symphony and the concerto hold special meanings to Sanderling and Reagin, respectively; while Shostakovich's sixth played a pivotal role in Sanderling's life, Reagin has a past with the Tchaikovsky piece.

As music director, Sanderling has an annual tradition of asking the CSO concertmaster to play a concerto, and he and Reagin quickly agreed upon the Tchaikovsky piece. Shostakovich's sixth was paired with the Tchaikovsky piece, Sanderling said, because even though Shostakovich was not particularly fond of the Romantic Russian composer, the two composers almost always complement one another.

The Tchaikovsky is a bright concerto, and although the Shostakovich is not a happy piece, the third movement does end in a jesting way. As Sanderling put it, it is "the only Shostakovich symphony which has kind of a smile near the end."

One of the most important musical aspects of the Shostakovich, according to Sanderling, is the symphony's structure. The piece is written like a traditional four-movement symphony, but without the first movement; it therefore lacks the presentation of many different themes, which Sanderling viewed as a reflection of the condition of Soviet society at the time in which the expression of different themes, or opinions, was forbidden.

"(Shostakovich) finds a way to hold society (up to) a mirror," Sanderling said. "He does it in such a masterful way that we know that it is banal, but we don't start to become brothers of it. We understand the aggression beneath it, 'This is what you want; this is what I write you; be happy with it,' an incredible piece."

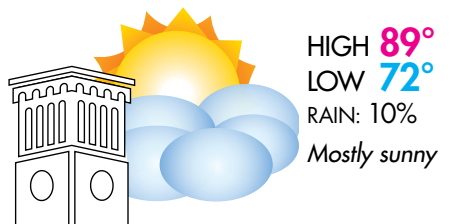
Beyond the compatibility of their music, Shostakovich and Tchaikovsky also were similar in that they were both somewhat alienated from society. Tchaikovsky was gay and a musical outsider wherever he performed — in the Slavic world he was a Western composer, and in the Western world he was a Slavic composer. Shostakovich, on the other hand, was a political critic of his nation's communist government, and he was also somewhat isolated by his adherence to an outdated compositional form, Sanderling said.

See **CSO**, Page 4

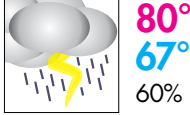
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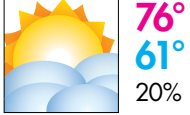
### TODAY'S WEATHER



### FRIDAY



### MONDAY



### Penneys celebrates 25th anniversary

Piano Program head to give solo recital  
PAGE 3



### A 'guerilla clown show'

Actors in CTC's nighttime pop-up show unmasked  
PAGE 5



### Watteau's work is better than yours

Lewis to give VACI lecture  
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.

CLSC events today

- The CLSC Class of 2004 will meet at 12:30 p.m. today in Alumni Hall's dining room. A picnic lunch will be provided.
- The CLSC Class of 2010 will meet at 9:15 a.m. today in the Kate Kimball Room.
- The Scientific Circle will sponsor a Brown Bag discussion on common orthopedic injuries with Dr. Vince Butera at 12:15 p.m. on the porch of Alumni Hall.

Chautauqua Women's Club events today

- The CWC sponsors Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund. The CWC is also looking for new artists to join. Please call Hope at (412) 682-0621 to inquire.
- Help celebrate CWC's flea market's 45th year this Saturday. The sale runs from 9 a.m. to 2 p.m. behind the Colonnade.
- Look for the new Chautauqua tote bags this summer at the Clubhouse at 30 South Lake Drive and also at these CWC events: the flea market on Saturday behind the Colonnade, Sunday's Strawberry Festival at Bestor Plaza and the antiques show and sale July 17 at Turner Community Center. The \$35 donation benefits the CWC property endowment.
- Join the CWC for the 38th Annual Strawberry Festival, from 1 to 3 p.m. Sunday on Bestor Plaza. Enjoy lemonade and strawberry shortcake topped with whipped cream, served in a Victorian atmosphere.

Snyder discusses strategic plan at Men's Club meeting

George Snyder, chairman of Chautauqua Institution's board of trustees, will discuss the recently adopted strategic plan for Chautauqua at a meeting of the Men's Club at 9:15 a.m. Friday at the Women's Clubhouse. The strategic plan addresses the future of Chautauqua through 2018 with particular attention to the "Chautauqua mix," the community, volunteer leadership, sustainability and brand management.

BTG to host open house today

All life members and anyone interested in becoming one in the Bird, Tree & Garden Club are invited to come from 3 to 4:30 p.m. today at Smith Wilkes Hall. Nature presenters and ravine speakers will be acknowledged. Life membership is \$100.

Meet the CSO violin section

Immediately following tonight's Chautauqua Symphony Orchestra concert, come to the Amphitheater back porch to meet and chat with the violin section.

VACI Partners to host breakfast lecture

Visual Arts at Chautauqua Institution Partners will have a breakfast lecture at 9:30 a.m. Friday in the Fowler-Kellogg Art Center. Artistic Director Don Kimes will speak about Chautauqua's connection to New York and about "Chautauqua: A Continuum of Creativity," a recent art show in New York City. Fifty former faculty members and alumni were featured artists in the show. The breakfast is for VACI Partners members only, but anyone may sign up to become a member at the time of the breakfast.

EJLCC to hold book sale

The Everett Jewish Life Center at Chautauqua will host a book sale from noon to 4 p.m. Sunday on the front porch of the center. Hardcover will be \$4 and trade paperbacks \$2, and all books are new.

Chautauqua Connections hosts potluck

Chautauqua Connections sponsors, please come for a potluck from 5 to 7 p.m. Sunday under the tent on Bestor Plaza. Sponsors should bring a generous dish to share, along with their Music School Festival Orchestra piano, dance and voice students.

Hebrew Congregation hosts Shabbat dinners

The Hebrew Congregation will sponsor the first of two Shabbat dinners at 6:30 p.m. on Friday, July 16 at the Everett Jewish Life Center at Chautauqua. 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.

Hebrew Congregation sponsors Lazarus speaker

At 8 p.m. Sunday in the sanctuary of Hurlbut Memorial Community United Methodist Church, the Hebrew Congregation will present speaker Leigh-Anne Hendrick. Her topic is "Holocaust Education in Chautauqua County and Beyond," and everyone is welcome.

Be a part of the Great American Picnic

CSLC Alumni, please sign up to work at the Great American Picnic at Alumni Hall. The picnic is from noon to 3 p.m. Sunday, July 18. The rain date is July 25. Call Ellen at (716) 753-7170 with any questions.

Keyser to sell treats at Farmers Market

Herb Keyser will be selling his famous (individual size) Lemon Tarts and Chocolate Surprise Cookies at the Farmers Market on Thursday morning from 9 to 10 a.m. One hundred percent of the proceeds benefit the Chautauqua Fund.

Club to host Track and Field Day

The Boys' and Girls' Club will host their annual Track and Field Day starting at 9:15 a.m. today. A variety of events — including relays, sprint events, basketball and baseball/softball throw — will take place. Fans can watch events from the Boys' and Girls' Club fields throughout the morning.

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# Bulletin BOARD

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

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

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

Carnahan-Jackson Lectureship funds Cizik lecture

The Carnahan-Jackson Religious Lectureship Fund, an endowment fund held by the Chautauqua Foundation, funds the 2 p.m. Interfaith Lecture today. Richard Cizik, president of the New Evangelical Partnership for the Common Good, will be speaking.

Mrs. Alvin C. Jackson was the first member of her family to come to Chautauqua. She initially came to the Institution at the age of 18 to study Sunday school teaching methods. She later re-

turned with her husband and daughter Katharine on a regular basis. When Katharine married Clyde L. Carnahan of Jamestown, N.Y., the Jacksons purchased a home at 41 Palestine Ave., Chautauqua, and continued to spend summers here each year.

The Carnahans lived in Jamestown but also became devoted Chautauquans. Mrs. Carnahan served as an Institution trustee and on board committees for the library and the Department of Religion. She and Mr. Carnahan ac-

tively participated in Chautauqua's Presbyterian association.

In 1969, Mrs. Carnahan created the Japanese garden located beside the United Presbyterian headquarters in memory of her parents and her husband. When making the gift, Mrs. Carnahan remarked that Chautauqua was very important to her parents and that she believed Chautauqua's Christian faith and program were its great inner strengths and distinguishing factors.

David Carnahan is the son

of Katharine and Clyde Carnahan. Now the chairman of the board of the Carnahan-Jackson Foundation Inc. of Jamestown, Mr. Carnahan continued his parents' long record of commitment and service to the Institution. A former director of the Chautauqua Foundation and a former trustee of the Institution, Mr. Carnahan is active in many civic and educational organizations.

Mr. Carnahan met his wife, the former Martha Popp, at Chautauqua.

Morrison CLSC Fund supports today's Hill roundtable

The Bess Sheppard Morrison CLSC Fund of the Chautauqua Foundation provides funding for today's Chautauqua Literary & Scientific Circle Roundtable and lecture. Lawrence Hill, author of *Someone Knows My Name*, will speak.

The Bess Sheppard Morrison CLSC Fund is a permanent endowment fund held within the Chautauqua Foundation to support the CLSC at Chautauqua Institution. The

fund was established through a gift to Chautauqua's pooled life income fund by Mrs. W.A. Morrison (Bess Sheppard) who passed away April 28, 2003, in Austin, Texas.

Mrs. Morrison was the only child of John Levi Sheppard and Bess Clifton of Pilot Point, Texas. She was a member of the Chautauqua Opera Association and the Chautauqua Women's Club. She was also a member of the Society of Woman Geographers, the

Daughters of the Republic of Texas, and President John F. Kennedy's Committee of 100 on Juvenile Delinquency and Youth Crime.

Mrs. Morrison also attended the United Nations meeting for the Prevention of Crime and Treatment of Offenders in Osaka, Japan. She graduated from the University of Maryland and served in the U.S. Army during World War II. She enlisted as a private in 1943 and left as

a captain in 1946. Widow of William B. Clayton, who was vice president of the General Electric Co. in Dallas, she later married Judge William Arthur Morrison, presiding judge of the Court of Criminal Appeals of Texas. She had lived in Austin since 1980. Preceded in death by Mr. Morrison, Bess is survived by her stepdaughter, Marcia Tinker Morrison, wife of Dr. Anthony Horan, and their son, Francis Harding Horan.

Symphony Patrons Endowment funds CSO performance

The Symphony Patrons Endowment held by the Chautauqua Foundation and The Dent and Joan Williamson Fund for the Chautauqua Symphony Orchestra provide funding for tonight's performance of the Chautauqua Symphony Orchestra under the baton of Music Director

Stefan Sanderling and featuring Brian Reagin, violinist. The Symphony Patrons Endowment is the depository of the annual gifts of Chautauquans who become Symphony Patrons.

The Dent and Joan Williamson Fund for the Symphony Orchestra was established by

Dent and Joan Williamson in 2008 through outright gifts to the Chautauqua Foundation for the purpose of enhancing the work of the Chautauqua Symphony Orchestra.

Dent, a longtime flutist with the Chautauqua Symphony Orchestra, retired in 2002 after 35 years of playing in the ensemble. He joined the orchestra as second flute in 1968. Throughout his tenure, Williamson served in many capacities, including the orchestra committee and as the orchestra's librarian, a position he held from 1981 until his retirement.

Williamson received his bachelor's and master's degrees from the New England Conservatory of Music. Later he earned his Doctor of Musical Arts from the Combs College of Music in Philadelphia. Before joining the Chautauqua Symphony, he played with organizations as varied as the San Antonio

Symphony, the Boston Pops, the Martha Graham Dance Company and the Radio City Music Hall orchestra. In June 2000, he retired from his position as associate professor of music at The College of New Jersey (formerly Trenton State College).

Joan is also a retired musician and is also retired from the staff of TCNJ library. A graduate of Indiana University School of Music in Bloomington, Joan played one season as the regular second bassoonist with the Chautauqua Symphony Orchestra and frequently thereafter as a substitute or extra player.

Dent and Joan are the parents of Andrew and Lesley who both served as Amp sweepers while growing up. Lesley also served the Institution for several years in the Archives department and as the lecture coordinator for the Department of Education.

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### Scanning at the Amphitheater

Gate passes and single tickets are now scanned at the Amphitheater for all events, except for those on Sundays.

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## Thursday at the Movies

Cinema for Thu, July 8

**CITY ISLAND** (PG-13) 3:45 & 8:20 104m Audience Award Winner: Tribeca Film Festival. Independent director **Raymond De Felitta's** new effort stars **Andy Garcia, Alan Arkin, Julianna 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** 6:00 (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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MUSIC

# Nymphs, monks and gangs onstage at Artsongs recital

by Alison Matas  
Staff writer

Listeners will get a sample of “West Side Story” as three studio artists from Chautauqua Opera Company’s Young Artists program take the stage for an Artsongs recital at 4 p.m. today in the Athenaeum Hotel.

Returning this year is 26-year-old mezzo-soprano Jennifer Feinstein, who was also a studio artist during the 2007 Season.

“I was lucky enough to get to continue to sing for (Artistic/General Director) Jay Lesenger in New York and for the company, and they noted my progress over the years,” she said. “I think both parties have sort of been interested in working with each other again, and this was the right year to do it.”

Today, she’s premiering “Les Chansons de Bilitis” by Claude Debussy. The songs are densely packed with poetry and detail the story of a girl falling in love, consummating love and losing love, using the metaphor of a nymph and satyr in the wood.

“(The satyr) is teaching (the nymph) to play on the panpipe in the first song, and then he talks about a dream he had where her hair was around his neck, and it was as though they were conjoined, they became one, and then she goes through the woods looking for him again and runs into someone who says all the nymphs and satyrs are dead. They’re all gone,” Feinstein said.

She’ll also be performing two Irving Berlin songs, “What’ll I Do” and “I Love a Piano.” The first is especially meaningful to Feinstein. Berlin, a Jew from the Lower East Side, wrote the song when he became smitten with a Catholic society woman.

“It was about his love for this girl he couldn’t be with,” Feinstein said. “It kind of rings home with me because my dad is Jewish and from Brooklyn, and my mom is Catholic, so my answer to ‘What’ll I Do’ is me! I come out of it.”

In addition to participating in a quintet piece from “West Side Story,” with two other Young Artists, all three singers will be performing a Mozart trio. Feinstein will be playing a man.

“I’m doing a pants role,” she said. “I’m probably going to wear a dress, because it might be weird to wear pants and then have to go offstage and change and come back, so I think I’ll just be wearing a dress. But I think I’m going to, you know, stand with my legs a little further apart.”

It’s this diversity of work that makes Feinstein love the Young Artists program.

“I really like musical theater,” she said. “I’ve done a lot of it. I’m very interested in crossover work, and that’s something that gets a lot of attention here, which is very unusual from other programs.”

Feinstein also appreciates that the studio artists have the chance to do more than just sing in the chorus. This season, Feinstein will be playing the largest professional role of her career when she sings Lola in *Cavalleria rusticana* (*Rustic Chivalry*).

“It’s a small part, but she’s the home wrecker, which I’m



Feinstein



Williamson



Thomas

very excited to get to play,” Feinstein said. “I’ve played Carmen (in *Carmen*), so I call her the ultimate home wrecker. I think Lola is like Carmen-lite. She’s like Carmen-in-training.”

Also singing on the recital is Dane Thomas, 24, from Evanston, Ill. He is a new Chautauquan and a new tenor. The Young Artist just recently made the switch from baritone to the higher voice part.

“The past year has been lots of peaks and valleys as far as how the transition goes,” he said. “The higher part of my voice (is) a much more exciting place to be, and now I’m able to sustain singing for long periods of time in that pitch range.”

Today, he’ll be singing a set of three songs by Gabriel Fauré titled “Poème d’un jour.”

“It’s really just about a guy through the course of a day,” Thomas said, “but in this day, he meets a complete stranger, ... and it’s basically a love-at-first sight kind of thing, and in this first encounter he immediately knows he loves this woman. This woman has no idea who he is, but he feels when he sees her he knows exactly who she is.

“The second song, ... she’s definitely denied me and (is) telling me to go away, and I’m not really too thrilled with that. And then the third song is so quintessentially French it’s amazing. Basically, I guess somehow, I get this woman to stick around for a little longer, and ... it seems like maybe we’re going to have a relationship, and I say, ‘Well, but really, it’s probably not going to work out in the end, anyway, so, see you later,’ and I say, ‘Adieu.’”

Beyond today’s recital, Thomas is particularly excited about performing in *Norma*.

“It’s nice to be making history at Chautauqua and doing the first fully staged opera in the Amphitheater,” he said. “To be able to back up these world-class singers is just really thrilling.”

As the program gets underway, Thomas is keeping the lessons he’s learned about singing in mind: “No matter what you do and how good you get, there’s going to be somebody better than you, and you just have to accept that, but it doesn’t necessarily mean you don’t have anything to bring to the table,” he said. “Be humble. Be proud of what you do, but be humble about it.”

Today’s final performer is 26-year-old soprano Lisa Williamson, who is a newcomer to Chautauqua Institution. She developed a love for singing through musical

theater but got bitten by the “opera bug” in college.

“Eventually, you realize how amazing it is. It’s hard to resist the glamour and the scale of opera,” she said.

When she isn’t here, Williamson is stationed in Connecticut, singing for the United States Coast Guard.

“When I was finishing up my undergraduate education, I just wasn’t really sure what to do and wasn’t really ready to start taking a lot of auditions in opera because I was very young — I was 21,” Williamson said. “I sort of thought about, ‘Well, what can I do in the meantime?’ and this Coast Guard band opening came around, and I auditioned for that, and like for the same reason I’m here, I was just lucky enough to be chosen.”

This afternoon, she’ll be performing a set of pieces by Richard Georg Strauss.

“The Strauss songs are beautiful and so romantic,” Williamson said. “The poetry is very romantic, and they deal with these otherworldly subjects in a way.” For example, the first is about All Souls’ Day, and the singer is waiting for the person she loves to return to her.

“It’s just haunting,” Williamson said.

She’ll also be singing a set of Samuel Barber’s “Hermit Songs” with Thomas.

“They’re these poems from ninth century monks that they found in the margins of the books that they were reading or transcribing, so these are just like little private poems that they found,” Williamson said. “Some of them are very personal and very deep. Some of them are funny. It’s a mixed bag. But the source material I just think is so interesting.”

Ultimately, she hopes audiences can make a connection to her songs.

“It’s the same every time,” she said. “You just want them to be engaged and to understand what it is you’re saying ... even though they might not understand the words you’re saying, they at least understand the emotion you’re trying to portray.”



Photo by Rachel Kilroy

Rebecca Penneys rehearses for her annual solo recital, which will take place at 4 p.m. today in Elizabeth S. Lenna Hall.

## Penneys celebrates 25th anniversary

by Beth Ann Downey  
Staff writer

Piano Program head and world-class musician Rebecca Penneys celebrates her 25th anniversary this year as a renowned leader at Chautauqua.

Now, she will throw a little celebration for two of her favorite composers.

Penneys will play her annual solo recital featuring some major works of Robert Schumann and a mixture of Frederic Chopin preludes in honor of their bicentennial anniversary at 4 p.m. today in Elizabeth S. Lenna Hall. Donations will be taken at the door to benefit the Chautauqua Women’s Club Scholarship Fund.

“It’s just a way of my giving thanks and gratitude to those two composers having been in my life,” Penneys said. “Just performing piano and teaching piano has been so enriched by their genius.”

Penneys will relay her genius as well with her renditions of Schumann’s works, including *Fantasie for Piano in C major, Op. 17*, which she called “one of the most moving works in piano.” The program also includes a compilation of preludes written by Chopin, featuring one in every major and minor key. Penneys called

Chopin a “piano nerd” as a composer who only wrote for the piano.

“I actually really enjoy playing their music because I always feel a little bit more talented, a little bit smarter and a little more wise when I play the music of such great composers,” Penneys said. “It’s just a little birthday present to them.”

It’s hard to believe Penneys could become smarter, wiser or more talented when it comes to piano. In addition to being a recognized member of the Chautauqua community for over three decades, Penneys has taken her talent to all corners of the world and has obtained such honorable titles as Steinway Artist.

Perhaps the most impressive part of her resume, though, is her commitment to passing her experience on to the next generation of outstanding performers. Along with being the Piano Program head for the past quarter century, Penneys has also been a professor of piano at Eastman School of Music for 30 years. Many of today’s most recognized young talents have been touched by her extraordinary teaching methods.

Penneys said she always tries to teach things that



Penneys

can’t be learned in the normal university setting.

“[At Chautauqua,] we can spend extra time with students and focus on certain learning problems, really try to focus students so they can address how to learn better, how to practice better, in a really organic way,” Penneys said.

In that same vein, Penneys will take a little extra time tonight to focus on two of her favorite, and two of the world’s most celebrated, composers. Audience members should expect a little surprise at the end of the concert that might or might not follow the fire codes of Lenna Hall.

“I think it’ll be a nice touch to an otherwise ordinary concert,” Penneys said.

## Jewish Council for Public Affairs CEO to speak at EJLCC

Rabbi Steve Gutow will be the featured speaker at the Everett Jewish Life Center at 3:30 p.m. today. Gutow is president and CEO of the Jewish Council for Public Affairs, the public policy and community relations coordinating agency of the American Jewish community.

Under his leadership, the JCPA has mobilized the Jewish community to oppose the genocide in Darfur, reform current immigration policy, support Israel, protect individual rights, maintain and enhance anti-poverty programs, create a sustainable environment, and develop stronger ties between Christian, Jews

and Muslims. The JCPA has also been an advocate of a strong U.S-Israel relationship with a focus on preventing Iran from acquiring nuclear weapons. In recognition of these efforts, Gutow was listed among the 20 most influential American Rabbis by *Newsweek* in 2009 and among the 50 most influential American Jews by *The Forward* in 2007.

A native of Dallas, Texas, Gutow is an attorney as well as a rabbi. He graduated from the University of Texas with degrees in both history and law and is a member of the Texas Bar Association. He is also a graduate of the Recon-

structionist College in Wyncote, Pa., which granted him a Master of Hebrew Letters. For several years, he served as rabbi of a Reconstructionist congregation in St. Louis, Mo. During this time, he was also an adjunct professor of law at St. Louis University Law School.

In addition to his talk this afternoon, Gutow will also be available at the Everett Jewish Life Center for an informal discussion at 2 p.m. Saturday.

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FROM PAGE ONE

CLSC

FROM PAGE 1

Published in several countries, including Hill's native Canada, as *The Book of Negroes*, the novel had to undergo a name change for publication in the United States, Australia and New Zealand, because Hill said his publishers felt the word "negroes" was too explosive and troublesome for American readers. However, the name change wound up being beneficial, in a way, as it now highlights an important theme in Hill's book: the humanity of acknowledging a person's name.

"Having one's name recognized is really akin to having one's humanity respected," Hill said. "I was quite struck by that idea. It's a glimmer of respect of their humanity to have their names spoken, these names that they would eventually lose for sure in slavery."

Hill's protagonist, Aminata, is a young girl when torn from her family and home; on the passage to America she is singled out because of her ability to speak several African languages, making her valuable to her enslavers as well as her countrymen. The men and woman aboard the ship, with Aminata at the center of the call-and-return, shout out one another's names in chorus to maintain their own identities. Several names throughout the novel are shortened and reduced, including Aminata's — to all but a select few, Aminata becomes "Meena."

It was finding the voice of Aminata — Hill's preferred name of his character, and the name of his eldest daughter — that was the most challenging part of

writing *Someone Knows My Name*, Hill said.

"I worried the whole time that it might not work well, that other people might have mocked me for having even dared to try," he said. "But, it was somewhat liberating to slip into the voice of an 18th-century African woman. It felt like an exciting journey. I didn't want it to be too sentimental or saccharin. I didn't want it to be flip or unengaged, either. I wanted to find a voice that would be a little whimsical, a little playful, deeply felt but not too sugarcoated in slipping into the voice of an old African woman looking back on her life in the 18th century. It was very interesting finding her voice and making it travel."

Once he found a way to convincingly write from the first-person perspective of an elderly African woman, Hill said, the rest of the novel fell into place easily.

*Someone Knows My Name* had its genesis more than a decade ago, when Hill began reading scholarly articles about a group of 3,000 Black Loyalists during the Revolutionary War. After the revolution was over and many British left the newly conceived United States of America, they left behind thousands of former slaves who had fought alongside them. These Black Loyalists then sailed from Manhattan to Halifax, Nova Scotia, where they were met with even more hardships than they had experienced as slaves in the U.S.

Many of the Black Loyalist settlers in Canada turned around and traveled back to Africa to found the colony of Free Town in Sierra Leone. This migration of 1,200 African-Canadians — formerly African-Americans

— in 1793 was the first "back to Africa" expedition in the history of the Americas, and it is a chapter of history that often goes unread.

"It's a stunning story that was pretty much unknown to Canadians and Americans," Hill said. "I felt an immediate need to dramatize that story. I felt the immediacy of the story, but I wasn't ready to write it for a long time, so it sat with me for a while — for about 15 years — until I felt ready to write a novel in the voice of a woman. It grew and grew inside my heart for more than a decade, until the time came to write it."

Through his book and his subsequent lecture, Hill said, he hopes to leave his audience with two thoughts in their heads, the first of which is a recognition of the "fascinating, colorful, dramatic and important story" within the history of the U.S. that has often been suppressed.

"Those stories have been so fully swept away from the consciousness of most ordinary Americans," he said. "I hope to acquaint American readers with a part of their history that has been conveniently forgotten, because it is a history of the losers."

More importantly, Hill said, he hopes to leave his readers with a newfound respect of the resilience of the human spirit, as exemplified in his character Aminata Diallo.

"How is it that we humans can go through the most atrocious insults to our own humanity, yet can emerge from these moments of hell still with love and compassion in our own hearts, and still want to live gently and lovingly?" he said. "To me, that's a miracle of human strength."

CSO

FROM PAGE 1

Shostakovich's sixth is in many ways what caused Sanderling to become a conductor. Sanderling, who was born in East Germany and grew up in East Berlin, was at odds with the political climate of East Germany. He always loved music and was interested in conducting, but decided to study musicology instead. He had a job writing program notes for an orchestra at an East Berlin university; all of his writing was edited by two censors.

There was one particular program, dedicated to the Red Army's victory over Germany, that changed Sanderling's life. Shostakovich's sixth, which is highly expressive of discontent with communism in the Soviet Union, was to be performed in the concert.

"I was a little bit of a rebel, and East Germany and I didn't get along very well," he said. "I used many words that you were absolutely not allowed to say at the time."

For some reason, Sanderling's program notes were not censored that night, so they were printed. That very night, he was fired from his position in the university, which severely limited his prospects of finding work in East Germany.

He felt his only alternative was to become a conductor.

"Before I could count to three, I was accepted at the conservatory, and Stefan Sanderling was supposed to become a conductor," he said. "Here was not even time to think or ask, 'Was

that the right thing?' — that was the only thing."

Sanderling said, however, that because he had always loved music, he never felt that studying at the conservatory was a sacrifice.

After the Shostakovich piece is performed, Reagin will play the Tchaikovsky piece, one of the "Four Great Concertos" and an almost universal favorite among violinists, orchestras and classical audiences, a piece which Reagin said is full of "passion" and "some showing off."

The concerto requires incredible technical proficiency. "It's monstrously difficult," Reagin said. "And when it was written, in fact, some considered it unplayable."

The fiddle player for whom Tchaikovsky originally wrote the piece actually turned it down; an early critic described the piece as "music that stinks to the ear" and said the violinist was "beating the violin blue," Reagin said.

But this perception has completely transformed with time and the concerto has become one of the most popular violin concertos in the world.

"I don't know anyone who says, 'I can't stand this concerto,'" Sanderling said. "It's a beautiful concerto, a very emotional concerto ... a very bright, positive concerto, and we thought Chautauqua should always be looking at the bright side, looking forward to the future, seeing what is positive about the world."

For Reagin, performing Tchaikovsky's concerto means much more than playing the music; it is the first concerto that he ever performed with an orchestra — he first played it as a college student at the

Cleveland Institute of Music. Reagin won a concerto competition at CIM, and the prize was playing as a soloist with the Cleveland Orchestra. Reagin distinctly remembers playing the Russian masterpiece for the first time 34 years ago on a snowy January day.

At the first rehearsal for the performance, one of the violinists in the Cleveland Orchestra leaned over to Reagin and said, "You've got it made."

"That felt good," Reagin said. "It was kind of a high-light, kind of a way to kick off a career."

Even since Reagin was a high school student, the Tchaikovsky has been a piece that he has found highly inspiring.

"When I first got turned on to the violin, I was about 15, and after school every day, most kids would go to football practice," he said. "I'd go home and put that recording of Jascha Heifetz on the Tchaikovsky violin concerto and listen to it."

Reagin added, however, that close to performance time, he won't listen to any other artist's rendition of the recording so that he can truly make the performance his own interpretation and playing.

"What you're going to hear is me," he said. "I don't sit down and copy anyone's fingerings or bowings. It's me — well, hopefully it's Tchaikovsky as well."

It is especially meaningful to Reagin to perform the Tchaikovsky this year because he is uncertain as to how many more opportunities he will have to perform it, mainly because his primary focus in on orchestral playing.

"I hope I really have a blast," he said.

CENTER OF ACTIVITY

Photo by Rachel Kilroy

Visitors lounge around the Bestor Plaza fountain during the Chautauqua Community Band's 20th Annual Independence Day Concert on Saturday.



WESTIN-GIBBS

FROM PAGE 1

"I've watched editors have to decide who to send to cover a dangerous story, particularly over the last seven years when we are covering two wars," she said. "Those are the decisions where the stakes are highest. But we are always wrestling with decisions about how to treat our subjects fairly, how to manage the tension between what is commercially prudent versus what feels journalistically right, how to sort through the sheer volume of information that's now available to focus on what matters most. Those are the decisions that make these jobs fun and challenging, but they are also the ones that keep you up at night."

When asked if society has created different standards regarding how men and women should properly lead, Gibbs said that expectations have changed tremendously over this generation. Gibbs noted that 30 years ago, one in 56 correspondents at CBS was female, but that now two out of three anchors, three of the last four Secretaries of State, and half of the Ivy League Presidents are women.

"Having said that, I am always reluctant to make generalizations about how women lead compared to men," she said. "I think the differences between individuals matters far more than the differences between genders; I've worked for women who were extremely tough and men who were highly

collaborative and every variation in between."

Despite her extensive experience, Gibbs remains modest about what she has accomplished as a reporter.

"I've never been much of a reporter—I'm just lucky enough to get to work with great ones," she said. "And they have taught me that the simplest, dumbest questions often yield the best answers. That you have to remember to look while you listen, watch how people talk, not just what they say; that the best reporters have a great sense of humor, especially about themselves; that there are almost never two sides to a story; there are usually at least five or six."

Gibbs is looking forward to talking with Westin about good and bad leadership, obstacles he has faced, and even their common interest in the Presidency and its particular challenges. She described Westin as "among the most ethical leaders I've ever met."

She said of Westin, "here is someone running a major news organization, who every day faces hard decisions about where to devote his resources, how to make the best use of the platforms he controls; and yet he manages to do this in an exceptionally thoughtful, compassionate, intelligent way. He never seems to lose sight of the stars he steers by. I've never seen him treat people as a means to an end."

At a time when ABC News is cutting back up to 25 percent of its total work force and closing all re-

porting bureaus outside of New York and Washington, Westin has been highly conscious of the importance of effective leadership.

To Westin, the most basic requirement of a good leader is "first and foremost a belief in the organization that you are leading and its capabilities and a clear vision, clearly communicated about where it can and ought to go."

Westin emphasized his belief that leadership is ultimately about people. He said he has a deep belief in not asking other people to do things that one would not do oneself. He said a leader needs to select the right people and give those people the resources they need to excel.

"You need to get the best out of everybody according to what they can contribute," he said.

In Westin's experience, some of the most difficult times to be in a leadership role at ABC were while covering 9/11 in New York and Washington, addressing an anthrax attack that hit the ABC News staff and dealing with the loss of staff members.

"It is reeling with the loss or the potential loss of some of our people, and that has been really challenging," he said. "That is particularly challenging in the news area right now because there is fundamental change. The ground under us is shifting, and we are trying to plan a long-time future for the organization."

Reporters who describe

Westin frequently note that he has a surprisingly self-deprecating and modest demeanor. He talks about the organization before he talks about himself, and he seems to care more about what his staff thinks of his work than how he perceives himself.

"What I would like my leadership style to be is one that is collegial, that recognizes that people have ideas that are just as good as mine, to create an environment where people can express themselves and disagree with one another," he said. "I hope that as a leader that I am always empathetic and that I try to put myself in their shoes," he added.

Westin said one of the most frustrating aspects of working for a news organization is dealing with judgments of others who don't recognize the strides journalists and his staff take to do the job justice.

"It's surprising how many good, decent people work at a news organization like ABC that are trying to get it right," he said. "There is a tendency to think that people are cynical or don't care. And overwhelmingly, people who work here feel a responsibility to do the right thing."

Westin identified one trait as essential to providing the best leadership possible — an appetite for learning and a willingness to learn from every experience.

"If you have an opportunity to be in a leadership position of any size or shape, you'll need to draw from every experience that you've had," he said.



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THEATER



Chautauqua Theater Company Conservatory members Irene Sofia Lucio, Rachel Mewbron and Julia Ogilvie transform into witches upon putting on a mask in Aole Miller's class. Lucio will perform tonight in Miller's "guerilla clown show."

Photo by Brittany Ankrom

Theme of the week to be reflected in pop-up show

by Kelly Petryszyn  
Staff writer

After their pastel-colored criminal masks were put on, it only took a few seconds for Irene Sofia Lucio, Julia Ogilvie and Rachel Mewbron to transform from Chautauqua Theater Company conservatory members into a trio of cackling, leering witches. The three are taking part in a class taught by mask and movement instructor Aole Miller. They were using masks Miller had custom-made to help them develop a deep, criminal center that will be reflected in their characters for "Macbeth," which is being produced by CTC later this season. Miller uses the masks to teach actors how to the harness movement and emotions. He said masks open up the imagination and uninhibit the body. "It's the quickest entrance into the work, because it forces them to get out of their heads," he said. A movement perfor-

mance using masks, titled "The World Fixers?" will take place at 10:15 p.m. tonight at the Bestor Plaza fountain. Miller will direct the performance, which he describes as "a guerilla clown show" because the performance will happen briefly in a space that is not normally used for theater. The performers will be CTC conservatory actors Blake Segal, Irene Sofia Lucio, Jimmy Kieffer and Waymon Arnette. They will be performing with and without masks and wearing costumes. The project corresponds with the theme for the week, "The Ethics of Leadership." The actors have been in rehearsal for about two weeks, improving and playing with mask and clown techniques. To incorporate the theme, the actors have been focusing on different examples of ethics and leadership and how they go wrong, Miller said. The project is inspired by the speakers of the week, which include David

Brooks, David Boren, Cheryl Dorsey, David Westin, Nancy Gibbs and Joseph Rilely Jr. The actors researched these speakers and looked at the different topics and issues corresponding with each speaker as a basis for this project. A similar project was conducted last year. Miller said it was successful, so he decided to bring it back this year. Miller began learning masks at New York University. He liked mask work so much that he stuck with it and has been working with masks ever since. He has worked as an actor, director, writer and teacher. His work has taken him to Denmark, Singapore, Australia, Bali and Indonesia. Currently, he does not work in the United States, aside from summers at Chautauqua Institution. The rest of the year he is the head of voice and speech at Lasalle College of Arts in Singapore. Miller has found the philosophy of Michael Chekhov to work best when using

masks. Miller said Chekhov's philosophy, which is about tapping into the creative within an individual, offers freedom to express what is inside. "It is through the physical body that the psychology and subconscious is revealed," he said. When Miller trains the conservatory members, he uses two types of masks. He said the first type is used to tap into a thinking, feeling or will center. The other type was inspired by mug shots of criminals of the 1920s, and the masks were custom-made for "Macbeth." Miller gets the masks made in Bali by mask maker Ida Bagus Anom. Miller said the hardest part of mask work comes when the mask is removed. "When they take the mask off, they have to work harder to keep that image inside of them, so that the image that they carry as themselves doesn't take over," he said.

CTC to host Brown Bag sneak-peek of 'You Can't Take It With You'

by Kelly Petryszyn  
Staff writer

Chautauqua Theater Company's production of "You Can't Take It With You" doesn't begin until next week. In the meantime, eager audience members can get a chance to learn behind-the-scenes details at CTC's Brown Bag discussion at 12:15 p.m. today at Bratton Theater.

The actors, designers and director Paul Mullins will be present to discuss production thus far. The cast includes members of the conservatory, as well as guest artists Kristine Nielson, Matt Sullivan, Stuart Margolin, Andrew Weems, Carol Halstead and Stephen Pelinski.

The discussion will take place on the set of "You Can't Take It With You." The set will also be a topic of conversation, since the stage is raked, which means it is built on a slant. In addition, company members will share some background information about the playwrights, Moss Hart and George Kaufman.

Attendees are invited to bring their lunches and eat as the discussion takes place. Associate Artistic Director and director of "Macbeth" Andrew Borba said the Brown Bags help facilitate the "freedom of a lunchtime chat" between audience members and the company.

During the Brown Bags, audience members have a chance to ask the company members questions. Borba said the Brown Bags are successful events because the audiences at Chautauqua are very informed about theater and have a lot to contribute to the discussions. Bratton Theater was packed at the first Brown Bag last Thursday. Borba said the Brown Bags always draw a full crowd.

"I have been squeezed out of them a couple of times," he said. "Literally, we have been rehearsing and said,



'I have to go to the Brown Bag,' and we'll stand in the back. We can't even stand on the back stairs because even those are full."

Borba thinks the Brown Bags attract large crowds because they are fun and attendees get a chance to hear details that they wouldn't hear in any other setting.

At the previous Brown Bag, Dan Pearce, who was a guest artist in "Close Up Space" and is going to appear in the upcoming movie "Salt," starring Angelina Jolie, joked about how he was stabbed by Jolie in the "Salt" DVD cut. Borba said stories like these break down barriers between the actors and the audience, making the discussion feel like an informal conversation.

Although this sort of casual interaction is a rare occurrence in the theater world, Borba believes events like Brown Bags are a vitally important component of the theater.

"Theater shouldn't happen in a vacuum," he said. "Theater is a community experience. Many, many people have written about the fact that the two vital elements to theater are the performer and the audience, and without one, it doesn't exist. This is a moment to help build that connection and that conversation with the theater and theater-going community."

Anthony to address history of broadcasting

Chautauquan has 45 years' experience

by Lori Humphreys  
Staff writer

Paul Anthony — broadcaster, voice-over performer and Chautauquan — was introduced to radio when he listened as a friend's father contacted the Panama Canal Zone from a hill in the Catskills on a ham radio. "I was stunned and amazed," he said about hearing voices respond from miles away. He was 13 then, and after 45 years in both broadcast and non-broadcast media, he retains an effervescent sense of awe that you can be sitting in a studio in Washington, D.C., as your voice and a picture of your body are transported across the nation. Anthony will share his contagious enthusiasm for radio and television during his Chautauqua Speaks lecture, "Broadcasting: Then and Now" at 9:15 a.m. today at the Chautauqua Women's Clubhouse. Anthony's career spans the early years of the radio and television industry through today. He is a witness to the technological, economic changes that have altered the industry. His presentation will include obser-



Anthony

speaking voice is an added pleasure. His voice enhances the talk, even the jokes. Actually it is Anthony's voice that Chautauqua audiences may recognize first. For the past 40 years, he has announced the PBS program "Washington Week." He is the voice of WINS 1010 radio in New York and is heard three times an hour every day intoning, "All news all the time. You give us 22 minutes; we'll give you the world." Anthony was a weatherman for a combined 25 years on WRC, Channel 4; WUSA, Channel 9; and Fox 5. He is a graduate of Georgetown University and attended the Catholic University of America's graduate school of speech and drama. He is also a jazz expert who has done jazz programming on the radio for over 40 years. This is Anthony's 30th summer at Chautauqua.

ventions about the evolving role of the Federal Communications Commission. He does not hesitate to criticize the "laissez-faire attitude" of the FCC, which he said has abdicated its role since the Reagan Administration. "(The broadcast industry's) all run by bean counters. It's all about the bottom line now," he said. Anthony is an entertaining raconteur who tells a behind-the-scenes story with humor and insight. His attractive, flexible, trained

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

An interview with Jesus

Interviews are very popular on talk radio and TV. Chaplain James Alexander Forbes Jr. presented Wednesday’s sermon, “Towards the Next Great Awakening: What Differences it will Make” in an interview format.

Recalling his days as host of “The Time is Now” and his interviews with such luminaries as the sons of Presidents Kennedy and Reagan and Archbishop Desmond Tutu, Forbes introduced his guest of the morning, Jesus of Nazareth.

“Sir,” Forbes began. “You are called by many different names. Teacher. Prophet. Lord. Even Messiah. And everyone knows you as a man of the Spirit. Our listeners are eager to hear more. Please — give us your spiritual autobiography.”

Jesus replied, “Well, as you know, my mother explains my birth as being the result of her encounter with the Holy Spirit. That Spirit continued to lead and guide me through the nurturing of my family and of my faith community. I began visualizing what the world would look like if we all followed those ideals. Always, I was looking for my place in God’s plan to bring this about.

“At age 30, I entered the waters of the River Jordan where John the Baptist was preaching and baptizing. As I came up out of the waters, I felt the presence of the Holy Spirit. I heard a voice: ‘You are my Beloved Son. I am pleased with you.’ A dove alighted on my shoulder — the Spirit was blessing me from beyond myself.

“The Spirit led me into the wilderness to test what I would do when facing the forces of evil. Finally, I was able to say, ‘Get thee behind me, Satan.’

“The Spirit said, ‘You’re ready for your work; go to it.’ Then angels came and ministered to me.” (Forbes interjected — “Whenever you’re trying to do God’s will, there will always be angels.”)

“Now,” Jesus said, “anointed by the Holy Spirit, I decided to begin my mission by attending my hometown synagogue as I did each Sabbath. The Torah (the Book of the Law) had already been read, and I was invited to read from the day’s portion of the Prophecy of Isaiah.

“I noticed that the words were the same ones I’d discussed with the teachers in the temple at Jerusalem on my visit there as a 12-year-old. As I began to read, I realized that they contained my mission statement.

“The Spirit of the Lord is upon me, because he has anointed me to bring good news to the poor. He has sent me to proclaim release to the captives and recovery of sight to the blind, to let the oppressed go free, and to proclaim the year of the Lord’s favor.” (Isaiah 61)

“That’s wonderful,” Forbes said. “But something upset the people. What happened?”

“Upset?” Jesus replied. “They were ready to throw me over the cliff because they were not ready to see God’s favor as resting on all the world’s people and not just on them. But, not to worry, God’s angel rescued me, and I went on to fulfill my mission, just as we all must do.”

Forbes closed by inviting his listeners to turn to their neighbors and ask: “What difference do you hope the Great Awakening will make?” The Amphitheater buzzed as they obeyed.

The closing verse of Thomas H. Troeger’s hymn, “Wind Who Makes All Winds that Blow” united the enthusiastic congregation as they sang: “Holy Spirit, Wind and Flame, move within our mortal frame. Make our hearts an altar pyre. Kindle them with your own fire. Breathe and blow upon that blaze till our lives, our deeds and ways speak that tongue which ev’ry land by your grace shall understand.”

Forbes is senior minister emeritus of New York City’s Riverside Church and president of the Healing of the Nations Foundation. Pastor Scott J. Maxwell of St. Paul’s Lutheran Church, Erie, Pa., was liturgist. New Clergy Program Fellow the Rev. Mark Brainerd read Acts 11:1-7, 43-47.

Worship coordinator Jared Jacobsen led the Motet Choir in Ward Swingle’s “Give us This Day.”


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Khan says strive to be servant leaders

by Elizabeth Lundblad  
Staff writer

The common thread that connects the leaders of the three Abrahamic faiths is their servitude to God, said Daisy Khan, Tuesday’s 2 p.m. Interfaith Lecture.

Khan, executive director of the American Society for Muslim Advancement, said all of her role models come from her family.

“People often ask me, ‘Who are your role models? Surely you must have molded your leadership after Ghandi’ — I am from India. Or, ‘You must have molded your leadership after Martin Luther; he was the greatest social movement leader. Or perhaps Nelson Mandela.’ Actually, I often tell people that I have been the humble inheritor of ordinary giants who have been my coaches and my mentors, and they all come from my family,” Khan said.

Khan’s grandfather taught her how to be just. Her father taught her to reach for anything. From her mother, Khan learned absolute compassion. Her husband, Imam Feisal Abdul Rauf, helped her overcome an identity crisis. However, Khan’s greatest teacher was her grandmother.

“My grandmother’s father was an Islamic scholar, and she was literally weaned on religious books,” Khan said. “She was his favorite daughter and favorite student. As other girls were being taught domestic chores, she was reading books on religion.”

Her grandmother’s first husband was not pleased with his wife’s continuous study of religion. One time, after catching her studying her religious texts, he beat her, Khan said.

“When her father heard that his saintly daughter, a devout servant of God, was being mistreated, he did the most unthinkable act 90 years ago — he sought a swift divorce,” Khan said.

Before her father died, Khan’s grandmother was married to her second husband, an older man who had already outlived three wives and had grown children and grandchildren. Desperate for a head of household, he promised to allow his new wife to continue in her religious studies, Khan said.

“My visits to my grandmother’s house were most fascinating,” she said. “I never saw her in the kitchen. I never saw her do a domestic chore. I never saw her do anything remotely having to do with the household. I always saw her in a role of a religious teacher.”

Men and women came to Khan’s grandmother for counsel. She had sincere



Daisy Kahn, executive director of the American Society for Muslim Advancement, delivers Tuesday’s Interfaith Lecture.

compassion and the ability to reserve judgment, Khan said.

“My grandmother called people back to faith with profound humility and deep power,” she said.

Because of her family, Khan said, she has been able to move tiny mountains that have been in her way, and she models her spiritual work after them.

After September 11, 2001, people became curious about Islam and started asking Khan questions about her faith. The questions led to a renewed sense of responsibility toward her fellow Americans, Khan said.

In the summer of 2006, Khan quit her corporate career and dedicated her life to community service.

“I discovered very quickly that in traditional Islamic language, the term religious leader does not even exist,” she said. “In fact, the people who you think are great religious leaders — Mohammad, Jesus and Moses — in all of our faith traditions, are not referred to as leaders. They’re simple servants of God.”

One of the most compelling examples of servant leadership is when Jesus washed the feet of his disciples on the night of the Last Supper, Khan said.

“This is the theological understanding of who leaders are, they are all servants,” she said. “All the work we are doing is to serve God’s purpose, the needs of our community and our neighborhood.”

The world is embroiled in religious and political conflicts, Khan said, and there are four reasons that servant leadership needs to be cultivated.

First, the world is experiencing a religious revival. Second, there is a growing youth population and the youth need to be guided. Third, as cross-culturalism increases, so do incidents of identity crises. Finally, all are living in interdependence and all are glob-

ally interconnected; no one exists in isolation, Khan said.

Khan has started two intrafaith initiatives that promote the two Muslim majorities, youth and women: the Muslim Leaders of Tomorrow and the Women’s Islamic Initiative in Spirituality and Equality.

Khan said she based the MLT on values that are relevant to the 21st century: pluralism, freedom, intellectual development and compassion.

“I believe by networking, training and equipping these young leaders we will serve generations to come by promoting the values of peace, security and social justice in the 21st century,” she said.

However, given the level of interconnectedness in the world, there is also a demand for interfaith partnering. A series of coalitions must be built across all faith communities with an emphasis to serve one another, Khan said.

“Simply put — I’m going to say something provocative — we really need to wash each other’s feet,” she said. “I’m happy to wash yours.”

Khan said that when she asks people from the three Abrahamic faith traditions — Judaism, Christianity and Islam — how she can serve them, the responses are strikingly similar.

Jews have told Khan that they want to see Israel secure and to be reassured that Muslims will not participate in anti-Semitism. Christians respond that they fear Islam and they want to be sure Islam does not promote violence, Khan said.

“When I ask the Muslim community, ‘What do you want from these people?’ the paradox is that it’s the same thing,” she said. “We want Palestinians and Israelis to live a life free of conflict. We actually don’t want to partake in anti-Semitism. We actually believe Jews are the children of God and we honor them. And to the Christians, we want you to know that our religion does not preach terrorism.”

Muslim extremists are the greatest threat to the Muslim community and the Islamic faith, Khan said. One fear is that Islamophobia will take root in America like anti-Semitism did many years ago.

“We simply ask you to treat us as equals within the Abrahamic faith traditions,” she said. “We ask you to please let us live a life of safety and security in the land that we have adopted. As we all know, we are living in very critical times in our nation’s and our community’s history. It is all our responsibilities — Muslims, Americans, people of all faiths — to serve and move our communities and countries in the right direction.”

Many Muslims say that the United States is one of the most Islamic countries in the world, and this confuses many in America, Khan said.

Several parallels can be drawn between the Qur’an and the U.S.’s Declaration of Independence, she added.

“The Quran speaks of humankind as one nation under God. We find that in America,” she said. “The Quran speaks of one creator, and the founding document says that everyone is endowed by the creator. The Quran speaks of human equality, and our Declaration of Independence says that all men are created equal and endowed by the creator with inalienable rights.”

Khan, along with her husband and the American Society for Muslim Advancement, is planning to build the Cordoba House in New York City. The location is two blocks away from Ground Zero.

During the question and answer portion, Khan was asked if the location of the Cordoba House could be seen as a victory of the Muslim radicals infiltrating America.

“It is a defeat to the extremists,” she answered, “Because Cordoba House will celebrate the very ideology that the extremists detest, which is the ideology of inclusiveness, pluralism (and) coexistence between faiths.”

As a leader herself, Khan said that she has inherited two grand legacies.

“The first, the American faith-based social activism, a legacy that included the abolitionists, women’s suffrage movement and the civil rights movement. Second, I have inherited the tradition of my faith, a faith that has inspired positive social change for over 1,400 years.”

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YOUTH / RELIGION

Group 5 Girls counselors take home Week One honors

by Jack Rodenfels  
Staff writer

As the Boys' and Girls' Club commenced its 117th season, counselors leading Group 5 Girls took home Week One's Counselor of the Week honors.

Counselors Sarah Ferguson, 20, from New Jersey; Meggie Fisher, 17, from Pennsylvania; Caitlin Hult, 20, from New York; and counselor-in-training Will McEvoy, 16, from Connecticut, led Group 5 Girls through an energetic and ex-

citing first week.

"We had so much fun (with the girls) this past week, I forgot this was my job at times," Ferguson said.

While talking to McEvoy, it was easy to tell that he learned a lot in his first week as a counselor and was unshaken, even at the thought of leading fifth-grade girls around for the week.

"It's a good learning experience," McEvoy said. "I learned a lot that will help me for the whole summer, and for the different age

groups I'll have all summer."

Jestingly, the other three counselors quickly added, "And the girls just loved [McEvoy]!"

This summer marks Hult's fifth as a counselor at the Boys' and Girls' Club. With her experience, as well as the vigor of the other counselors, Group 5 Girls had a great first week.

"As years went by, counselors at Club were such a great experience for me," Hult said. "I just really wanted to pass that on to others."



Photo by Brittany Ankrom

Group 5 Girls counselors Meggie Fisher, Sarah Ferguson, Caitlin Hult and Will McEvoy celebrate Wacky Hair Day and are Week One's Counselors of the Week at the Boys' and Girls' Club.

Baptist House

The Rev. Jim Patton speaks on "Reaching the Instant Generation" based on Nehemiah 1 at 7 p.m. today at the Baptist House. All are welcome to attend.

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. 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. Monday thru Friday in the Chapel of the Good Shepherd.

The Rev. John Graden, OSFS, speaks on "A Christian Spirituality of Optimism in the Darkness" at 12:45 p.m. today in the Methodist House Chapel.

The Rev. Stewart Lindsay, OSFS, speaks on "The Priest's Role of Leadership in the Local Parish" at 12:45 p.m. Friday in the Methodist House Chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a class titled "Maimonides — a Guide to the Perplexed" at 9:15 a.m. today in the Library Room of Alumni Hall.

Rabbi Vilenkin leads a class titled, "Bible Decoded" at 9:15 a.m. Friday in the Li-

brary Room of Alumni Hall.

Challah baking takes place at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center.

Chapel of the Good Shepherd

Holy Communion is celebrated at 7:45 a.m. weekdays. The chapel is handicap-accessible via an elevator on the Park Ave. side of the church.

Christian Science House

All are welcome to use our study room 24 hours a day.

Ecumenical Community of Chautauqua

Come join the discussion of the interplay of tradition and culture at the 12:15 p.m. Communities in Conversation Brown Bag lunch today at in the Hall of Christ. The topic is "The Sacred Canopy: Looking at Religious Traditions and Their Evolution." This event is co-sponsored by ECOC and the Department of Religion

Lunch can be ordered by Wednesday of each week and delivered to Hall of Christ for \$5. Contact Kurt or Kathy at ECOC to order your lunch.

Hebrew Congregation

Rabbi Frank Muller of Congregation Rodef Shalom, Youngstown, Ohio, conducts a Kabbalat Shabbat service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. For information about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the

Interfaith News

COMPILED BY MEG VIEHE

Pier Building.

The Hebrew Congregation holds a Sabbath morning service on Saturday at 9:30 a.m. in the sanctuary of Hurlbut Church. Seymour Bayewitch sponsors a light Kiddush lunch following services, in memory of his wife, Florence. All are welcome to attend.

Hurlbut Church Meal Ministry

The weekday lunches offer a choice of homemade soup and sandwich, turkey salad plate, fresh fruit plate, or a special-of-the-week quiche, taco salad or crab salad. One special is offered throughout an entire week, with a new special replacing it the following week. All lunches are served with a beverage and a freshly baked cookie for \$6.

Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious home-

made dessert and a beverage. The cost is \$10 for adults and \$5 for children.

**Lutheran House**

The Rev. Carl W. Filer presides at a service of Evening Prayer at 7 p.m. tonight in the Lutheran House.

Metropolitan Community Church

Pat Collins, a recognized lay minister of the United Church of Christ, facilitates the 7 p.m. vesper service today in the Hall of Christ. The title of the talk is "What the Bible Says about Homosexuality." Collins pastored churches for five years before coming to Chautauqua. This is her 10th year at Chautauqua.

Presbyterian House

The Rev. Leslie Traylor leads a vespers service from 7 to 7:45 p.m. today in the house chapel. All are invited to this program that includes a prayer service, scripture reading, and a brief Bible study.

All Chautauquans are invited to the Presbyterian House porch following morning worship during the period preceding the morning lecture. Coffee, hot chocolate and lemonade will be available. This coffee time is a great opportunity to meet and greet old and new friends.

United Church of Christ

The Rev. Joan Bell-Haynes leads a 7 p.m. vesper service tonight in the Randell Chapel of our headquarters house.

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United Methodist

Join us at 7:30 p.m. tonight when Bishop William Boyd Grove leads a service of Evening Prayer and Praise. All are welcome.

Unity of Chautauqua

The Rev. David Guthrie presents a class titled "The Healing Method of Jesus" at 6:30 p.m. tonight in the Hall of Missions.



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SYMPHONY

**Dmitri Shostakovich (1906-1975)**  
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By chance, Shostakov-ich was the first composer whose conservatory training took place entirely under the Soviet system. His graduation piece, a symphony, was performed in May 1926, and Shostakovich was instantly a figure of international importance. He was 19 years old.

Shostakovich's sudden fame is comparable to Neil Armstrong's after the moon landing, and for a similar reason. His was a national achievement. His First Symphony symbolized the Soviet Union's giant leap forward. It provided concrete evidence of the "superior" education system put in place by the Communist Party.

Instantly the shy teenage musician with a tenor voice, a boyish face, and Harry Potter glasses became the poster boy for Soviet culture. Shostakovich rode a wave of fame and official favor. But success also entangled him in Soviet politics.

His music was bold and experimental. That suited the politics of a revolutionary state where radically progressive artists thrived — for almost 10 years.

Then the climate changed. In April 1932, the Communist Party passed a resolution "On the Reconstruction of Literary and Artistic Organizations" establishing "creative unions" for composers, writers, and architects. The new Union of Soviet Writers appropriated the magazine *Literaturnaya Gazeta*, founded by Pushkin a century earlier, and in May 1932 used it to unveil the doctrine that would govern Soviet arts for the next 50 years: "The masses demand artistic honesty, truthfulness, and a revolutionary socialist realism in the representation of the proletarian revolution."

The Russian intelligentsia disputed authoritarian management of the arts. Centered in Leningrad, the cultural capital of pre-Revolutionary Russia, opposition academics and artists openly debated the Party edicts.

The resistance movement peaked at the 17th Congress of the Communist Party, in January-February 1934, with an overt challenge to Stalin's policies. Central to the opposition was Sergei Kirov, lead-

er of the Leningrad Communist Party. In the balloting, he was overwhelmingly elected to the Central Committee, receiving even more votes than Stalin. Some delegates proposed that he succeed Stalin as leader of the Party. Stalin was displeased.

By the end of the year, after multiple attempts, Kirov was dead, assassinated on secret orders from Stalin. Calling Kirov a fallen hero, Stalin used the assassination as an excuse to purge Leningrad of "enemies of the state." These were almost exclusively members of the intelligentsia. Over half the 2,000 delegates to the 17th Congress were arrested. Of those arrested, about 700 who had supported Kirov were executed.

In January 1936, Stalin's displeasure extended to Shostakovich. At that moment, Shostakovich was enjoying unprecedented success. His shining accomplishment, the opera *Lady Macbeth of Mtsensk*, had opened in January 1934 in Leningrad and was already a huge success both there and in Moscow. Three opera companies were performing it in Moscow at the same time. Together they had reached a total of about 200 performances.

To share this outstanding Soviet opera with the masses, the government had broadcast performances of the opera nationwide on the radio six times. *Lady Macbeth* was scoring huge successes internationally as well, with productions in major European cities, the U.S., and South America. There was talk of it being the first of a Soviet operatic cycle that would overshadow Wagner's Ring.

On January 26, as Shostakovich was preparing to leave on a concert tour to Arkhangelsk, an urgent summons called him the Bolshoi theater, where *Lady Macbeth* was playing. Stalin had decided to attend the opera that night. Only a week earlier Stalin had attended an opera by Shostakovich's friend and protégé Ivan Dzerzhinsky, to give his blessing. This night things turned out differently.

Stalin stormed out after three acts. Shostakovich stayed to the end, took his bows, then, frightened and sick at heart, "I picked up



Symphony Notes

BY LEE SPEAR

my briefcase and went to the station." He was in Arkhangelsk when the January 28 issue of *Pravda* came out. On page three he found what he feared: "Chaos instead of Music." The editorial was unsigned, which meant it was speaking for the Party. This was Stalin's voice. "Right from the start of the opera a deliberately unharmonious and muddled flow of sound dumbfounds the listener. Bits of tune, embryos of musical phrases are drowned, they escape, then vanish once more in the din, the crunch and the squeaking. This so-called music is difficult to follow; remembering it is impossible."

Explaining the opera's evident success up to that date, the editorial acknowledges that it appeals to the "perverted tastes of the bourgeoisie, with its fidgeting, screamingly neurotic music."

The denunciation reached a chilling peak, warning that the composer is playing "a game ... that can end very badly."

Shostakovich was caught in the machinery of Stalin's Great Terror.

From Arkhangelsk he telegraphed his closest friend in Leningrad, Isaak Glikman, and instructed him to sign up with a clipping service to get copies of all press references to the *Lady Macbeth* affair. The quantity of press was astounding. Condemnations poured in, many written by former admirers of the opera who now were frantic to go on record against it. In only three weeks the 78-page scrapbook he had purchased for the clippings was filled. He started a second one.

Shostakovich assumed a deferential posture and called on the Chairman of the Committee for the Arts, who reported to his superiors:

*"7 February 1936  
(Top Secret)  
To Comrade Stalin and Comrade Molotov.  
Today I was paid a visit (on his own initiative) by the composer Shostakovich.*

*In answer to my question as to what conclusions he had drawn for himself from the article in 'Pravda' he replied that he wished to demonstrate through his creative work that he has accepted the directives in the editorial.*

*When I asked if he fully agreed with the criticism of his work, he said that he did agree with most of it, but had not yet fully grasped all of it...*

*I proposed that next time he started to compose an opera or a ballet he should send us the libretto and that, while engaged in such work, he should try out some completed pieces in front of an audience of workers and collective-farmers.*

*He asked me to let you know that Soviet composers would like very much to meet with Comrade Stalin for a discussion."*

Blacklisted, Shostakovich saw his income from performances drop by 80 percent. His next work, the Fourth Symphony, was almost ready to premiere, but it was a challenging work in all the wrong ways. It was certain to call down another barrage of criticism for being "formalist, anti-socialist." He withdrew the symphony just before its scheduled premiere, saying it represented "a long outdated phase" in his composing. This despite the fact that he had completed it only days before.

Shostakovich adopted a strategy for survival — misdirection. He gambled that he could satisfy the authorities by releasing a few suitably "Socialist" and "Revolutionary" words concerning a work's "meaning" prior to its performance. The strategy worked brilliantly for his Fifth Symphony, which he said portrays a "lengthy spiritual battle, crowned by victory." Audience members at the premiere did not even wait until the end, but began standing during the finale, ready for the ovation at the last note. It marked the start of Shostakovich's rehabilitation, and it probably saved his life.

Yet it also presented another hazard. The renewed public adulation aroused envy and suspicions in the composers' union. Agents grilled the theater manager about the standing ovation — they were convinced it had been pre-arranged, and threatened consequences if it were repeated.

Obviously, Shostakovich could not risk following

the Fifth with another work of equivalent power and audience appeal. So, when speaking publicly about his Sixth Symphony, he used the Fifth as his baseline: "The musical character of the Sixth Symphony will differ from the mood and emotional tone of the Fifth Symphony, in which movements of tragedy and tension were characteristic. In my latest symphony, music of a contemplative and lyrical order predominates. I wanted to convey in it the moods of spring, joy, youth." It is glib, but it worked.

The Sixth Symphony is oddly constructed. It consists of three movements — an immense slow movement, a short scherzo, and a presto finale — instead of the traditional balanced set of four movements.

In effect, he merged elements of a traditional powerhouse first movement into a normal slow, contemplative second movement. The resulting opening is a long, deliberately-paced essay in counterpoint. It would certainly have been damned as "anti-socialist formalism" had he not primed listeners to hear it differently.

The gaiety of the second movement is a staggering contrast. And the carnival atmosphere of the finale gallops its way to the close.

A helpful critic wrote that the long opening represents life's dreariness for the masses under Tsarist rule, and the quick movements demonstrate the sudden joy that dawned under Soviet control.

Yes. Surely that must be true.

shown it to me before committing it to print. Much unpleasantness might then have been spared us both....

"It is incorrect to state that I had declared the concerto in its original form unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that ... I found some of it impracticable."

The concerto finally received its premiere in Vienna. Eduard Hanslick, Europe's most revered critic, panned it. He called it brutish, grim, redolent of cheap liquor, hair-raising, and vulgar. It was "torture" for both audience and soloist. But most of all he pitied the poor violin itself, which he said was not played upon, but "jerked around, ripped apart, beaten black and blue." He summed up with the phrase that won Hanslick a place in Critic's Hall of Infamy: "For the first time, thanks to Tchaikovsky's Violin Concerto, we are brought the hideous idea that in some pieces one can actually hear music stink." Tchaikovsky carried a copy of the review with him for years.

Posterity has overruled Hanslick. Instead of discrediting the concerto, he succeeded only in cheapening his own reputation. Today the Tchaikovsky violin concerto is a part of everyday listening. It is a puzzle to see how Auer found it unplayable — or even impracticable (in fairness, Auer changed his mind and began playing it in 1893, shortly before the composer's death), or what made Hanslick rail at it so passionately.

**Perspective:** Tchaikovsky composed this work on the rebound from his disastrous attempt at marriage. Incompatible expectations had doomed the couple: he had sought matrimony to camouflage his homosexuality; she intended to cure him of it. After just a few weeks together, he fled in terror.

That the violin concerto emerged from the debris of his marriage is suggestive, for herein Tchaikovsky dumps the collegial sparring between equals that traditionally defines concerto. The "con-" in the word concerto means "with," a reference to the way orchestra and soloist normally exchange ideas. Tchaikovsky's concerto breaks that mold. In this marriage the orchestra is more a handmaid than a partner.





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LECTURE

Dorsey: Social entrepreneurship is fueling change

by Karen S. Kastner  
Staff writer

Cheryl Dorsey's job is to connect "angel investors" with "pragmatic visionaries" who have come to be known as the social entrepreneurs of our time.

Dorsey said that when she does her work effectively in connection with social change engine Echoing Green, "the fun" lies in the telling of the "pioneers" who profoundly change the landscape.

Speaking enthusiastically as the third presenter in Week Two of the morning lecture series titled "The Ethics of Leadership," Dorsey described an Echoing Green initiative funding a request by 2006 Fellows Christopher Bradford and Frederick Swaniker. The pair used the nonprofit agency's funds to found the African Leadership Academy for teenagers hailing from throughout the African continent.

Or take, for example, another initiative Dorsey, a pediatrician, pointed to with pride: In 2008, Fellow Elizabeth Scharpf secured Echoing Green funds to produce affordable sanitary napkins for African girls who routinely missed school because they could not afford to buy them.

And then, Dorsey said, there are EarthRights International, which she explained leverages an antiquated piracy law to ferret out those who would deface nature; Teach for America, which allows high-performing college graduates to teach in poor rural and urban areas; and Miracle Couriers in Mumbai, which allows deaf Indians — typically discriminated against, she said — to use the free bus passes they are issued by the state to deliver not only packages but a profit for the growing firm.

Dorsey, who served in the Clinton White House, said Wednesday to a crowd of about 3,000 in the Amphitheater that it was her first visit to Chautauqua Institution. Although she said she initially felt "intimidated ... already I'm amongst friends."

Historically, Dorsey, who graduated from Harvard Medical School and holds a master's degree in public policy from the John F. Kennedy School of Government, said leadership has proven a significant topic of debate and exposition. Alluding to Plato's *Republic* and Plutarch's *Lives*, Dorsey said that the question has long been "what is it that distinguishes the individual as a leader."

She also mentioned the 19th-century British eugenics pioneer Francis Galton and Scottish anti-laissez-faire philosopher Thomas Carlyle, along with more current writers, such as Warren Bennis, Peter Drucker, Margaret Wheatley, Steven Covey and James MacGregor Burns.

The brand of leadership in which she is a "practitioner," Dorsey said, involves "leadership in advancing the common good." The first Echoing Green Fellow to be named

president, Dorsey launched in 1992 Echoing Green's Family Van, which provides health care and outreach services in inner-city Boston, where Dorsey grew up.

While at Harvard, she worked toward lowering the mortality rate among minority infants ironically living "in the shadow of the best medical facilities."

Dorsey mentioned *The New York Times'* David Brooks, who served as Monday's morning lecturer, saying he has written of "the impending age of global social entrepreneurship."

Dorsey, who, in defining the social entrepreneur used the feminine third-person pronoun throughout her speech, said the practice "usually does require the leader to be in touch with her core values and align her behavior and actions with those beliefs."

Dorsey explained that the social entrepreneur identifies "issues or entrenched problems," and then, single-mindedly, the heroine attacks the problems with vigor and in unique ways.

"She is not in the business of giving a man a fish," Dorsey said. "She is about teaching him not only how to fish but how to build a high-impact fishery that becomes the economic engine of her community."

"These social change agents look a lot like for-profit entrepreneurs that so often capture our imagination — and I imagine a number of you are in our audience today," she observed. "They are relentlessly opportunistic; they are continuous learners and innovators; they are not bowed by current resource restraints; and they are highly accountable to their constituents or customers."

However, Dorsey said, "What makes them different is their explicitly social mission" and what she called "communal problem solving."

Calling social entrepreneurs "unique social-sector actors," Dorsey, who, served on a subgroup focusing on innovation and civil society within the Obama administration's transition team, went on to at least touch on many traits that the activists seem to have in common as they "audaciously walk through the world as bold problem-solvers."

Often spontaneously applauded throughout the



Cheryl Dorsey delivers a lecture on social entrepreneurship Wednesday morning in the Amp.

Photo by Emily Fox

speech and the following question-and-answer period, Dorsey, who admittedly began to run out of time to give the full presentation she had prepared, said her leaders are "emphasizing the 'when' — not the 'if' — when the poverty, homeless, education inequity and the like" that they are addressing will be eradicated.

The movement constitutes, she said, a "more empowering" approach to charity that began in the 19th century. Social entrepreneurship has an eye toward "lasting and systemic change" — with what 20th-century intellectual historian Gertrude Himmelfarb termed "scientific charity," she said.

Social entrepreneurs typically find almost no situation too daunting, Dorsey said, as in the case of Green Fellow Josh Sommer, who as a Duke University freshman was diagnosed with chordoma, a rare type of bone cancer.

Sommer, she said, established a foundation for research despite the fact the disease typically has a "seven-year survival rate." Dorsey said that despite the "hopelessness" of the situation, Sommer — like those of his brand of social activists — was "determined" to help fellow sufferers "climb whatever mountain they face."

Q&A

**Q.**Why does so much attention and money get directed to international problems when there are so many in America that need attention?

**A.**I have to say, Echoing Green funded me almost 20 years ago, and I came of age at the time Wendy (Kopp) was getting money for Teach for America, two terrific law school roommates, Alan Khazei and Michael Brown founded City Year, our national service model that was adopted by the government that became the AmeriCorps Program — we were all pretty much doing domestic issues. But again, this is where demography as destiny matters. These Millennials are global citizens. They have a global perspective; their world is both big and small. Technology has allowed them to see the problems of the world, and they want to have a hand in solving it. I have to tell you, it's getting harder and harder every year to populate our portfolio with domestic-based social entrepreneurs, not because the problems aren't there and aren't seri-

ous. It's just because these social entrepreneurs want to go forth and take on the problems in other countries. They read about it in college, in business school, they're reading the base-of-the-pyramid book, they see the world's most famous social entrepreneur, Muhammed Yunus, win a Nobel Peace Prize for microfinance in the Grameen Bank, so it is a really interesting trend that we're trying to work on.

**Q.**Which traits of social entrepreneurs are intrinsic and which can be learned?

**A.**That's what we're trying to figure out. I purposefully punted the conversation of nature/nurture, so I think the truth probably lies somewhere in the middle. I absolutely don't believe lead-

ers are born. I think leaders are shaped by the historical moment, the circumstances, but I also believe that social entrepreneurs are a rare breed, just like for-profit entrepreneurs are a rare breed. Most of us are not risk-tolerant enough to take on many of these challenges in the way that social entrepreneurs do, and that's OK. The one thing that makes me nervous about the social entrepreneurship movement is every young person comes up to me and says, "I want to be a social entrepreneur, I want to start something." That is so the wrong message of our movement, and I start literally every speech to young people saying, "I beg of you, please don't start another organization." We've got too many in this country, there are 1.4 million nonprofits, a lot of which are duplicative, inefficient, ineffective. The model, the lesson of social entrepreneurship is not that they founded something, but that these are examples of human beings who are walking through the world, having aligned their head and their heart. They're delivering their maximum social utility to the world. That's what I want these young people to figure out. And if it means being a second-grade teacher, be the best second-grade teacher in your community. If it means being an investment banker, go be the best investment banker Goldman Sachs has ever seen doing impact investing with double-bottom-line, triple-bottom-line results. That is ultimately the power of this movement, but we have to get that message out there more clearly.

— Transcribed by Mallory Long

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42							43		
44							45		

**7-8**

**AXYDLBAAXR**  
is **LONGFELLOW**

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.

**7-8 CRYPTOQUOTE**

**Y B X O Y V N R H R F H I**

**U V E H D D U W H V T H E X L U V S**

**I H Y R X V R E X R N Q Q X I E F H I**

**U V E N U E U X V . — W . P .**

**TFHREHIEXX**

**Yesterday's Cryptoquote:** LET HIM WHO WOULD ENJOY A GOOD FUTURE WASTE NONE OF HIS PRESENT. — ROGER BABSON

**SUDOKU**

**Conceptis SudoKu** By Dave Green

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

Difficulty Level ★★★

7/08

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

Difficulty Level ★★★

7/07

Friday July 9

**Laughter On The Lake!**

*A Special Evening of Fun & Laughs!*

Friday July 9 7:30pm  
Thursday July 29 7:30pm  
Thursday August 19 7:30pm

**Laughter on the Lake**

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**Tom Ryan**

Tom Ryan has been a full time Standup Comedian for over fifteen years and has recently made regular appearances on the Late Show with David Letterman. He has also performed on NBC's Late Friday, Comedy Central and Showtime. Ryan is a regular at all the top comedy clubs in the country including the Tempe Improv, Atlanta Punchline and the Denver Comedy Works. He has been the opening act for such names as Jerry Seinfeld, Dennis Miller, Ray Romano, Steven Wright, Howie Mandel, Jeff Foxworthy and Bill Engvall. He's opened in concert for countless musical acts including Aretha Franklin, The Temptations, Natalie Cole, Jeff Beck, B.B. King and Earth, Wind and Fire.

**NICK SIRACUSE**

Your MC for the evening....

Nick Siracuse has done stand-up for years and lent his writing talent to the Arsenio Hall show, and Night Life with David Brenner. Currently writing for Jay Leno's Tonight Show Nick looks at his time on stage as a big party with everybody invited. Fasten your seat belts and hold on to your funnybone!

**GREG BAUCH**

The dizzying heights of AM radio weren't enough for Greg Bauch so he added stand-up Comedy to his resume. Greg has been touring clubs and colleges throughout the country with his observational humor about marriage, family and everything in between. He can also be heard on WGR sports Radio 550 in Buffalo.

**MARK WALTON**

Mark Walton has had an interest in stand-up comedy since he was a child and thank god he still is! his quirky outlook on live is a big hit with audiences. Mark first stepped on stage in 2006 and hasn't stopped opening for such acts as Rich Voss and Jim Florentine.

**CIZIK**  
FROM PAGE 1

Cizik is known for his work to find common ground between evangelicals and scientists about climate change. The New York Times has referred to him as the "Earthy Evangelist," and Time magazine named him one of the "Time 100" most influential people in 2008.

He last came to Chautauqua Institution as part of the Inter-faith Lecture Series in 2006 to lecture about climate change. The Chautauqua audience is one of the most thoughtful and engaged audiences he has encountered, he said.

Cizik is also featured in the documentary film "Count-down to Zero," which will be released in theaters July 23. By the same producers as "An Inconvenient Truth," the film highlights the danger of nuclear arms.

The film also exemplifies the need for an awakened leadership and shift in perspective, Cizik said.

"I say ... in the very last moments of the movie ... 'If you've never changed your mind about something, pinch yourself. You may be dead,'" he said. "I want people, as a result of my lecture, to have the same kind of lightbulb moment that I had back a few years ago."

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Cizik's talk today will center on the potential of inter-faith and religious leadership to confront global issues, particularly the "twin Armaged-dons" of climate change and nuclear terrorism.

Religious leaders must engage themselves in these areas because they possess potential beyond that of government leaders, Cizik said. Govern-mental figures lose credibility due to economic and political turmoil, but the world's reli-gious leaders can work togeth-er to help people see leader-ship and responsibility for the world around them in a new light, he said.

"We need to see and think more clearly ... we need to care more deeply and we need to act more boldly," Cizik said. "And ethical leadership has to consist of these three criteria."

In order to achieve these cri-teria for leadership, Cizik said shifts in thought, "lightbulb moments" or awakenings are necessary. For example, Chris-tians have long believed that humans are on Earth mainly for the purpose of moving on to heaven, he said. Yet Cizik said Christians, along with people of all faiths, must shift their previous assumptions about their role in the cosmos.

Secular leaders are begin-ning to acknowledge the role of religious leaders to guide people around the world to a new engagement on issues like the climate and nuclear terror-ism, Cizik said. An awaken-ing into a newly engaged, inter-faith leadership is "just in time," he said, before humans could destroy it.

Today, Cizik said he hopes Chautauquans will not only consider his idea of a new, bold, interfaith leadership, but also take the opportunity to discuss it with him.

"I love to engage with peo-ple and just talk and hear their views," he said.

LECTURES



Artist Stanley Lewis works on his oil painting by Chautauqua Lake. He will be lecturing at 7 p.m. tonight in the Hultquist Center.

Watteau’s work is better than yours: Lewis will tell you why in lecture

by Laura Lofgren  
Staff writer

Sitting on a hill near University Beach, Stanley Lewis is painting a landscape of Chautauqua Lake. The blues and greens collide with browns and yellows to form the water and a nearby tree. His face has a streak of cyan just below his nose, but it is only noticed when he starts to talk about his lecture at 7 p.m. tonight in the Hultquist Center.

“I show another artist, and I concentrate on that,” Lewis said. “Then I sort of talk about my ideas but through the other painter.”

Lewis will lecture on the work of Jean-Antoine Watteau, an 18th century artist who only lived to be 36. Watteau’s paintings feature aristocratic and theatrical figures set in fantastical landscapes. He was, and still is, considered to be one of the most brilliant and origi-

nal artists during the Rococo art period in France and well after his death in 1721.

Tonight, Lewis will be showing slides of Watteau’s work, along with a few of his own pieces to show how artists handle falling short of a great artist.

“How does one deal with the fact that you’re not so great but someone else is?” Lewis said.

“Watteau was kind of a flaming genius. He has followers that have paintings just like (his),” he said, adding that some people can spend a whole lifetime on their work and never reach the same status as Watteau.

For the past 20-something years, Lewis has been teaching painting at the School of Art. He received his undergraduate degree from Wesleyan University and his graduate degree from Yale University. He has taught at Kansas City

Art Institute and American University.

A landscape artist himself, Lewis, in a way, aspires to the level of creativity Watteau obtained. He’ll talk about ideas of Watteau’s work and abstract painting, color blocking and balance in landscapes and why certain paintings are better than others.

“I’ll talk about the way the colors are distributed and how the rhythms get more complicated and more wonderful,” he said.

Through the summer season, Lewis can be found near the lake working on a single, large oil painting. He said it’ll take him all summer, if not longer, to complete it. He said there are many factors that change the painting day to day, including light and overall weather conditions.

“I don’t know if I’ll ever finish it,” he said.

Author, teacher, and advocate honors Eleanor Roosevelt: ideas, opinions, reminiscences

by George Cooper  
Staff writer

Alice O’Grady said “yes” when asked to do something she had never done before. It wasn’t the first time; it won’t be the last. This time it will result in a monologue based on the words and life of Eleanor Roosevelt and a performance at 3:30 p.m. Friday in the Hall of Christ. The event is offered as a part of the Archives Heritage Lecture Series.

Maggie Irwin of the Jamestown branch of the American Association of University Women started the idea, asking O’Grady if she could create something in honor of the 125th anniversary of Eleanor Roosevelt’s birth. O’Grady understood the audience and set out to read Roosevelt’s autobiography as well as her many speeches and columns.

Roosevelt was a devoted public servant, writer and inspired leader, but O’Grady found Roosevelt’s internal development to be a most interesting feature.

“She had a terrible childhood,” O’Grady said. As a child, “Eleanor never got the bows. Her mother taught her manners to make up for her lack of good looks.”

During her long tenure as first lady, Roosevelt found it difficult to be herself.

“She wrote that from the time her husband entered the White House, it was someone else who was the wife of the president,” O’Grady said.

Nevertheless, Roosevelt found many outlets for her own personality during her lifetime, including her popular “My Day” columns and her 28 books. More importantly, she undertook the

task of benevolence, working with the American Red Cross during World War I, helping to fund students’ educations and providing hands-on job training for out-of-work men and women.

O’Grady experienced her own growth and internal development and accomplished her own public service.

“I was in my 30s before I knew who Alice O’Grady was,” she said. “Living in Africa I began to identify certain things, like music, that were cultural.”

O’Grady’s American upbringing had tuned her ear to classical music.

“Music and food,” O’Grady said. “These things I could set aside” as acquired tastes. “But other things I could not put aside,” she said.

O’Grady undertook her first dramatic performance as Jo in a high school production of “Little Women.” She appeared in several musical comedies at the University of Chicago, where she was awarded a bachelor’s degree.

In San Francisco, she sang in a Gilbert & Sullivan Repertory Company while pursuing a California teaching credential at San Francisco State University.

While a science teacher in the Peace Corps in Ghana, O’Grady sang in a local production of “The Mikado,” and as a Peace Corps staff member in Nigeria, she sang in several productions of the Ibadan Operatic Society.

On her return to the United States, O’Grady taught, ran a handicraft shop, became a museum curator, sang in annual musical comedies and directed a produc-



O’Grady

tion of “The Mikado,” all in Wyoming. While doing administrative work at the University of California in Los Angeles, she was an actor in a theater group there. In Boerne, Texas, O’Grady was stage manager as well as an actor in various productions of the Back Door Theater.

In Chautauqua County she has sung with the Chautauqua Chamber Singers and appeared in a production of the Lucille Ball Little Theater, “Over the River and Through the Woods.”

O’Grady is now a year-round resident near Chautauqua Institution, and for 12 summers, she covered the morning lectures for *The Chautauquan Daily*. She has published a novel set in what is now Ghana and is working on a sequel. She is also a co-author of the ninth edition of a stage management textbook.

After so many years experiencing Chautauqua through the singular eye of a reporter for the newspaper, O’Grady is now enjoying “all of Chautauqua,” and enjoying it more than ever.

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PROGRAM

Thursday, July 8

- 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
- 9:15 **DEVOTIONAL HOUR.** The Rev. **James Alexander Forbes Jr.**, senior minister emeritus, The Riverside Church. Amphitheater
- 9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women’s Club) **Paul Anthony.** Women’s Clubhouse
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** “Leadership in the New Media Age.” **David Westin**, president, ABC News, and **Nancy Gibbs**, executive editor, *Time* magazine. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1) **Brown Bag: Theater.** *Inside Look at You Can’t Take It With You* with director Paul Mullins, designers and cast. Bratton Theater
- 12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15–1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). “The Sacred Canopy.” Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 **CLSC Scientific Circle Brown Bag.** “Common Orthopedic Injuries.” Dr. Vince Butera. Alumni Hall porch
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Maintaining an Ethical Love Relationship.” Meditation teacher: **Michael Woltz** (Hinduism). Hall of Missions. Donation
- 12:45 **Chautauqua Catholic Community Seminar.** “A Christian Spirituality of Optimism in the Darkness.” Rev. **John Graden**, OSFS, director, DeSales Resources and Ministries, Stella Niagara, N.Y. Methodist House Chapel
- 1:00 (1–4) **Artists at the Market.** (sponsored by the

- Chautauqua Women’s Club) Farmers Market
- 1:15 **Duplicate Bridge.** **Herb Leopold**, director. Sports Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **Richard Cizik**, president, New Evangelical Partnership for the Common Good. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:30 (3:30–5) **Lecture.** “Social Justice in the World: Is There a Jewish Calling?” **Rabbi Steve Gutow.** Everett Jewish Life Center
- 3:30 **CLSC ROUNDTABLE/LECTURE.** “Faction—The Merging of Fiction and History in *Someone Knows My Name*.” **Lawrence Hill.** *Someone Knows My Name.* Hall of Philosophy
- 4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 4:00 **Faculty Artist Recital.** **Rebecca Penneys**, piano. (Benefits the 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.)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) “The Healing Method of Jesus.” **David Guthrie**, Unity Center of Pittsburgh. Hall of Missions
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7–7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ
- 7:00 **Visual Arts Lecture Series.** **Stanley Lewis**, professor emeritus, American University; faculty, NY Studio School. Hultquist Center
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Stefan Sanderling**, conductor; **Brian Reagin**, violin. Amphitheater
- *Symphony No. 6 in B Minor, Op. 54* Dmitri Shostakovich
  - *Violin Concerto in D Major, Op. 35* Piotr Ilyich Tchaikovsky
- 10:00 **Meet the CSO Section.** Violin. (Sponsored by Symphony Partners). Amphitheater Back Porch following CSO concert



Photo by Tim Harris

The Chautauqua Symphony Orchestra performs under the baton of guest conductor Mei-Ann Chen in the Amphitheater on Tuesday evening.

Friday, July 9

- 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 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:15 (9:15–10:15) **Men’s Club.** **George Snyder**, chairman, Chautauqua Board of Trustees. Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** The Rev. **James Alexander Forbes Jr.**, senior minister emeritus, The Riverside Church. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza
- 10:00 **Voice Master Class.** (School of Music). **Maria Fortuna**

- Dean, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** **Joseph P. Riley Jr.**, mayor, Charleston, S.C. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “Short Short Fictions in Latin America.” **Kirk Nessel**, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15–12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). “The Sacred Canopy.” Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 **Meet CSO Musicians.** (Sponsored by Symphony Partners) Bring your lunch and talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:15 (12:15–1:30) **Brown Bag Lunch/Support Meeting.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church)

- “Reflections on Religious Relations with the GLBT Community” with **Rev. Ross MacKenzie**, former head of the Dept. of Religion. Chautauqua Women’s Club
- 12:45 **Chautauqua Catholic Community Seminar.** “The Priest’s Role of Leadership in the Local Parish” **Rev. Stewart Lindsay**, OSFS, Senior Parochial Vicar, Holy Family of Jesus, Mary and Joseph Parish, Niagara Falls, N.Y.
- 1:00 **Jum’a/Muslim Prayer.** Hall of Philosophy
- 2:00 **INTERFAITH LECTURE SERIES.** **Rabbi Irwin Kula**, president, National Jewish Center for Learning and Leadership. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 (2–4:30) **Violin Master Class.** (School of Music). **Almita Vamos.** McKnight Hall. Fee
- 2:30 (2:30–4:30) **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee
- 3:30 **Chautauqua Heritage Lecture Series.** “An Afternoon with Eleanor Roosevelt.” **Alice O’Grady**, Chautauquan and public

- speaker. Hall of Christ
- 3:30 **Dance lecture.** “From Bach to Rock: Inspiring Great Choreographers.” **Steve Crosby.** (Programmed by Chautauqua Dance Circle). Smith Wilkes Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi Frank Muller. Miller Bell Tower (Pier Building in case of rain)
- 5:00 **Studio Preview with NC Dance Theatre.** Carnahan-Jackson Dance Studios. Fee
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:15 **SPECIAL.** **Tim Conway and Friends.** Amphitheater

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**Week Two: The Sacred Canopy**  
All religious traditions emerged and have evolved within specific cultural contexts, and now exist within broader global environments that are impacting their contemporary expressions. Discuss the interplay of tradition and culture, giving examples of assimilation and accommodation. How have the Abrahamic Faiths, for example, continued to occupy unique niches within their cultural settings?  
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**Building on the Foundation**  
But not so with you, but let him who is the greatest among you become as the youngest, and the leader as the servant. For who is greater, the one who reclines at table, or the one who serves? Is it not the one who reclines at table? But I am among you as the one who serves.  
– Luke 22: 26-27

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Daily (12:15, 2:30, 4:45) 7:05, 9:20

**\*\* Despicable Me 3D (PG) \*\***  
Presented in REAL D 3D/No Pass  
Daily (12:40, 2:50, 5:00) 7:00, 9:05

**\*\* GROWN UPS (PG-13) \*\***  
Daily (1:00 3:15, 5:30) 7:45, 10:00  
(No 10 pm show Thurs. 7/15)

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

**The Sorcerer's Apprentice (PG)**  
Starts Wed. 7/14; Daily (1:15, 4:00) 6:40, 9:10

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

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

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

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

**CINEMAS I & II Chautauqua Mall**  
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Movie Information 763-1888

**Predators (R)**  
Daily (2:00, 4:15), 6:45, 9:00

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

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