



# The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Weekend Edition, July 10 & 11, 2010

VOLUME CXXXIV, ISSUE 13  
CHAUTAUQUA, NEW YORK \$1.00

## Barnes discusses journey of Abraham

by Joan Lipscomb Solomon  
Staff writer

The family of Abraham is big news at Chautauqua. Abraham, Sarah, and Hagar are recognized as parents of three of the world's great religions: Judaism, Christianity and Islam. Week Three Chaplain Craig Barnes, in his sermon "God's Strange Ways" at 10:45 a.m. Sunday at the Amphitheater, will explain how it all began, based on Genesis 17:1-5, 15-22.

The chaplain will share his personal faith journey at the Vesper Service at 5 p.m. Sunday at the Hall of Philosophy. The series will return to the Amp at 9:15 a.m., Monday through Friday.

In Monday's message, "Choosing Not to Settle," God calls Abraham from his native country to go "unto a land that I will show you." God promises to make of him a great nation and that "in you shall all families of the earth be blessed."

"Fear, your Greatest Danger," Tuesday's topic, relates in Genesis 12:10-20, how fear of famine drove Abraham and Sarah into Egypt, where fear of Pharaoh's roving eye led the couple to almost fatal deception.

"Choosing Hope" is the chaplain's title for Wednesday. In Genesis 15:1-6, aged, childless Abraham chooses to believe God's promise that his descendants will be as numerous as the stars, "and the Lord reckoned it to him as righteousness."

Barnes, on Thursday, will point out the value of "Blessing the Other." Genesis 16:1-10 renders Sarah's giving of Hagar, her maid, to be surrogate mother and then, when the plan succeeds, driving the hapless Hagar away. God had other plans, and sent an angel to rescue Hagar and to promise, "I will multiply your seed exceedingly, that it shall not be numbered for multitude."

The chaplain will conclude his series on Friday with "Giving Blessings Back." Abraham, in Genesis 22:1-3, obeys God's command to "take now your son, your only son, Isaac, whom you love, go into the land of Moriah, and offer him there for a burnt offering upon one of the mountains which I will tell you of." (Did God actually require the sacrifice of Isaac? Find out on Friday.)

See BARNES, Page A4



Barnes

## Music of the mind: A NIGHT OF BEETHOVEN

by Kathleen Chaykowski | Staff writer



Photo by Emily Fox

The Chautauqua Symphony Orchestra performs earlier this season under the direction of Stefan Sanderling.

The Chautauqua Symphony Orchestra's night of Beethoven, which takes place at 8:15 p.m. Saturday in the Amphitheater, will be more of a journey to the depths of the composer's mind than a flashy display of technical ability.

The evening will feature soloist Peter Rösel playing Ludwig van Beethoven's Piano Concerto No. 3 in C Minor, Op. 37, and Symphony No. 5 in C Minor, Op. 67, which both show how Beethoven redefined expression in classical music, making it more about the mind than the form.

With great classical composers like Mozart and Haydn, if you know one of their pieces, you know five of them, said CSO Music Director Stefan Sanderling. But Beethoven is different. If you know one Beethoven piece, you don't know another. And while other classical composers kept their emotions and internal tumult out of their music, that emotion is the soul of Beethoven's work.

"Beethoven maybe was the first truly individual composer who

made the step of composing for the pleasure and for the needs of other people to making the step of composing what is on his mind," Sanderling said.

As a comparison, Sanderling described Mozart's "Parisian Symphony," which he called one of the most "brilliant and happiest" pieces of music. One would never be able to know from the symphony that while Mozart was composing the joyful piece, he received the letter informing him that his mother had died.

"You would never know that with Mozart," Sanderling said, "But with Beethoven — you would always know."

What is both tragic and beautiful about Beethoven is that his drastic mood swings yielded the profound diversity of his pieces. Even though he composed multiple pieces at the same time, Sanderling said, such as his fifth and sixth symphonies, his works are dramatic, but remain entirely individual, all different facets of his thought and emotion.

See CSO, Page A4



Photo by Koichi Miura

Peter Rösel is the featured soloist in Saturday's CSO performance at 8:15 p.m. in the Amphitheater. Rösel will play Beethoven's Piano Concerto No. 3 in C Minor, Op. 37.

## Documentary shares Chautauqua with world

by Anthony Holloway  
Staff writer

Chautauqua Institution is often referred to as a "best-kept secret."

Last summer, producer and WNED Buffalo chief program officer John Grant brought in a film crew for 22 days on the grounds in an effort to answer the question that so many Chautauquans find hard to answer: What is Chautauqua?

"When you talk to someone, ... they ask, 'What is Chautauqua?' and you spend 30 minutes explaining what it is," Grant said. "Then, when you get done, they ask, 'Well, what is Chautauqua?'"

The WNED documentary,

"Chautauqua: An American Narrative," is expected to premiere on PBS stations in early 2011.

Grant, who's produced a number of documentaries, said the film, which runs approximately one hour, uses personal testaments from a series of individuals and emphasizes Chautauqua's four pillars of the arts, education, religion, and recreation to capture the Chautauqua experience.

Chautauqua Institution Archivist Jon Schmitz, who is featured in the documentary, said both the first-time visitor and the seasoned Chautauquan have something to gain from seeing the film.

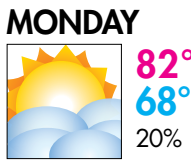
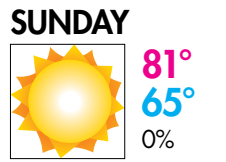
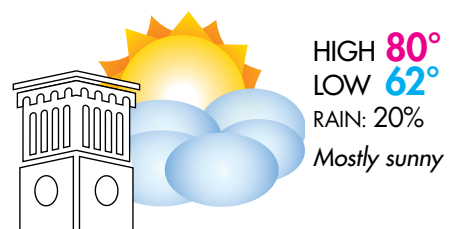
See PBS, Page A4



Photo by Eileen Elbol/WNED

A crew from WNED in Buffalo films Chautauquans leaving a lecture at the Hall of Philosophy during the 2009 Season as part of the documentary "Chautauqua: An American Narrative."

### SATURDAY'S WEATHER



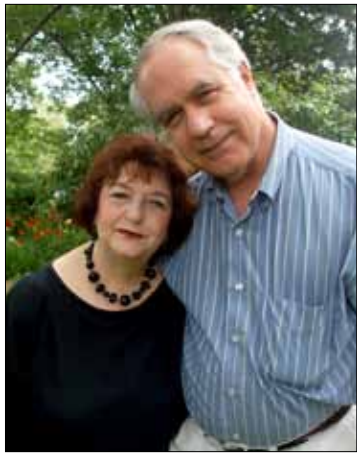
### A wedding in Chautauqua

For many, Institution's grounds 'the place' to tie the knot  
PAGE A5



### Ready, set, go!

Boys' and Girls' Club run Track and Field Day  
PAGE A13



### Finding the time for fun

DiPuccis get the most of their Chautauqua summers  
PAGE B4



NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Everett Jewish Life Center events

- Join Rabbi Steve Gutow from 2 to 3 p.m. Saturday at the Everett Jewish Life Center at Chautauqua for an informal discussion.
- At 4 p.m. Sunday, the center will screen “Number 17 is Anonymous” as part of its Jewish Film Festival. The film will be shown again at 4 p.m. Monday.
- The center will host a book sale from noon to 4 p.m. Sunday on the front porch. Hardcover will be \$4 and trade paperback \$2, and all books are new.

Chautauqua Women’s Club events

- The CWC invites members to join them at the Clubhouse at 5 p.m. Sunday for a fun evening of mah-jongg. Bring your set if possible; the Chautauqua Bookstore has cards available. CWC memberships may be purchased at the door, and new players are welcome.
- Look for the new Chautauqua tote bags this summer at the Clubhouse at 30 South Lake Drive and also at these Chautauqua Women’s Club events: the Flea Market on Saturday behind the Colonnade, the Strawberry Festival on Sunday at Bestor Plaza, and the Antiques Show and Sale on July 17 at Turner Community Center. The \$35 donation will benefit the CWC property endowment.
- Chautauquans can help celebrate the CWC’s annual Flea Market’s 45th year Saturday. The sale runs from 9 a.m. to 2 p.m. behind the Colonnade. Early birds find the best items for great prices.
- CWC announces this season’s third Professional Women’s Network Program held at CWC’s Clubhouse at 1 p.m. Monday. The speaker, Dede Trefts, is vice president for services mergers and acquisition integration in IBM’s corporate development organization. She is also a lifelong, sixth-generation Chautauquan. All Chautauquans are invited to attend.
- CWC will host Teen Game Night at the Clubhouse from 8 to 10 p.m. on Monday, July 12. All teenagers (ages 13–19) are invited to play games, enjoy snacks and meet old and new friends.
- CWC will hold the annual Life Member Luncheon at 12:30 p.m. on Sunday, July 25 at the Athenaeum Hotel. This year CWC brings Broadway to you with the theme “A Salute to Broadway.” A \$30 contribution will be collected for life members attending, however, the event is free for this season’s new life members. All Chautauquans are invited, and memberships are available at CWC’s clubhouse.

CLSC events

- Members of the Chautauqua Literary & Scientific Circle Class of 1982 are invited to a potluck dinner at 5:30 p.m. Tuesday on the CLSC porch. Please bring a dish to share and a place setting.
- All Class of 1990 members are welcome to come at 5:30 p.m. Wednesday for a potluck dinner. Please bring an entrée, salad or dessert. Call Larry Davis at (716) 357-8255 for information.
- Be a part of the Great American Picnic. CSLC Alumni may sign up to work at the picnic, which will take place from noon to 3 p.m. Sunday, July 18 at Alumni Hall. The rain date is July 25. Call Ellen at (716) 753-7170 with any questions.

VACI hosts Mad Hatter Tea Party

The Mad Hatter Tea Party is 4 p.m. Sunday at the Strohl Art Center. The tea party, sponsored by the Visual Arts at Chautauqua Institution Partners, is in conjunction with the “Teapots, Teapots, Teapots” exhibition being shown at the center. You must have reservations to attend.

Chautauqua Connections holds potluck

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

Free safe boating classes offered for youth and adults

New York state safe boating classes are offered for all, ages 10 and older, from 12:15 to 2 p.m., Monday through Friday at the Beeson Youth Center. Class size is limited to 20. To register, contact Special Studies at (716) 357-6348 or come to the Main Gate Ticket Office.

Literary Arts Friends holds contests

The Chautauqua Literary Arts Friends’ annual poetry and prose contests are open to any Chautauqua visitor during the season. Applicants may submit poetry for the Mary Jean Irion Award or the Young Poets Award, and prose for the Hauser Award. Applicants for the Mary Jean Irion and Hauser awards must be 18 years old or older; applicants for the Young Poets Award must be 17 years old or younger. Pick up applications at the Literary Arts Center at Alumni Hall, the CLSC Veranda, the Chautauqua Bookstore or Smith Memorial Library. The deadline for submission is Aug. 16 and the winners will be announced Aug. 22.

RAIN DATE



Photo by Tim Harris  
A crowd gathers inside the Hall of Philosophy despite heavy rainfall on Friday afternoon to listen to Rabbi Irwin Kula give the Interfaith Lecture on “Ethics of Leadership.”



An initiative of the Chautauqua Property Owners Association (CPOA) to enhance courtesy and awareness among Chautauqua’s pedestrians, bicyclists and motorists

COURTEOUS bicyclists move slowly and carefully around pedestrians.

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The best pedestrians are AWARE when others behind them are slowed down or blocked from moving through.

Follansbee Chaplaincy underwrites Barnes’ preaching

The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy will underwrite the preaching of Rev. Dr. M. Craig Barnes, pastor and

head of staff of The Shady-side Presbyterian Church in Pittsburgh, Pa., during week three of the season.

Mr. Follansbee’s family established the chaplaincy in the mid-1960s to recognize his lifetime of service which included being a founder of the Brighton Road Presbyterian Church in Pittsburgh, an elder of the Shady-side Presbyterian Church for 25 years, and his leadership within the Presbyterian As-

sociation of Chautauqua during his nearly 30 years of attending the Institution until his death in 1939. When his wife, Ruth Harper Follansbee, died in 1976, the Chaplaincy name was broadened to include her in the honor.

The Follansbees first came to Chautauqua in 1911 because of the Institution’s attraction as a family place. Mr. Follansbee, who founded and was president of the Follansbee Steel Company in Pittsburgh, spent his annual two-week vacation at Chautauqua, commuting by train for the rest of the season. The family alternated between staying at the Athenaeum, the St. Elmo and a rental home at 14 Peck, which they purchased in 1924.


Mr. and Mrs. Follansbee enjoyed the Chautauqua Golf Club. It was at Chautauqua

that Mr. Follansbee had an opportunity to see his son “Shorty” play baseball on the Chautauqua team.

Mr. Follansbee helped in the efforts to save Chautauqua during the 1930s. Mrs. Follansbee was an active member of the Bird, Tree and Garden Club and the Women’s Club.

The Follansbees’ sons, Richard, Harper and “Shorty,” actively participated in Chautauqua during their lifetimes.

If you would be interested in discussing the possibility of establishing an endowed chaplaincy or supporting another aspect of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at (716) 357-6244 or e-mail her at kblozie@ciweb.org.



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**Weekend at the Movies**

Cinema for Sat, July 10

**HOW TO TRAIN YOUR DRAGON** 6:00 (PG) 98m Set in a mythical world this thrilling animated adventure saga from **Dreamworks** tells the story of Hiccup, a Viking teenager who’s reality is turned upside down when he encounters a dragon that challenges him to see the world from an entirely different point of view. “Tenderness, beauty and exhilaration are the movie’s great strengths.” -*A.O. Scott, New York Times*

**THE GHOST WRITER** (PG-13) 8:15 128m Ewan MacGregor stars in **Roman Polanski’s** brilliant political thriller as a ghostwriter hired to complete the memoirs of a former British prime minister (**Pierce Brosnan**) who uncovers secrets that put his own life in jeopardy. “So elegant, so deliciously scary, so masterfully controlled that you feel tingles of bliss even as your skin crawls.” -*Colin Covert, Minneapolis Star Tribune* “This is moviemaking.” -*Tom Long, Detroit News*

Cinema for Sun, July 11

**H. T. T. Y. DRAGON** 4:30

**GHOST WRITER** 6:45 & 9:30

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♦ QJ88  
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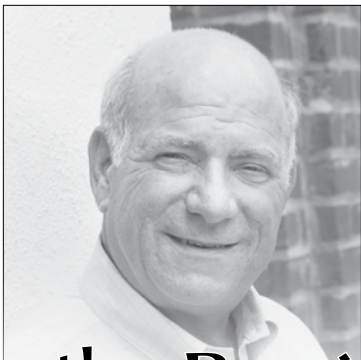
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INSIGHT



From the President

WEEKLY COLUMN BY THOMAS M. BECKER

Welcome to Week Three of the Chautauqua Season. If you have been with us from the beginning you have been treated to four outstanding lecture series (morning and afternoon); the introduction of the symphony orchestra's season, same for dance and the Music School Festival Orchestra; the first of the New Play Workshops; the sing-in of the Voice Program; the opening shows in the visual art centers; the beginning of the literary arts workshops; the first of the New Clergy gatherings; the Children's School parade; the pro-am tournament at the Golf Club; the C-Scow season opening races; the first two books in the CLSC season; the cinema and access to directors of important documentaries (including one on the Cubs — perhaps the highlight of the current baseball season); Special Studies offerings of genuine breadth and depth and more, so much more.

We often talk of this immersion into Chautauqua as the "Chautauqua Mix." Like so many other conversations about the Chautauqua experience, the reference to the Chautauqua mix is reductionist and unsatisfying as a descriptor of the engagement with the physical, intellectual, spiritual and emotional characteristics of Chautauqua.

So I invite you to think about the experience of Week Three as the contour of an immersion in lifelong learning. The opportunity before us is to go beyond the simple traversing of the territory of the week but to move through with of sense of discovery of the contours of the space. There is a Chinese saying referring to the experience of the unknown: "I am walking across the river feeling the stones with my feet." That awakened sensory appreciation of discovery offers huge rewards in return for the chances taken.

All of us have a certain cognitive conservatism through which we tend to retain out beliefs — intellectual, religious, etc. — in the face of contrasting information of fact or discovery. Indeed, we often tout this state of mind as a virtue demonstrating our discipline or faithfulness.

This Institution is dedicated to affording you the opportunity to open yourself, to assess the shape and content of ideas and historical patterns, artistic expression and theological musings represented within the flow of this week's offerings at Chautauqua. To cite but a small part of that great stream of experience, think about Wednesday of this week: Craig Barnes is a brilliant, soulful and challenging preacher; the ambassador from Pakistan adds to our discussion of the flow of energy, capital and conflict between Asia and the Middle East; Haleh Esfandiari, of the Woodrow Wilson Center, describes the experience of women in Iran; and you are offered an evening with the wit, art and wisdom of Mark Russell.

I hope that you experience these and the other aspects of Week Three at Chautauqua with an openness of mind and heart. I hope that you traverse this space with an acquisitive sense of not only the individual parts but the contour of the whole experience. If we can achieve that kind of state of mind in this lovely place we have the opportunity to model an engagement with life in the larger world. To the degree you do that in the busy conduct of your lives, the full purposes of the Chautauqua Institution are realized.

Saturday is Public Radio Day at Chautauqua. The classical music stations from Buffalo and Pittsburgh, WNED-FM and WQED-FM respectively, will broadcast the evening's performance of the Chautauqua Symphony Orchestra back to their home communities. Beethoven's Piano Concerto No. 3 in C minor and his Symphony No. 5 in C minor will be richly interpreted by the CSO under the direction of Stefan Sanderling and featuring pianist Peter Rösel. The people in Buffalo and Pittsburgh will be treated to a great performance of lush, complex and beautiful music. The people in Chautauqua will be treated to that and to the witness of the performers at work, the breezes off Chautauqua Lake wafting through the Amphitheater, the bats emerging from their dorm life in the roof of the Amphitheater structure as the sky darkens to night. Beethoven's genius, the artists' talent, the Amphitheater's open and embracing design and this community of people gathered to participate in the exercise of being open.

Tom



David Brooks enjoys a standing ovation following his lecture on ethics and leadership Monday in the Amphitheater.

Photo by Greg Funka

Lovers' quarrel



From The Pulpit

GUEST COLUMN BY M. CRAIG BARNES

When Moses is on Mount Sinai he offers the gutsiest prayer of all time. I'm in awe of it because it doesn't sound at all pious; it sounds like an argument. The Lord says, "Your people, who you brought out of the land of Egypt, have acted perversely.... Now let me alone, that my wrath may burn hot against them."

Moses says: "O Lord, why does your wrath burn hot against your people, whom you brought out of the land of Egypt?" (Exodus 32:7-11).

The people are dancing around a gold calf while God and Moses squabble over who has responsibility for them. As in any hot argument, they exaggerate their claims. "Nope," they each insist, "This is your fault." I've had arguments like this with my wife, but never with God.

Amazingly, Moses wins the argument. He doesn't prevail by pleading the people's case with "Sure they're idolaters, but they have so many good traits." Instead he reminds God to be merciful and faithful to what God promised. Essentially Moses says, "You started this — you have to finish it."

By the end of the prayer Moses changes God's mind about blasting the Hebrews out of the desert. Wow. I doubt that any of my prayers have changed God's mind about anything. My fear is that they actually bore God at times.

Frankly, prayer is sometimes boring even in a healthy spiritual life. That's a blessing. No relationship can handle high-drama communica-

tion all the time. But even a healthy relationship can occasionally get wrapped up in an argument. That too is a blessing, if arguing reveals an intense investment in the relationship.

Moses had been wandering around on his mountaintop for 40 days. That must have nurtured the gutsiness of this prayer. It was really a lovers' quarrel — Moses and God were so intertwined by this point that even their argument was an expression of intimacy.

The notion of intimacy with God can be misleading. We don't find biblical examples of people drawing close to the heart of God simply because it feels good to be there — although we find such sentimental spirituality in the church today. Moses and God shared an intimacy of mission. They had to lead the people through a harsh desert to a land called Promised.

It wasn't Moses but the clarity of the mission that prevailed. Apparently God cannot resist it when leaders argue for God's own dreams. That is what intimacy with God is about.

This devotion to mission is also evident in what may be the best moment of Moses' life. A furious God tells Moses to get out of the way of the consuming fire that is about to fall on the idolaters and promises Moses a

new congregation. I would have been tempted to take that deal. Not Moses. He is more committed to the mission than he is to being delivered from a people whose greatest gift is to be anxious.

What do we contemporary religious leaders do with this prayer? We could say that pastors need to spend more time on the mountaintop with God. But what congregation is excited about its pastor regularly going away for 40-day retreats? Besides, that's when the Hebrews turned to an idol for security and hope. There is only so much retreating a pastor can do and still lead a congregation forward.

Maybe the point isn't the amount of time spent alone with God, but the discipline to pray our way through the confusion and conflicts created by any worthwhile mission. Maybe our prayers need to be more focused on reminding God to be faithful to the holy dream of leading us to the Promised Land. This isn't because God tends to forget, but because these prayers renew our conviction that there are some missions only God can fulfill.

We may wish that we still lived in a culture in which people believed God's mind could be changed, but these days

we tend to think of God as above the fray, safely tucked away in the noumenal realm. We believe we can reach God by faith, but not by arguing, not by the dust-and-grit kind of faith we use to keep each other accountable. This only means that culture has changed, not God.

What if we still believed it possible to look for something other than technology, ideology or feel-good spirituality to save us? What if those of us who knock ourselves out to do justice, love kindness and walk humbly really believed that God is not above the fray but within it as the incarnation proclaims? What if we expected the merciful kingdom of Jesus Christ to overcome a world that bows before the idols of cruelty?

We would then occasionally pray, "What the heck? God, look around! It is your mission, your dream, to which we have been called. If we are going to make it to your new kingdom, you have got to be merciful and faithful."

Sounds gutsy. But Moses reminds us that if we are going to have a lovers' quarrel, we will first have to be lovers with God.

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FROM PAGE ONE

CSO  
FROM PAGE A1

The concert will open with R  sel’s performance of the Concerto No. 3 in C Minor, a piece Beethoven dedicated to his patron Prince Louis Ferdinand von Preu  en, who died at a young age in 1806 in the battle against Napoleon. Beethoven is currently the composer R  sel plays most frequently, and he has performed the concerto he will play Saturday about 50 times.

A native of Dresden and the son of a conductor and singer, R  sel learned to play the piano as a 6-year-old. He studied at the Moscow P.I. Tchaikovsky Conservatory and won many major competitions early on in his career, including the International

Schumann Competition in 1963 and the 1966 International Tchaikovsky Competition in Moscow.

He has played in over 40 countries and on all five continents, and he has performed with orchestras such as the Los Angeles Philharmonic, the Toronto and Montreal symphony orchestras, and the Berlin Philharmonic. He is considered one of the most renowned pianists of his generation.

Although Saturday’s performance is R  sel’s first visit to Chautauqua, R  sel has played with Sanderling regularly over the past 20 years, including cyclic performances of the Rachmaninov piano concertos, and more recently, he collaborated with Sanderling to play Beethoven concertos with

the Florida Orchestra.

“The Chautauqua Festival is of course known in Europe but above-all to those being interested in music,” R  sel said. “I come to Chautauqua with high expectations and I feel very honored about this invitation to take part in this year’s festival.”

The Concerto No. 3 is sometimes noted for the sense of genuineness it maintains throughout the piece.

“This is not just an engine for showing off how quickly the fingers can move, but this is really great music-making,” Sanderling said of the piece. “It’s not at all showy. It is music-making in the deeply old, traditional German sense, the sense of Schnabel and Kempf (great pianists),” Sanderling said. He said R  sel is one of the best performers of

Beethoven that he can imagine because the guest pianist has a special understanding of the composer’s work.

The solo part, which R  sel described as intensely dramatic in the first movement, intimately melodic in the second and rhythmic and energetic in the third, maintains an excellent balance with the orchestra while still moving the piece forward.

“The piano is often heading the musical development,” R  sel said. “The solo part is distinctive but it is no virtuosic concert in sense of superficiality.”

Beethoven’s heroic fifth symphony, which will follow R  sel’s solo, was groundbreaking. It was the first symphony composed with “a stringent, absolute logical consequence of one move-

ment after another,” Sanderling said. It would be “impossible” to change the order of movements.

Sanderling said the motor of the piece is a journey through the darkness of a tunnel, to the stars.

“We suffer, we fight, we work hard, we try hard and at the end there is a heroic goal ... the stars, the brightness,” Sanderling said.

Beethoven’s fifth, written only about 15 years after the French Revolution, is also highly reflective of sentiments of “Libert  ,   galit   and fraternit  ” which reverberated throughout Europe. Those concepts are primarily evident toward the symphony’s conclusion.

And while the symphony reflects revolutionary themes, it has its own revolutionary

elements through its use of instrumentation, structure and in how the third movement unexpectedly reflects the first.

“All these things qualify this piece as one of the most unique and one of the most important pieces ever,” Sanderling said. “And it’s not the first couple of bars, ... it’s everything else.”

Although the specific inspiration for Beethoven’s fifth is unknown, what matters to Sanderling is what the orchestra communicates through the music.

“I find it is not so much important where Beethoven got the inspiration from,” Sanderling said. “I find it important what do we do with it — our emotions.”

PBS  
FROM PAGE A1

“I think it’s good we have a chance to explain what Chautauqua is to people who don’t know what Chautauqua is all about,” he said, “and to remind people in Chautauqua what Chautauqua is all about.”

While there is much to be said about Chautauqua in terms of its history, Grant said, the documentary focuses more on the Institution today. Nevertheless, the film describes the significance of Chautauqua upon its founding in 1874, as well as the impact of traveling chautauquas, which performed mini, educational shows in the United States and Canada. Difficult moments in the Institution’s history, such as financial hardships Chautauqua has faced, are also addressed.

“The history is essential in knowing and understanding the present and future,” Schmitz said.

Chautauqua Institution President Thomas Becker said the WNED documentary explains the history of Chautauqua “without being trapped by it.”

For Chautauqua Vice President for Development Geof Follansbee, the film is a critical step toward the Institution’s moving beyond “a best-kept secret” and gaining national recognition.

“I think it’s one of the ... most valuable marketing tools the Institution has ever had,” Follansbee said. “We’re going to be thrilled by the exposure.”

The film’s primary sponsors are the Cutco Foundation,



Photo by Roger J. Coda

A WNED television crew records organist Jared Jacobsen during a 2009 service at the Amp.

Erick and Maryann Laine, Erie Insurance Group, the John R. Oishei Foundation, Gary and Willow Brost, and the Chautauqua County Legislature and Chautauqua County Department of Planning and Economic Development.

Follansbee emphasized that the documentary was relatively out of the hands of the Institution and can provide a fresh perspective through the eyes of a newcomer.

“This is not our film,” he said. “They had full editing control.”

Among those featured in the documentary is Vivienne Benesch, co-artistic director of Chautauqua Theater Company.

Benesch, a student at Chautauqua 20 years ago, said when she was first approached with the idea of

participating in the film, she was excited, yet skeptical.

“You always enter something like this with trepidation, with someone coming in from the outside, but I felt like we were able to talk to them,” she said. “They were dedicated to the message of the big picture.”

Benesch said Grant and the WNED team were able to illuminate the significance of the arts programs at Chautauqua.

“They captured what is old-fashioned and quaint about Chautauqua,” she said, “while doing justice to all the professionals of the arts.”

Benesch said the parts of the film focused on the performing arts attempts to show viewers what it was like to be a first-time student on the grounds.

She said she hopes the

documentary’s effect, while aimed at a large audience, is felt near and far.

“So many people spend years here and don’t know about everything going on,” Benesch said.

The film’s official release date is to be announced later this fall by PBS.

Follansbee said there will be an early viewing for Bestor Society members on Aug. 15. He encourages all Chautauquans, once the date is announced, to gather in their homes — on the grounds and across the country — to watch the documentary and introduce Chautauqua to their friends and neighbors.

“I think for Chautauquans, our own sense of pride should get a boost from the recognition this will bring to us,” he said.



CARBONE  
FROM PAGE A1

“The terms of the successful blue family order — embrace the pill, encourage education and accept sexuality as a matter of private choice (—) are a direct affront to the “red families” of our title and to social conservatives who see their families in peril,” Carbone wrote. “Driven by religious teachings about sin and guilt and based in com-

munities whose social life centers around married couples with children, the red family paradigm continues to celebrate the unity of sex, marriage and procreation.”

Carbone’s presentation Saturday afternoon promises to be provocative and informative and is sure to generate discussion around the dinner table. Families have become much more complex than Leo Tolstoy’s famous beginning of *Anna*

*Karenina*: “Happy families are all alike; every unhappy family is unhappy in its own way.” Or maybe, *Red Families v. Blue Families* is just a modern translation.

Carbone is the Edward A. Smith/Missouri Chair of Law, the Constitution and Society professor at the University of Missouri at Kansas City. Previously she served as associate dean for professional development and as Presidential Professor

of Ethics and the Common Good at Santa Clara University School of Law. She received her law degree from the Yale Law School, and her bachelor’s degree from the Woodrow Wilson School of Public and International Affairs at Princeton University.

Carbone will sign copies of her book, *Red Families v. Blue Families*, after the lecture. The Contemporary Issues Forum is sponsored by the Chautauqua Women’s Club.

Bromeley Fund supports CSO concert

The Bromeley Family Fund of the Chautauqua Foundation provides funding for Saturday’s performance by the Chautauqua Symphony Orchestra with Peter R  sel on the piano.

The Thomas R. Bromeley family of Bradford, Pa., established the Bromeley Family Fund in 1991. Members of the Bromeley family include Thomas and Jean; their daughters and sons-in-law, Pamela and Donald Fredeen and Amy and Daniel McCune; and several grandchildren. The Bromeleys own a summer home at Chautauqua Shores.

Elected to the Chautauqua Institution Board of Trustees in 1985, Bromeley was chosen chairperson in 1989 and served in that capacity until 1995. He served as a director of the Chautauqua Founda-

tion and is currently a director of the Chautauqua Hotel Corporation.

Bromeley is chairman of Top Line Corporation and Allegheny Bradford Corporation, which manufacture and distribute stainless steel products to the pharmaceutical and biotechnical industries. He has radio broadcasting interests in Bradford and for many years had newspaper interests in several states.

In addition to his work on behalf of Chautauqua, Bromeley served as chairman of the board of trustees at Otterbein College and as a member of the executive committee of the University of Pittsburgh at Bradford. He is a member and former vice chairman of the Bradford Hospital board of directors and was a director of Pennbank and Pennbancorp in Titusville, Pa.

The former U.S. Navy officer holds a bachelor’s degree from Otterbein College and a master’s degree in industrial administration from Carnegie Mellon University.

The Bromeley family has participated in the Institution for more than 25 years. Bromeley’s daughter, Amy McCune, first brought the family to Chautauqua when she came to study with longtime piano teacher Ozan Marsh. Upon his election as chairman of the Chautauqua Institution Board of Trustees, Bromeley related in the 1989 fall *Chautauquan* that it was the influence of his daughter’s music education at Chautauqua and the part it played in her professional and personal development that acted as a unifying force for his family.

BARNES  
FROM PAGE A1

Barnes is pastor and head of staff at Pittsburgh’s Shadyside Presbyterian Church. Ordained in 1981, he led several parishes in Colorado, Wisconsin and Washington, D.C. Since the fall of 2002, Barnes has been the Robert Menelly Professor of Pastoral Ministry at Pittsburgh Theological Seminary.

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# Chautauqua

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 26 through August 28, 2010. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

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

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



MUSIC



Submitted photo  
**The Brass Band of the Western Reserve will perform at 2:30 p.m. Sunday in the Amphitheater.**

Brass Band returns with versatile, authentic program

by Halley Miller  
Staff writer

With five Chautauqua performances under its belt, the Brass Band of the Western Reserve returns to the Amphitheater with repertoire tailored to meet its audience's tastes.

"We know the Chautauqua audience, and the audience usually really likes us," said Music Director Keith Wilkinson. "We are delighted to be there again."

At 2:30 p.m. Sunday, the Akron, Ohio, band will play a program that spans a wide array of musical styles, including jazz, spirituals, popular music, Brazilian choro music — and, of course, a number of marches.

"I've been putting together brass band programs for years, and I try to show the broad section of repertoire a brass band can play," Wilkinson said. "It just shows how versatile we are."

The band is able to tackle such breadth in its program-

ming in part because Wilkinson personally arranges pieces to be played by brass band instrumentation. Seven of the pieces to be played Sunday were arranged by Wilkinson, including "King Cotton," the latest in his series of arrangements of John Philip Sousa marches. There are about 100 published arrangements attributed to Wilkinson, some of which have been used as test pieces for major championships.

"I just don't like brass bands reading from the wind parts and missing out," he said. "I prefer to do the authentic brass band thing."

Another Wilkinson arrangement on the program is Herbert Clarke's "From the Shores of the Mighty Pacific," arranged specifically for cornet soloist Chris Lichtler, which will kick off a showcase of soloists — one that Wilkinson hopes the audience will find memorable.

"We always know that the audiences like the so-

los," he said. "We try to choose solos that the audiences can relate to."

Other solos include Leroy Anderson's "Bugler's Holiday," a popular, energetic piece featuring three cornet soloists; Joseph Kosma and Jacques Prévert's "Autumn Leaves," a jazz standard featuring flügelhorn soloist David Kennedy; "Queen of the Night's Aria" from Mozart's *The Magic Flute*, featuring soprano cornet soloist Michael Skotko; Hoagy Carmichael's "Georgia On My Mind," featuring trombone soloist Kate Ferguson; and Zequinha de Abreu's "Tico-Tico no Fubá," featuring tuba soloist Dustin Harris.

Immediately following the showcase of soloists, the band will play Phillip Sparke's "Merry-Go-Round," which will feature each section in turn.

"We deliberately put that on there so the audience could hear the band as soloists," Wilkinson said.

The band has approximately 35 members from around northern Ohio who audition for their seats. Wilkinson says about half of its members work in music-related fields, while the other half are "capable, enthusiastic amateur musicians."

The band formed in 1997 after Wilkinson moved from Great Britain to Cleveland to work as music director for the Salvation Army. Since 2000, the band has held the title of Ensemble-in-Residence for the University of Akron. The band has competed in the Championship Section of the North American Brass Band Association championships.

The band has a number of recordings which will be available to purchase after the concert, the most recent being "From Sea to Shining Sea," released this spring, which offers a broad cross-section of American music, including a number of the songs to be played Sunday.

Week Three examines Asia-Middle East relationship

Week Three of Chautauqua Institution's morning lecture series critically examines conflict and diplomacy in the exchange and flow of capital, oil and natural gas in the Middle East and Asia. Geoff Kemp, Aaron David Miller, Husain Haqqani, Vali Nasr and Minxin Pei are scheduled speak in the Amphitheater Monday through Friday. Each morning at 10:15 a.m. presenters will explore how tensions in Pakistan, Afghanistan and the Arab-Israeli conflict counter peace-making efforts from Turkey, how this tension influences diplomacy in this vast area of the world and how wealth and conflict coincide within this region.

**Geoff Kemp**, director of Regional Strategic Programs, Nixon Center, will address "The East Moves West: India, China and the Growing Tension in the Middle East" on Monday. Prior to his current position, Kemp was a senior associate at the Carnegie Endowment for International Peace where he served as director of the Middle East Arms Control Project. Kemp served in the White House during the first Reagan administration and was special assistant to the president for National Security Affairs and senior director for Near East and South Asian Affairs on the National Security Council staff. Kemp received his doctorate in political science at the Massachusetts Institute of Technology and his master's and bachelor's degrees from Oxford University. His newest book, *The East Moves West: India, China and the Growing Asian Presence in the Middle East*, was released this spring by Brookings Institution Press.

**Aaron David Miller**, Public Policy Fellow at Woodrow Wilson International Center for Scholars, will examine "Hope, Illusion and Barack Obama in the Middle East" during Tuesday's lecture.

Miller joined the Woodrow Wilson Center in January 2006. For the prior two decades, he served at the Department of State as an adviser to six secretaries of state, where he helped formulate U.S. policy on the Middle East and the Arab-Israeli peace process, most recently as the Senior Adviser for Arab-Israeli Negotiations. In 1984 he served a temporary tour at the American Embassy in Amman, Jordan. Miller served as president of Seeds of Peace from January 2003 until January 2006. He authored his fourth book, *The Much Too Promised Land: America's Elusive Search for Arab-Israeli Peace*, in 2008.

**Husain Haqqani**, Pakistan Ambassador to the United States, has a wide range of experience as a journalist, diplomat, and adviser to three Pakistani prime ministers, including the late Benazir Bhutto. He came to the U.S. in 2002 as a visiting scholar at the Carnegie Endowment for International Peace in Washington, D.C., and as an adjunct professor at the School of Advanced International Studies (SAIS) at Johns Hopkins University. Born in Karachi, Pakistan, Haqqani acquired traditional Islamic learning as well as a modern education in international relations. His journalism career started with work as East Asian correspondent for *Arabia: The Islamic World Review*, during the turbulent years following the Iranian revolution. Later, as Pakistan and Afghanistan correspondent for the Far Eastern Economic Review, he covered the war in Afghanistan and acquired a deep understanding of militant Islamist Jihadi groups. Haqqani is an associate professor and a former director of the Center for International Relations at Boston University.

**Vali Nasr**, senior adviser to the U.S. special representative for Afghanistan and

WEEK

3

Pakistan, will lecture on "The Future of the Muslim World: Economics and Extremism" Thursday morning.

Nasr is an Iranian-American political commentator and scholar of contemporary Islam. Known for his view that wars within Islam will shape the future, Nasr has testified before Congress and has advised the president and vice president regarding sectarian violence in Iraq. He is the author of *The Shia Revival, Democracy in Iran and The Islamic Leviathan*. Born in Iran, Nasr and his family immigrated to the United States following the 1979 Islamic Revolution. Nasr received his bachelor's degree from Tufts in 1981 and a master's from the Fletcher School of Law and Diplomacy in 1984. He earned his doctorate in political science from MIT in 1991. Nasr replaces previously announced Richard Holbrooke. He is currently a senior fellow at the Belfer Center at Harvard and professor of international politics at Tufts University.

Friday's lecturer, **Minxin Pei**, is senior associate at the China Program at the Carnegie Endowment for International Peace and will address the question, "Is China Out-

competing the U.S.?" In June 2009, Pei was named the Tom and Margot Pritzker Professor of Government and Roberts Fellow and director of the Keck Center for International and Strategic Studies at Claremont McKenna College. Recognized as a leading expert on issues relating to China, Pei's research focuses on democratization in developing countries, economic reform and governance in China, and U.S.-China relations and has been published in many edited books and journals. Pei is the author of *From Reform to Revolution: The Demise of Communism in China and the Soviet Union* (1994) and *China's Trapped Transition: The Limits of Developmental Autocracy* (2006).



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NFMC recital shows off scholarship students

by Beth Ann Downey  
Staff writer

The chance to study music at Chautauqua is a great opportunity, and there is one organization whose annual donations to the Institution help make this chance into a reality for a few students.

The National Federation of Music Clubs has been funding music education programs here since the 1940s, and since that time members of the organization have also been coming to the Institution to celebrate the gift of music with the community and with scholarship recipients.

This tradition will continue at the NFMC Scholarship recital at 2 p.m. Saturday in the Athenaeum Hotel parlor.

Lois Tamplin, the NFMC representative to the Chautauqua School of Music, said that the main purpose of the group's donation is to encourage young people to study music and to give whatever help they can.

"We think it's really important because you have a great music school there, and I know how much it must cost those students," Tamplin said.

This year's total donation to Chautauqua from the NFMC was \$6,625 and was divided among 11 students. Scholarship decisions are determined by student auditions, but Tamplin remembers when a representative used to come each season to hand-select winners.

The NFMC has also provided more than just financial support to the School of Music in the past. Tamplin recalls when members made curtains for windows and planted flowers around the administration offices, which was then called the Federation Building.

"We were nicknamed the Bucket Brigade," Tamplin said.

Although her help may not be as hands-on these days, Tamplin still enjoys visiting Chautauqua every year to attend the scholarship recital.

"Every year when I come up there and hear these young people, I'm so encouraged and so in awe of how good they are," Tamplin said. "All the stuff you hear about young people going to the dogs, you don't see that up there. You see talented young kids making a go at it, and anything we can do to help, we'll do that."

Tamplin added that it's good for students to perform under circumstances like these, and Voice Program student Jean Marie Garofolo couldn't agree more. The coloratura soprano is currently studying the role of Zerbi-

**SEIGEL TO GIVE SOLO PERFORMANCE**

In conjunction with National Federation of Music Clubs members' annual visit to Chautauqua, the organization will also host the 2010 Young Artist Recital at 5 p.m. Sunday in Elizabeth S. Lenna Hall.

The main performer for the event will be baritone Daniel Seigel, winner of the NFMC's 2009 Young Artist Competition in Man's Voice. He will be accompanied on piano by his father, Lester Seigel, while singing well-known numbers such as "Brother, Can You Spare a Dime" by Jay Gorney and three selections from American musical theater.

Daniel Seigel holds a master's degree and graduate performance diploma in voice and opera from the Peabody Conservatory in Baltimore, and is a founding member of Harbor Opera there. He has also received critical acclaim from critics for *The Baltimore Sun* and *The Star-Ledger* in New Jersey.

Lester Seigel regularly accompanies his son in his recitals nationwide. He is also a professor and director of choral activities at Birmingham-Southern College, and will lead the BSC Concert Choir and Canterbury United Methodist Church Choir in a joint performance in the United Kingdom next summer.

Both artists will be available on the porch of Lenna Hall for a reception following the performance.

netta in the opera *Ariadne auf Naxos* and brought the aria to Chautauqua this summer to work on as a future audition piece. The scholarship recital will be her first time performing the entire aria live.

"I want to get it under my belt as soon as possible so I can start performing it," she said.

Flutist Abi Clark, 19, will perform "Fantaisie" by Georges Hue for the first time in front of a live audience, also. She said she's excited to play with new friends and colleagues, and she thinks the performance will be a good way to thank her sponsors for their support.

"Just being about to perform music that I love and a piece that I love with a wonderful accompanist is great," she said. "I honestly wouldn't be here without a scholarship, so it's a nice way to show them I appreciate what they do."



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LECTURE

Riley: Leaders must ‘search for the truth always’

by Karen S. Kastner  
Staff writer

For widely heralded Charleston, S.C., Mayor Joseph Riley, ethical leadership embodies the “search for the truth ... for the best decision” in a quest to serve constituents and tourists alike.

Failure to “exhaust” oneself in the quest to lead and serve, Riley said, constitutes a “huge ethical breach.”

Chautauqua Institution President Thomas Becker introduced Riley, the fifth and final speaker in Week Two’s “The Ethics of Leadership” series, crediting the mayor and former South Carolina state legislator with having fostered, in large measure, the city’s reputation as one of the most “livable and equitable” metropolises in America.

Becker pointed out that during Riley’s tenure, Charleston has made great strides in many areas, including racial harmony, public housing, public safety, arts and culture.

After Becker told the Amphitheater crowd that Riley must have brought South Carolinian humidity with him, Riley said he himself had had a hand in Charleston’s city council’s recent passage of an ordinance reducing humidity there.

“So feel free to come any time!” the mayor said.

In another light moment — there were many — Riley recalled that the late U.S. Sen. Edward M. “Ted” Kennedy, D-Mass., had termed U.S. Sen. Ernest F. “Fritz” Hollings, D-S.C., “non-English speaking.” Following Riley’s lead, Becker told audience members who left the lecture as the question-and-answer session began to “wait to practice your Southern drawl” until they got out of hearing distance of the Amp.

Calling Chautauqua Institution a “remarkable national treasure,” Riley tipped his hat to the speakers who preceded him in Week Two, saying they were “far more notable and distinguished than me.” He said the invitation to speak “gave me a chance to think ... (in) an examination of conscience (about) how I’m doing.”

Although Riley said he “paints on a smaller canvas” than many metropolitan leaders, he said he believes the principles of leadership are “universal and transferable” to leaders in various walks of life.

Riley said that the leaders must not just “lead ... (but) re-

ally lead.” A theme throughout his presentation involved the refrain “to search for the truth always.” He frequently delineated traits that leaders should have, alongside Charleston-based stories to illustrate them.

“Getting elected to public office is not an end,” he said. “It creates an opportunity or duty to lead, to push, to exert, to mobilize, to envision, to strategize, to motivate, (to) exhaust yourself at times (in order) to move your people forward.

“To have a leadership position and not use it — to be paralyzed, fearful, strutting and fretting — is stealing opportunities from those who selected you. To be selected to lead and not lead — that in itself is a huge ethical breach,” Riley said. When the audience applauded this, Riley seemed quite surprised as he thanked the group.

“As we lead, we must always be in search of the truth — the complicated, controversial, frustratingly obscure truth — the right course, the best decision” for the people one serves or leads, Riley said.

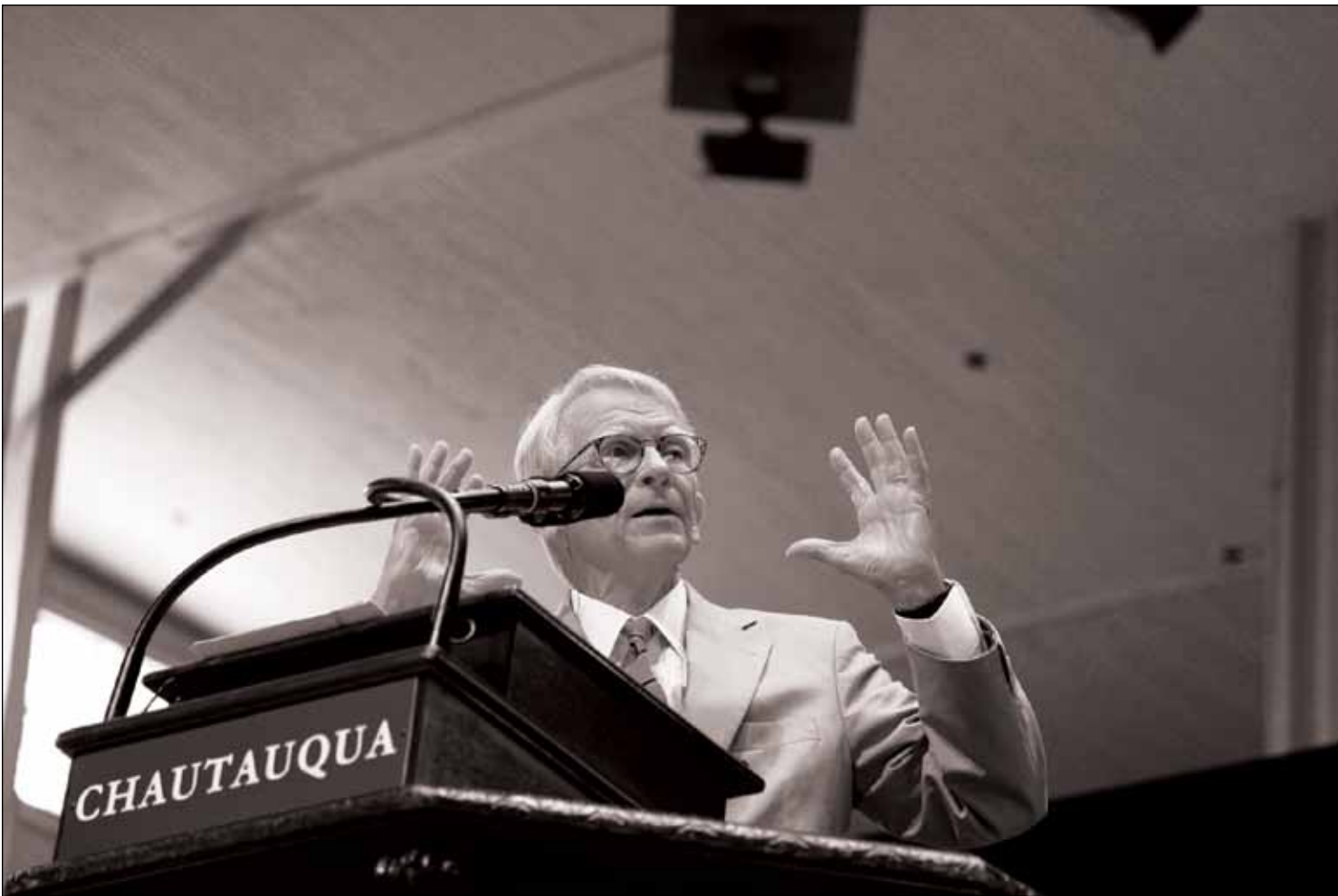
Finding “the truth,” Riley said, often involves asking, “Does this meet the 50-year test?” In decades to come, he explained, will the decision be “honored” and “revered”? He went on, “Could this be a national best practice?”

Riley said he often falls back on — although he said, humorously, “not in a dangerous” or alarming way — his imaginary constituents in an eighth-grade civics class. In decision-making, Riley said he often considers “How would this sound to the eighth-grade civics class? How would they feel?”

Characterizing himself as a “progressive” in his years in the South Carolina State Senate, Riley recalled that he voluntarily stepped down to spend more time with his wife and young children and was approached by businessmen and African-American leaders to run for mayor.

That period in time seems like “a hundred years ago in terms of racial progress,” he remarked.

Elected mayor in December 1975, Riley said he had promised his wife, to whom he has now been married 44 years, that he would serve only a single term — something that Becker mentioned in his introduction. Riley joked that, considering he is now in his ninth term, something unprecedented for Charleston, “my credibility



Charleston, S.C., mayor Joseph P. Riley speaks on leadership during the Friday morning lecture in the Amphitheater.

Photos by Tim Harris

is weak” in that area — but only in that area.

As mayor, Riley recollected that, in his “search for the truth ... with dispatch,” his aim was to “bring our community together aggressively and affirmatively,” incorporating women in positions of authority. “We didn’t move anybody away; we just brought more chairs to the table,” he explained, noting that many African-Americans were elected to the city council early in Riley’s tenure.

When he was instrumental in establishing the first Martin Luther King Jr. Day, opponents called him a “communist,” he said.

African-American leaders, he said, took him aside and said, “‘Joe, you’re doing too much for black people. It’s hurting you politically,’” Riley recalled. But, the mayor said, his efforts were a part of his “quest for the truth.”

Riley recalled his search for the person he hoped would become Charleston’s first black police chief. Hired in 1982, Reuben Greenberg proved “tough on crime” and served successfully until retirement in 2005.

Riley also told listeners that he had decided early on in his mayoralty that no more “brick projects” would be built in Charleston. Instead, he said, public housing — despite stalwart opposition — would be built on vacant lots in disparate sections of the city. The newfangled housing took shape, the mayor said, “just like you would design your own home to fit” into the various neighborhoods.

At a formal dinner, the mayor recalled, a server stopped him to say she was about to move into public housing and gushed, “And it’s so beautiful!” Riley said. “There is no excuse” to build housing that is “not beautiful ... in the search for excellence.”

“Leaders,” Riley said as his running definition continued, “need affirmation” — not so much at the ballot box — but “in knowing that what we have done responded to the hearts of our people.” He knew he had done that, he said, not only when Charleston changed its public housing, but in his and others’ push for the city’s waterfront

to be developed into a park.

Having visited the waterfront one morning to jog, Riley said he met Charleston resident Charlie Hopkins, who had ridden his bicycle there. Suffering with an illness, Hopkins, a well-known resident, held down two part-time jobs. Hopkins told Riley that he visited the waterfront nearly every morning to view the ships and the sunrise.

Recalling that Hopkins had said, “Joe, it’s so beautiful,” Riley said he realized the development had to go forward because many people did not have the luxury of going on vacations and needed a restful place “right where they live.”

Riley light-heartedly recalled that one Charleston resident had originally called Riley a “Hitler-like dictator” for supporting the waterfront project, but, when it was finished, the same person likened Riley to Winston Churchill.

Opposition had also materialized when a group approached him in 1976 to establish the city’s popular Spoleto Festival USA, which took shape in 1977, Riley said, despite those who opposed it due to a financial “mess” with a similar festival in Italy. The arts festival, Riley said, is a part of his “constant search” for the best for his city.

“Leaders have a duty to inspire,” he went on to say. “I’m in sales,” he stated, explaining that to his staff at City Hall, he feels the need to “paint a picture of where you want to go” as he did in the face of Hurricane Hugo, which hit Charleston in 1989.

In the days before the hurricane, Riley recalled gathering together his staff.

“We must see this as an opportunity. ... This is one time that citizens’ lives ... are in our hands,” he recalled telling the anxious group, which, he said, ultimately proved successful in its mission despite the fact that the roof of mission control — Charleston City Hall — was blown off.

Although he noted that one resident was killed in the hurricane, Riley said he told staffers, “You did it! You prepared better than any city ever has. ... Now we’re

going to recover better than any city ever has.” He added, “We didn’t rest.”

He didn’t let others rest, either. When power company officials said Charleston would be without service for three weeks, he told the audience that he telephoned a company representative and a United States senator, both in Columbia, S.C., at midnight and 12:15 a.m., respectively.

In the long run, Riley said of Hurricane Hugo, “rather than become a defeat, it became a victory in many ways.” Leaders, Riley said, must alternately take the “credit and the blame” for their work as a part of the “search for the truth.” One must prove oneself “humble enough to be alert” to mistakes and not “become paralyzed or timid.”

The mayor also told the audience as a part of his continuing definition of leadership that workers “have to know their boss is working as hard or harder than they are.”

Riley, who said he is often the last to leave City Hall on any given day, offered an anecdote involving the city council’s having placed on the ballot an initiative to increase the sales tax. Although he said he had been looking forward to spending time with his wife and drinking a “nice cold beer” the Monday night before the election, he somewhat reluctantly accepted an invitation to a large group.

The sales tax won by 27 votes, he reported.

“Leaders,” Riley went on to say, should be aware of the “goodness and generosity” of the people they lead, referencing French philosopher and historian Alexis de Tocqueville. When it was clear one severe winter that Charleston’s homeless were having a particularly tough time, Riley recalled convening a ministerial alliance. Today, he said, Charleston has the problem well in hand.

“Leaders,” Riley continued, have to be steadfast in what they say they are going to accomplish. Although he recalled that “some guy tried to punch me out at a city council meeting” because Riley favored downtown development, the council went ahead and restored several blocks.

“It would have been easy ... to do something less,” Riley observed.

Q&A

**Q.**Thinking about the pursuit of truth in your people’s hearts, I’m aware that you’re doing a lot of work to create a museum in Charleston, the International African American Museum. Charleston received ... some enormous percentage of the slaves that arrived in this country. That’s a rather heavy legacy, but a real one. Could you tell us about that project, please?

**A.**We are so enthusiastically working on creating the International African American Museum in Charleston. As Tom (Becker) said, close to half of the enslaved Africans who came to North America came through the port of Charleston. And as we know, there’s a dearth of understanding of African-American history of those times and later times, and so we feel that there is a place, and there is probably more Africanness in Charleston — the language, the food, the crafts, the descendants of Africans who are there and have been there — and so we are working to build the International African American Museum. International because we will connect back with Africa; you will understand the movement of people and the slave trade that existed, and then to lay out Charleston’s role, and we think of 80 percent of African-Americans in the U.S. have an ancestor that came through the port of Charleston. And so we’ve got a beautiful site, overlooking the harbor; you’ll be able to see the harbor that slaves entered: They first went to Sullivan’s Island, which is a quarantine station. And we’ve got great designers and Ralph Appelbaum, a great exhibit designer who’s done a number of famous projects around the world, so we’re working hard on it. We’ve got a lot of money to raise and work to do, but our goal is to try to have it done by 2015. And if we did, then on the 150th anniversary of the end of the Civil War, which began in Charleston, we would open, I think, a new chapter of harmony and a new chapter of presentation of history. So anyway, we’re working hard on that.

See Q&A, Page A11

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NEWS

Week Three writers-in-residence stress ‘place,’ ‘show and tell’

by Sara Toth  
Staff writer

Two returning writers-in-residence will make their homes on the grounds during Week Three with the Chautauqua Writers’ Center. Both poet-in-residence Maggie Anderson and prose writer-in-residence Richard Terrill will give readings to commence their week at Chautauqua Institution at 3:30 p.m. Sunday on the front porch of the Literary Arts Center at Alumni Hall.

The writers’ residencies will include — as always — a lecture and daily workshop each. Anderson will focus on the importance of environment in writing with her Brown Bag lecture at 12:15 p.m. Tuesday on the front porch of Alumni Hall, titled, “Where Are We Now? Thoughts on Literature and Place.” Terrill will follow on Friday with his talk on “The Writer and the Culture of Entertainment.”

Anderson’s focus on the importance of place carries over into the classroom, where she will teach the workshop “Places Everyone,” in which participants will discuss all the different facets of “place” — real places and imagined places, places one has been and places to where one wants to go, places in history and places in the future, places in literature, etc.

Place — and, as Elizabeth Bishop wrote, “the idea of the place” — are of great importance in Anderson’s work. Themes of Appalachia reoccur throughout Anderson’s career; she is also widely regarded as an advocate for the Appalachian region.

Anderson, professor emerita of English at Kent State University, is the author of five books of poetry, the most recent of which, *Windfall: New and Selected Poems*, was published in 2000 by the University of Pittsburgh Press. Anderson’s work has received myriad awards — including the National Endowment for the Arts Fellowship in Poetry and numerous Pushcart Prize nominations — and praise from her contemporaries. The poet Gwendolyn Brooks said that Anderson creates “poetry knowledgeable of image and music, pieces of energy of taut string, and shining sanity.”

Prose writer-in-residence Terrill will also teach this week, facilitating a class titled “Writing Reflectively: How to Make Meaning in Memoir.” The class will focus on striking a balance between the maxim “show, don’t tell,” and a new way of



Anderson



Terrill

literary thinking: “show and tell.” A Distinguished Faculty Scholar in the Master of Fine Arts program at Minnesota State University, Mankato, Terrill is the author of two collections of poetry — *Almost Dark* and *Coming Late to Rachmaninoff*, which won the Minnesota Book Award — and two works of creative non-fiction: *Fakebook: Improvisations on a Journey Back to Jazz* and *Saturday Night in Bauding: A China Memoir*, which won the Associated Writing Programs Award for Nonfiction.

Both Anderson and Terrill are returning instructors at the Chautauqua Writers’ Center; for Anderson, the same theme of “place” when it comes to Chautauqua appeals to her.

“I like the location, and I like the people,” Anderson said. “The people in the classes are so knowledgeable and bright, so that it’s not like regular teaching. It’s having a conversation with some very smart and very interesting people.”

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Annual CWC festival ‘berry delicious

by Lori Humphreys  
Staff writer

If it’s July, it’s time for the annual Chautauqua Women’s Club Strawberry Festival.

The popular strawberry splurge begins at 12:30 p.m. Sunday on Bestor Plaza and goes until it sells out. Forty or so CWC volunteers wearing strawberry-pink T shirts, designed by Kathy Fellenstein, will gather to serve visitors strawberry shortcake and lemonade under the tent on the plaza. Donations are \$4.

Organizing the festival, which is a favored family attraction, is something of a family affair itself. Chris Milks and CWC member Suzanne Brandon have served as co-chairs for the past five years. Both women harness their families’ energy to help.

This year, CWC tote bags are available for \$35. They are designed with vintage Chautauqua postcards from Alyce Milks, Chris Milks’ mother-in-law.



Photo by Tim Harris

Chautauqua Women’s Strawberry Festival volunteers, from left to right, front row: Amy Divijak, Stephanie Brandon, Aly Milks, Robb Milks, Jennifer Brandon, Kaitlyn Divijak, Chris Milks, Suzanne Brandon. Back row: Don Milks, Alyce Milks, Andrew Milks, Andrew Brandon.

GREEN SPACE



Photo by Tim Harris

Bird, Tree & Garden Club members installed a green awning to expand to their meeting space on the back (lower) side of Smith Wilkes Hall. The awning serves as the starting point for the Tuesday Garden Walks and Friday Nature Walks. Tuesday Bird Talk & Walks also begin at Smith Wilkes. BTG members, from left to right, Joan Smith, Alan Nelson, Nancy and Norman Karp, Beverly Hazen, and Marjorie Gingell overlook the awning.

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THE ARTS

Young Artists program rings a high note in members' lives

by Alison Matas  
Staff writer

Listening to Samantha Barnes and Maria McDaniel finish each other's sentences as they chat, it's clear the women are close friends. And although they've never been members of Chautauqua Opera Company's Young Artists program during the same season before, they're familiar with one another from a recent musical endeavor. "We had a Wolf Trap (Foundation for the Performing Arts) audition around the same time, and we were both waiting to see if we got called back," said Barnes, a 27-year-old soprano. "Neither of us got called back, so we were like, 'Let's go to dinner!'" The women credited their fast friendship to Chautauqua Institution. "It was great because we ... had the Chautauqua connection," 29-year-old mezzo McDaniel said. "Because (Barnes) was there last year, and I was there in 2008, and that sparked our conversation. ... The connection there is, oh, if you've been selected for Chautauqua, we kind



McDaniel

of know that we're a good colleague, that we're trustworthy, that we're talented, you know, we're somebody that we're going to have to count on." This summer, the women have the chance to strengthen both their friendship and their musical skills, as both are returning to the Institution as apprentice artists in Chautauqua Opera Company's Young Artists program. For Barnes, being at the Institution again is completely natural. "When I came back, it felt like I was coming home," she said. "It felt like I had



Barnes

been on vacation for a little while, even though it was for nine months and then I'd come back home." McDaniel eagerly anticipated the supportive nature of the Young Artists program. "We're all kind of in this together, and that's the feeling," McDaniel said. "It does feel like a mountaintop experience at the end. To know that we're all plugging along together is, I think, what made me want to come back." A singer is permitted to come to the Institution as a studio artist twice and as an apprentice artist once. Mc-

Daniel wanted to return last summer, but it wasn't the appropriate season for her. "This season is a perfect fit for me as far as roles and opportunities, so it worked out for the best," she said. "You know, it's always disappointing when you want something, but then, Plan B turns out to be better. I needed some time off to get my chops to a new level." Barnes seconded the importance of pausing in order to improve. She plans to take a break in the next year to appreciate what she's learned. "I'm just looking forward to studying and not working because I feel like, although I think I grew last year, I don't remember the growth, because it happened ... in passing, almost," she said. "I'm going to like to have the time of not singing constantly and having the time to study and grow and be able to take stock in the growth." Both women are carrying some of those lessons learned from previous summers into the 2010 Season. Particularly with this year's abbreviated opera schedule, discerning how hard to push themselves is crucial.

"[In 2008], I really had to learn how to pace myself vocally and learn how to work hard and rest hard," McDaniel said. "I already started that habit of retreating when I knew I needed to. ... It's a personal discipline." Barnes agreed. "Because otherwise," she said, "you know you're going to be in trouble the next day." And since the demands of the program are so rigorous, maintaining a positive attitude is of the utmost importance. "It's tempting sometimes to look at a schedule and go, 'Oh my God, how am I going to do this?'" McDaniel said. "You're tempted to go there for a second, and I think that's natural for everybody, but the next minute fate has got to be, 'No, I'll be fine.'" After all, a performer really doesn't have any other choice. "Honestly, the only other option is that you fall apart onstage, and, honestly, you just can't let that happen, so it just gets done," Barnes said. "Somehow, it gets done because it has to." What makes staying upbeat more difficult, however,

is the feeling of self-doubt that accompanies the seemingly daunting workload. "Ultimately, you know, it's a different challenge, but it's the same skills that we've used before, over and over," McDaniel said. "Not only will it get done, but we'll surprise ourselves. We have more strength than I think we believe, sometimes." With that spirit in mind, the women have set some goals for themselves. Barnes would like "to sing a high C sharp well," she said, smiling at McDaniel. On a larger scale, she said, "I want to show people that I've grown." McDaniel has similar aspirations. "I also want to feel like I've made it to the next level, ... that I feel like everybody around me can count on me to be a professional and that I contribute my best effort every day," she said. "And if I leave knowing I've done that, however I feel about how I feel I sounded on a particular note, on a particular moment, ... that I've given my best effort will be good enough." Barnes concurred. "It has to be. It's all you can do."

Mewbron takes acting cues from hard-working mother

by Kelly Petryszyn  
Staff writer

When asked to recall her most memorable theater moment at a Friends of Chautauqua Theater Company event earlier this summer, it did not take long for CTC conservatory member Rachel Mewbron to think of an answer: the moment she shared a stage with her mother. It was her mother's first performance back after years of not acting because of a sudden hearing loss. Neither woman has forgotten that moment. Her mother is actress Marilyn Martin, whose acting credits include "In The Heat of The Night," "The Dukes of Hazzard" and "I'll Fly Away." As a child, Rachel watched her mother go to auditions and periodically film TV and movie spots. Her dad worked on movie, TV and commercial sets, too, but as a lighting designer. The family always revolved around show business. Eventually, Rachel decided to become an actress herself. "I think Rachel was born to be an actress," Marilyn said. "She has the talent, in-

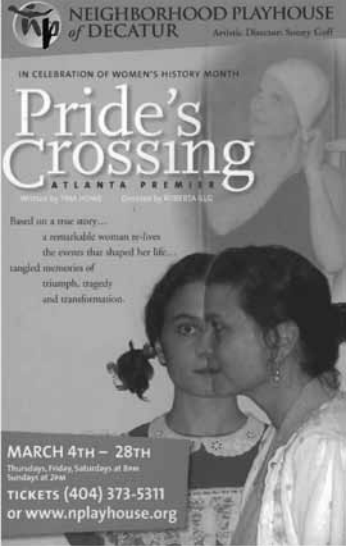
tellect, business sense and drive to make it happen." Rachel has been pursuing acting and is entering her third year in New York University's graduate acting program. Her next role is Alice in "You Can't Take it With You," opening at 6 p.m. Wednesday at Bratton Theater and running through July 25. Marilyn's acting career was cut short when she developed Ménière's disease at the age of 25. She describes Ménière's as an inner ear disorder with symptoms such as fluctuating hearing and vertigo, which is a spinning sensation. Marilyn also continuously hears music that sounds like a cello playing in her ear. At first, she was still able to perform in movies, plays and commercials. Then, as the symptoms persisted, Marilyn decided to put theater on hold. One day she experienced complete hearing loss and had to quit acting altogether. Rachel vividly remembers the moment when her mom lost her hearing. "It was really sudden," Rachel said. "From what I

remember, we woke up one morning; she picked up a phone and just couldn't hear the dial tone." As Rachel got older, Marilyn's hearing loss affected communication. "She got to the point where she would just fake like she heard you and that would be frustrating," Rachel said. Marilyn would get embarrassed when asking people to repeat themselves, so sometimes she didn't. Her struggles to hear became too costly for commercial and TV sets because she would have to take time to ask the director to repeat notes. She missed acting during her time away. Then, 23 years after Marilyn had last starred in a play, an actress and director friend, Roberta Illg, called Marilyn and said, "I am directing 'Pride's Crossing' and I want you to play the lead." Marilyn accepted the part, but it did not come easily at first. She couldn't hear the director or the other actors speaking. Then, gradually, the repetition of the rehearsal process taught her to hear others. Rachel played the grand-



Mewbron

daughter and maid in "Pride's Crossing." She was thrilled to be there for Marilyn's first performance back. "It was exciting to be a part of it," Rachel said. "It was a lot of fun." Although her mom struggled initially, Rachel noted that Marilyn's performance was flawless. But because listening was so hard, Marilyn had to know everyone else's lines, in addition to her own — making her workload far heavier than those of the other actors. Rachel said it was inspiring to watch Marilyn get her confidence back over the course of the performance. The performance was memorable for Marilyn too.



**"YOU CAN'T TAKE IT WITH YOU"**

**What:** The play follows the kooky Sycamore family during the Great Depression. It chronicles the comedic journey that ensues when their daughter, Alice (Rachel's character), brings her fiance's straight-faced parents home for dinner and their two families collide.

**Who:** Produced by Chautauqua Theater Company

**When:** July 14 — 25

**Where:** Bratton Theater

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"I learned that you can't take anything for granted," she said. "And that if you can find a way to have the grace to continue to smile and be happy and roll with the punches, then you're going to end up with a much more satisfying life. I really do admire her for not letting this huge, devastating blow shatter who she is as a person."

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## COMMUNITY



Photo by Halley Miller

## For many, the Institution's grounds are 'the place' to tie the knot

by John Ford  
Staff writer

**Leah Stahlsmith Boyan** started planning her wedding when she was 16 years old. At that time she was working as a chambermaid at the Athenaeum Hotel. She remembers guests Dinah Shore, Mike Douglas, Miles Davis and Roy Clark.

"When I left the hotel after six years as a chambermaid, I wrote a note to myself and put it into a kind of private mental time capsule," said Boyan. "In the note, I vowed that when I came back to the Athenaeum, it would be as a customer. And I'd sleep in the bridal suite."

In Boyan's vision she would descend the hotel's double staircase and step out onto the rear veranda to exchange vows with her husband.

In 2009, Boyan's dream of an Athenaeum wedding came true.

"That hotel is who I am," she said. "My experiences in Chautauqua were key to my formation as an adult."

Boyan is not alone in dreaming of a Chautauqua wedding. This year alone there are 18 weddings planned for the Hall of Philosophy and 11 receptions planned for the Athenaeum, said the hotel's special events and acting wedding coordinator, Christine Hawkins. Ninety percent of weddings take place on Saturday, with as many as three time slots on the most popular weekends at the Hall of Philosophy.

"Chautauqua roots often play a big role in our wedding business, sometimes in unexpected ways," said Hawkins.

Brynn Tayer, for example, had never heard of Chautauqua before meeting and falling in love with a young sheriff's deputy in her hometown of Naples, Fla.

"I was into Florida weddings, big time," she said. "Disney has some great venues."

Brynn's mother, Patty, also dreaming of a Florida wedding for her daughter, had never heard of Chautauqua. But husband-to-be Jeff, who grew up in nearby Brockton, N.Y., and attended SUNY Fredonia, had spent six years working in the Ath-

naeum's dining room and had fond memories.

"The key to my whole experience was the guests," he said. "I remember best one especially gracious lady who would talk with me every morning at breakfast. She was a voracious reader and great storyteller. She must have told me a new story about her life every morning, and when she'd finish a book, she'd give it to me."

Jeff faced what seemed like a daunting challenge convincing two strong women that Chautauqua was the place for their wedding. Brynn visited first.

"It was pretty much love at first sight," she recalled. "I loved the hotel, the intimacy of the place. There's so much history there. Even the quirkiness — the creaky floors, the way the windows sometimes shake when you open the door — contributed to the fairyland atmosphere."

Mom presented "the biggest obstacle," Brynn said. But when the couple flew Patty up for the visit, it was magic.

"My mom's eyes got misty," Brynn said. "She just said, 'this is the place.'"

No sales job was needed for Journey Gunderson's mother when Journey and fiancé Jason Toczydlowski got engaged. Journey's mom teaches in Bemus Point, her grandmother served as a hostess at the Institution's Wensley House for 29 years, and her grandfather directed the Boys' and Girls' Club for 20 years.

Journey herself went to Club and worked several years in and around the grounds. There is no short-

age of Chautauqua in her background.

Still, their route to a Fall 2010 Hall of Philosophy wedding was circuitous. Meeting while both worked in New York City, the couple first visited Chautauqua together in 2005. After several more years in New York, they lived in Spain for a year before returning to Chautauqua for the summer last year.

Out on the lake last Labor Day weekend, they cruised by the Bell Tower and saw a wedding celebration under way.

"It was so beautiful, so serene," Journey recalled. "Chautauqua was going to be where we would be married."

It would subsequently also turn out to be where Jason would work, at least for this summer, in the Athenaeum where he is assistant manager in the dining room.

Hawkins pointed out that despite the popularity of the Hall of Philosophy and Athenaeum as wedding venues and the hotel for receptions, there are other options on the grounds for ceremonies.

"Some couples choose the tiny Chapel of the Good Shepherd near the Hall of Christ," she said. "Others opt for the grove near the Bell Tower, classroom in the woods, or (any of) the Institution's public gardens."

"Whatever your dream," Hawkins promised, "we can help you fulfill it."



Photo by Brittany Ankrom

Jason Toczydlowski and Journey Gunderson stand in the Hall of Philosophy, where they will marry in the fall.

"It was so beautiful, so serene. Chautauqua was going to be where we would be married."

— Journey Gunderson  
Chautauqua bride to be



Submitted photo

Brynn and Jeff Tayer



Submitted photo

Leah and Will Boyan

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MUSIC

# Brave music students prepare for season's first recital Sunday

by Beth Ann Downey  
Staff writer

Getting up in front of an audience of your peers in a rather intimate setting and performing a piece you haven't worked on for long is certainly not many people's idea of a good time.

It is, however, exactly such a thing for the brave students who signed up for the student recital at 4 p.m. Sunday in McKnight Hall. More than that, it's the perfect opportunity to practice.

Performances from both veteran and first-time Chautauquans will make up the program on Sunday.

This is Courtney Sharp's third consecutive summer playing the cello in the Music School Festival Orchestra. The 24-year-old said she really enjoys the "atmosphere" of playing with the orchestra and is glad that Music Director Timothy Muffitt keeps accepting her back year after year.

Sharp was the first student to sign up for the recital, and she did so knowing that few choose to perform in the first one of the season. Though noble, her act was not all selfless.

"I wanted to have something to push myself," she said, "so I decided a month before I came that I was going to have something prepared by the time I got here."

Sharp will be performing the first movement of Beethoven's Sonata No. 3 in A Major for Cello. She said she's excited to play one of Beethoven's more "joyful" pieces in a very "happy" major key. But what she's most excited about is to play music that she loves for the people who truly love good music.

"Any time you get an opportunity to perform is a chance to learn and grow as a musician," Sharp said.

Julie Sonne, 17, might not have been here for as many summers as Sharp, but the fellow cellist and first-time Chautauquan signed up for this student recital for similar reasons. Sonne will play Bach's Suite No. 2 in D Minor, and said that the early chance to play the piece in front of her peers should elicit some helpful feedback.

"This is where you're starting, and as you keep working on it you see what you can add to it to make it develop," she said of the piece.

Sonne is in the process of preparing her college audition repertoire. She was urged by her teacher and Chautauqua faculty member Arie Lipsky to experience this "intense setting" to observe college kids and everything around her to see how she could build up her own playing.

"If you hear people who are better than you, you can strive to be better," Sonne said.

The intense but rewarding atmosphere of Chautauqua was what has brought James La Velle, 20, back to Chautauqua for a third summer in the Piano Program. As a pianist who taught himself to play at age 13, he said he enjoys the level of focus he can find here.

"The more and more time I spend with it, the more it grew on me that it could be a career," he said. He prepared his piece, Robert Schumann's "Davidsbündler Tänze," before he came this summer in the hopes that he would play it this early in the season.

Violinist Kara Stuckey, 22, will play the second movement of Tchaikovsky's Violin Concerto in D Major, Op. 35.

Stuckey is preparing the whole concerto, which she described as a 35-minute "monster" for her senior recital at the University of Cincinnati College-Conservatory of Music. The repetitive nature of the shorter second movement makes it something she enjoys playing, and she believes the audience will enjoy it as well.

"It's really beautiful, and it means it's up to the performer to make each little melody different every time," she said. "It's very relaxed in some parts, but it's also very passionate in some parts. Hopefully they'll be able to enjoy those mood fluctuations."

Voice student Monica Raphael will also join these students onstage in the close space of McKnight Hall.

La Velle said he believes it will be mostly avid music lovers and concertgoers in the audience, and that his piece will speak especially well to that type of audience.

Sharp thinks about the show in the intimate space and the relationship with the audience differently.

"It will be fun, but a little more scary," she said. "They're right there. It's not exciting if it's not a little scary."



Photo by Rachel Kilroy  
Music Director Stefan Sanderling conducts the Chautauqua Symphony Orchestra during Shostakovich's "Symphony No. 6 in B Minor, Op. 54" Thursday evening in the Amphitheater.

## CSO takes audience to Russia for a night

by Robert Plyler  
Guest reviewer

### R.E.V.I.E.W

Mother Nature laid a hot, wet blanket of air over the Amphitheater Thursday evening, but the Chautauqua Symphony Orchestra took us to the dark heart of windy Russia, with the music of Dmitri Shostakovich and Piotr Ilyich Tchaikovsky.

The program contained two long and complex pieces of music from very different periods of history for that giant country. Yet, in both periods, the composers were suffering from intolerance and in genuine danger for their lives.

The Shostakovich Symphony No. 6 in B Minor, Op.

54 was written in 1939, when the composer was first denounced by Stalin's government. Although he would claim that his intention was to express spring, joy and youth, and Thursday's performance made manifest that an element of severe emotional angst was there, beneath the surface.

The symphony has only three movements. It opens with what might be normally considered a second movement, marked "largo" with violas and cellos playing in

minor key, tense music which inspires malaise.

After the long, gloomy first movement, the remaining two are louder and livelier, but there is a strong sense of someone trying too hard to be happy. The circus-like abandon of the finale feels forced.

Music Director Stefan Sanderling read deeply into the score, and the musicians responded with taut unison and powerful momentum.

The second half of the concert turned more melodic and more dramatic, but no less tormented. Tchaikovsky's "Violin Concerto in D Major, Op. 35" was written when the composer's marriage — undertaken to

conceal his homosexuality — had failed, leaving him exposed to those who sought his destruction.

The soloist was from the orchestra's own membership. Concertmaster Brian Reagin performed with enormous energy and focus, managing a smooth legato and astonishing precision, despite the wet, heavy air.

He was supported well by the CSO, especially by surgically precise statements from all the woodwind instruments.

The ovation at the conclusion of the concerto was instantaneous and overwhelming. Intellectually and emotionally, it was a successful evening of music.

## MSFO alum Vosburgh to present master class

by Beth Ann Downey  
Staff writer

If music education at Chautauqua could produce one clear example of excellence, it would probably be the career of George Vosburgh.

The renowned trumpet player has been visiting the area since he was a kid and performed with the Music School Festival Orchestra during his summers in 1974 and 1975.

Now, he will come to give a master class to the next generation of brass musicians after establishing himself as a Grammy-winning performer, world-class teacher and symphonic extraordinaire. Members of the public are welcome to the event at 7 p.m. Sunday at McKnight Hall; the \$5 fee at

the door will benefit the Chautauqua Women's Club Scholarship Fund.



Vosburgh

Vosburgh said he is excited to teach his first master class here, and that he and his family visit the area regularly since he purchased a house in Mayville. He permanently resides in the Pittsburgh area, where he teaches at both Duquesne and Carnegie Mellon universities and performs as principal trumpet player in the Pittsburgh Symphony Orchestra. He has been teaching for most of his career, and believes he'll be teaching more and more as he gets older.

"Teaching is a part of playing — they go hand in hand,"

he said. "I'm primarily a player; as I've gotten older I enjoy teaching and have had a lot of really good students over the years."

Vosburgh's long list of accomplishments shows why he has primarily remained a player. He began his orchestral career at 19 in the Rochester Philharmonic Orchestra. At age 23, he became the youngest member of the famous brass section in the Chicago Symphony Orchestra. Then, in 1985, he won a Grammy Award for Best New Classical Artist. Even though he knew he was nominated, he said winning the award came as a total shock.

"When it hit, it was a really big deal for us," he said. "It was a tremendous honor."

Vosburgh enjoys his current position in the Pittsburgh Symphony Orchestra, and soon after moving to Pittsburgh, he also created another outlet for his music. He founded a brass chamber ensemble called the Pittsburgh Symphony Brass after

finding that there were a lot of talented musicians around but no group with a dynamic like that. They started playing concerts immediately, with some drawing up to a 3,000-person audience.

"For a brass group, that is pretty darn good," he said.

Even with his experience, Vosburgh will take a pretty relaxed approach to today's master class and treat it no differently than he would in a university setting. He said he may begin by playing something, then talk for a little while, and from there it will be all about the students.

Vosburgh plans to talk about specific repertoire and help students with specific solos, but he has a very simple wish as to what he hopes students and audience members take away from the class.

"The one thing I hope they'll come away with is (knowing) I have a real love for music and a joy for sharing that with students," he said.

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COMMUNITY

Conroe keeps environmental initiatives ahead of the curve

by John Ford  
Staff writer

Doug Conroe’s eyes light up. Chautauqua’s director of Operations is talking about the Institution’s ambitions to stay out front as the county’s pacesetter in eco-friendly policies and practices.

“The key for us is the lake,” he said. “It is our ability to manage storm water and contribute to the health of Chautauqua Lake. We’ve come a long way in recent years and there’s a long way to go.”

The most visible evidence of the Institution’s commitment is the rain garden surrounding Fletcher Music Hall. Probably the largest of its kind in Western New York, said Conroe, the garden gets water not only from the building’s sophisticated roof system but also from a substantial portion of the North (formerly Hurst) parking lot.

“The water from most rain events stays right in the garden,” Conroe said.

Chautauqua’s other rain gardens are at Elizabeth S. Lenna Hall across the street from Fletcher, and at University Hill Park, where water from the several adjoining streets now flows into the park and is largely contained there.

Regulating the flow of water from the Institution’s hilly campus into Chautauqua Lake helps not only to reduce the lake’s turbulence and sedimentary deposits but has limited flood damage on the grounds, according to Conroe.

“For instance, we’ve taken



Conroe

several steps along the creek near the Boys’ and Girls’ Club which have helped develop a wetland capable of absorbing storm overflow,” he said. “We used to suffer flooding at the Beeson Youth Activities Center after rain storms, but that has stopped.”

Several lake-saver water traps have also been installed around the grounds.

“These slow the water flow but also pull much of the accumulated sediment out of the water,” Conroe said. “Our Operations staff cleans the traps on a regular basis.”

A recognized leader in several local environmental organizations, Conroe records water supply data for New York state. Among other activities, he regularly inspects water depth along the lake.

“Last week,” he noted, “I could see two meters further down in the north lake basin than in the south end. That is partly the result of what we’re doing at the Institution.” But he cautioned



Photo by Tim Harris

Managing rainwater and protecting the Chautauqua lakeshore are combined in the Institution’s large project at the foot of Root Avenue on the north shore. A rain garden keeps sediment-laden runoff from fouling the lake while the large flat stones on the lake’s edge protect the shoreline from wave and iceflow erosion in the winter.

that the Institution must stay ahead of the curve, or face the same situation as the more weed-choked south part of the lake.

Chautauqua has also implemented a large lakeshore reinforcement project at the foot of Root Street. The project was a response to the loss of a large tree which had anchored the surround-

ing shoreline. Operations not only established a wetland buffer to inhibit water runoff into the lake but also placed large rocks along the shore to protect against shoreline erosion from wave action and ice gouging in the winter.

In the near future Conroe foresees installation of rain barrels to facilitate grounds and gardens watering, as

well as expanded recycling installations which would build on a continuing effort begun 12 years ago. He hopes to expand the use of solar collectors beyond those currently in service at Fletcher and Lenna halls and the Turner Community Center.

LED lighting use will be expanded as will retrofitting projects like the one just com-

pleted during the renovation of Fowler-Kellogg Art Center.

“These projects are like an individual’s decision to purchase a hybrid car,” Conroe noted. “They cost up front, and many projects are a three-to seven-year payback, so budgeting can be a challenge. But we’re going to continue on our course. We cannot afford not to set the pace.”

Q&A  
FROM PAGE A6

**Q:** *There’s a follow-up question on your public housing: You’ve been mayor long enough now to see the second generation of those same facilities that you built, that is, the need to reinvest capital. What’s your experience in how people have cared of those properties and the challenge for reinvesting in those essential properties?*

**A:** Well, they’ve cared for them very well. We have money set aside each year to do work on the park; the shade structures are being renovated as we speak. You have to keep them up. We just — it wasn’t built in our time — but we just finished a \$15 (million) — well, closer to \$20 million with all the design work and everything — restoration of the Dock Street Theater. Those who’ve been to Spoleto Festival USA know how wonderful it is. We restored City Hall, which was built in 1801, the last few years, the second oldest city hall still in operation in America, second behind New York City. We are restoring our old market building. So you have to keep investing money into facilities where they’re well cared for and they’re well loved. And they’re all — and our beautiful aquarium, which is a wonderful resource — you build really good things and they become increasingly loved. And all of those — our wonderful ballpark on the water

— it’s like each year rather than they were kind of flashing the pan, each year more people embraced them and used them.

**Q:** *There are two questions — maybe they’re different and maybe they’re the same. The first asks, in the past 34 years, what’s been your greatest challenge to your ethical leadership? And the other is — again, maybe it’s the same and maybe it’s different — what’s the most difficult issue you’ve faced as mayor?*

**A:** The most difficult issue might be a tragic fire we had three years ago where we lost our nine firefighters. That was the hardest, and one I think about and pray for those dear firefighters and their families every night. The challenge is, I think, never letting up on the excellence part. There are lots of temptations to do so, and just don’t quit. Whether it’s a program for children — we’re getting ready to start an equivalent of the Harlem Children Zone, which is a trademark thing, but Charleston Promise Neighborhood, to deal with the challenge of children from socioeconomically challenged families being successful in school — and just to keep, in the right way, your foot on the throttle.

— Transcribed by  
Laura McCrystal

Former trustee Musser to perform at pre-vesper service

Pianist Joseph Musser will perform at the pre-vesper service 4:30 to 5 p.m. Sunday at the Hall of Philosophy.

Musser, member of Chautauqua Institution’s board of trustees for 10 years, is a professor of English at Ohio Wesleyan, with specialties in 18th century British literature and nonfiction writing. He received his B.A. from Union College, and his M.A. and Ph.D. (English literature) from the University of Virginia. He studied organ with Hugh Allen Wilson at Union College in Schenectady, NY, and with Charles Bradley in Charlottesville, Va. He served as accompanist for the Union College Glee Club and for the Charlottesville-Albemarle Choral Society. He began playing in churches in Lewistown, Pa., when he was a junior in high school, and has been organist-choirmaster of churches in Schenectady, NY, Charlottesville, Va., and Lexington, Ky., before moving to Delaware, Ohio, where he has been organist of the First Presbyterian Church for 25 years.

Musser sings with the Chautauqua Motet Choir and Sunday Choir, as well as with smaller ad hoc groups. He has performed numerous organ recitals as well as harpsichord recitals using a harpsichord he constructed in 1972 (now in the First Presbyterian sanctuary). He has played occasionally for services in the Amphitheater at Chautauqua.

Compositions by Musser include organ chorales and partitas, anthems, a cello sonata, several trios for flute, bassoon, and piano, and a recorder quarter. He wrote two processional for organ and brass quintet for the inauguration of Ohio Wesleyan’s new president (2008). The Chautauqua Choirs have performed a number of his anthems.

Playgrounds

A playground for preschool children is located at the Children’s School, Hurst and Pratt avenues. A playground for school-age children is located at the Boys’ and Girls’ Club. Both are available to the public during non-program hours. An additional playground for school-age children is located in the wooded area adjacent to the Chautauqua Tennis Center.

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Symphony



# Symphony Notes

BY LEE SPEAR

**Ludwig van Beethoven (1770-1827)**  
*Piano Concerto No. 3 in C minor, Op. 37 (1800/03)*

Beethoven picked April 2, 1800, as the date for his “official” Viennese debut. He had already made a name for himself in Vienna by mesmerizing music lovers with his unorthodox and improvisational piano playing, and now he was going to demonstrate his range and depth as a composer. The program would open with a Mozart symphony, followed by an aria from Haydn’s *Creation*. Then Beethoven planned to premiere this new piano concerto. Next, as the centerpiece of the program, came another Beethoven premiere, the “Septet for Strings and Winds.” Then another excerpt from *Creation*. And following that, “Herr Ludwig van Beethoven will improvise on the pianoforte.” For the grand finale Beethoven would prove to the audience that he belonged in the company of Mozart and Haydn, by presenting the first performance of his Symphony No. 1.

Almost everything went according to plan. This concerto was the exception. Evidently, Beethoven ran out of time composing it. In the end, he put it aside and played a different concerto, one he had written four years earlier and had already performed.

The Piano Concerto No. 3 waited until 1803 before Beethoven returned to it. Early that year he was hired as house composer for the Theater an der Wien in Vienna, where Mozart’s *The Magic Flute* had premiered 12 years earlier. One of the perks of the job was free use of the theater whenever it was not engaged. He booked the hall for April 5, 1803, the last Tuesday in Lent that year — theaters were dark during Lent — and scheduled a second grand public concert. Significantly, this concert was an all-Beethoven program. Beethoven no longer needed to qualify himself by including Mozart and Haydn on the concert. The new piano concerto appeared along with a revival of his First Symphony, plus the premiere performances of his Second Symphony and a new oratorio, *Christ on the Mount of Olives*.

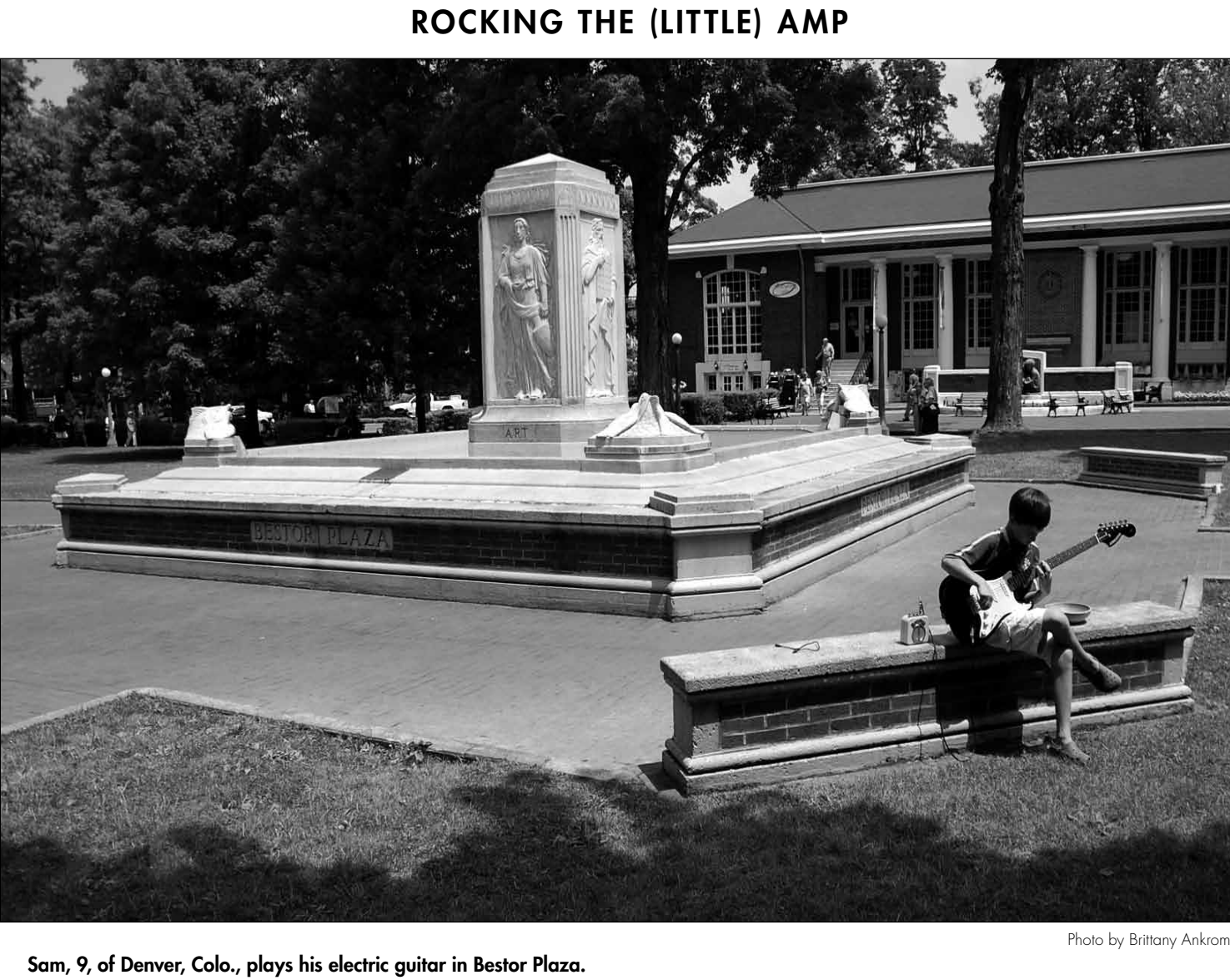
Even then, he barely got the piano concerto finished in time. Naturally, Beethoven was the soloist, and he led the orchestra from the keyboard. He engaged the theater’s regular conductor, Ignaz Seyfried, to turn pages for him during the concerto. Seyfried reported afterward that the pages of “music” in the piano part were mostly blank. Even though the concerto had been at least three years in the writing, there was no part for the soloist. “At the most, on some pages a few Egyptian hieroglyphics were scribbled down to serve him as guides.”

Seyfried believed that Beethoven was playing his part from memory, but it is more likely that Beethoven had simply not bothered to compose a piano part in the first place. He was Vienna’s greatest improviser. The “hieroglyphics” were there as reminders of what he had written for the orchestra. The rest he simply made up on the spot. “He’d give me a glance when he reached the end of each invisible passage,” Seyfried reported. “My poorly concealed anxiety amused him a great deal.” At dinner afterward, Beethoven “split his sides laughing about it.”

He was a tireless experimenter with musical sound effects. The pianist Carl Czerny noted one special effect Beethoven employed in the concerto that night, reporting that Beethoven “... held down the pedal throughout the entire slow movement!” It doesn’t work on a modern piano — with its much greater resonance, the resultant blur would be simply incoherent — but imagining the dreamy wispieness that Beethoven achieved in 1803 gives us an aural target.

This concerto looks to both the past and the future. Chronologically it straddles the line between Beethoven’s early, or “Classical,” period (before 1802-3) and his “heroic” middle period. Aurally, too — on one hand are the obvious debts to Mozart, but almost any time you hear something that makes you think “Mozart,” it will be followed by a harmony or phrase that looks forward and says “No, Beethoven.”

It is fascinating to wonder how different the concerto might be if Beethoven had finished writing it in time for the April 1800 concert. Between then and the



Sam, 9, of Denver, Colo., plays his electric guitar in Bestor Plaza.

Photo by Brittany Ankrom

actual first performance, Beethoven fought a prolonged physical and psychological battle over losing his hearing. By October 1802, he had reached an entente with deafness, and that turning point cleared the way into his new “heroic” style. Beethoven was not interested in providing historians with clear evidence about where his ideas came from or when they first emerged, so we are left to ponder how much of the concerto dates from 1800 or earlier and which sections were new, or newly revised, in 1803.

About a year after he first performed the concerto, Beethoven finally wrote down a piano part for this concerto so that one of his students might play it. Whether what he wrote down — which is all pianists today have to work from — comes close to what he had improvised in 1803, we will never know.

**Ludwig van Beethoven (1770-1827)**  
*Symphony No. 5 in C minor, Opus 67 (1804-08)*

It is a great shame that almost everyone cuts their teeth on Beethoven’s Fifth.

It is certainly the most-performed symphony ever, and for many of us the Fifth is the first symphony we can recall. So it becomes a baseline for us — and that is the problem.

While it is a landmark in music history — powerful, colossal, and, above all, memorable — it is not a baseline type of piece. It

is an extraordinary, rule-bending, innovative type of piece. This is one symphony that still mystified some critics a half-century after it was written. It makes a rotten introduction to symphonic literature.

Beethoven forged new pathways, manhandled the models he inherited, and freed composers from the rational elegance of classical structure. Those are all spectacular achievements, but they do not create an entry-level model of symphonic design. The Fifth is iconic because it is iconoclastic. The snag is that iconoclasm is meaningless unless you recognize what is being broken.

Here are a few things that listeners at the December 1808 premiere might have found exciting, odd, puzzling, humorous, transcendental, challenging or all the above.

1. *Allegro con brio* — There is no main theme. Really, there is no secondary theme either. Instead of the requisite pair of themes, Beethoven gives us two tiny, rhythmic “motifs.” He repeats them over and over to fill up the space normally occupied by two proper, and contrasting, thematic melodies. The opening motif infects the entire movement — in fact, it infects the entire symphony. At the beginning of the recapitulation, one of the orchestral oboes breaks into a soliloquy that stops the orchestra dead. Once the soliloquy is done, the movement resumes as if the interruption never happened. The coda, the musical tag or tail that ends the movement, turns out to be its longest section, outstripping all three of the “major” sections — the exposition, development and recap.

2. *Andante con moto* — A sweet set of variations on a pleasant theme — or is it a pair of themes? — toys with our understanding and expectations of variations. What are those long moments of suspended animation? And what about the second variation that never gets past its opening phrase because of interruptions, “... no, try it this way; ... no, I’ve got a better idea ... ”

3. *Allegro (Scherzo)* — The third movement is a strange alien being. For one thing, it never ends. When the scherzo theme returns for the last time, following the trio, it shows up as a shadow of its former self, pianissimo, and then the music descends into harmonic limbo — called by one critic “an odious meowing” — wallowing around over a long timpani roll, gradually but relentlessly crescendoing, until suddenly it bursts into ...

4. *Allegro* — ... the biggest noise ever heard from a symphony orchestra up to that time. C major blares forth fortissimo from the full ensemble, including five instruments that have been silent up to this point — the highest and lowest voices in the orchestra, piccolo and contrabassoon, and three trombones to slam the listeners back in their seats. Trombones, long associated with the gods or the underworld (recall that in German it is the “last trombone” that calls mankind to judgment), were in opera orchestras and also played in church music, but hearing them in a symphony was a startling effect for the audience. Later, just as the development section is ending, everything stops and we are dropped back into the third movement once

more, making up for the fact that we never adequately concluded that movement. Then off we go again, on to the ending and a stupefyingly long coda, even longer than the first movement’s, with tempo changes, new meters, new themes, pounding away at two dozen sets of final chords, any one of which would have ended a normal symphony.


What is a “normal” symphony? Who knows? But this certainly is not one.

In 1828, the year after Beethoven’s death, the Fifth was performed in Paris. The French composer Berlioz dragged his teacher to hear it. The teacher did not want to sit through this modern music. Afterward, Berlioz reports, “... I met him in the corridor; he was very red-faced and hurrying. ... ‘Ouf, I need air, let me out. This is amazing, marvelous! It moved, disturbed, upset me so that, leaving my box, I tried to put on my hat, but could not find my head.’” The next day the teacher was still shaking his head, with his lips frozen in a peculiar smile. “No one should make music like that!” he said. Berlioz answered, “Rest easy, Master, no one is likely to.”

“Symphony Notes” are by Lee Spear, retired music professor at the University of Pittsburgh-Bradford. Readers are invited to a pre-concert lecture at 6:45 p.m. Saturday, when Spear will provide more detail on these works, with musical examples and strategies for listening. His talk will be held in the Hurlbut Memorial Community United Methodist Church sanctuary. Admission is free.

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# READY, SET, GO!

Boys' and Girls' Club run annual Track and Field day.

Photos by Rachel Kilroy



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RELIGION



Photo by Emily Fox  
Richard Cizik, president of the New Evangelical Partnership for the Common Good, speaks about the “new generation” of leaders, and the role of religion and social change Thursday in the Hall of Philosophy.

Cizik: new leadership includes vision, strategy and tactics

by Elizabeth Lundblad  
Staff writer

During Thursday’s 2 p.m. Interfaith Lecture, the Rev. Richard Cizik detailed his plan for religious leaders in the 21st century.

Despite the global trend of religious revival, the world’s religious leaders have seen a decrease in their power and influence since the period of the Enlightenment, Cizik said.

Cizik said the question of where the leaders are is very apparent in his own faith, Christian evangelicalism. In the past, evangelicals had

high-profile leadership.

“America was suffering from the events of the Vietnam War and had a self-image problem, and Jerry (Falwell) was attempting to say, ‘I love America.’ Modern North American evangelicalism began in reaction, and those who embraced the fundamentalist ... reacted against late 19th century biblical criticism and biology, removing themselves from the mainline denominations,” Cizik said.

Fundamentalism was a reaction to the popular social and religious discourse of the time and they separated themselves from the social gospel, he said.

During the middle and late 20th century, as the political climate in the United States was shifting toward the conservative right, neo-evangelicals sought to bring the fundamentalism back into the public arena, Cizik said.

Evangelicalism, then and now, is predominantly white and was nudged into a new social awareness direction and retained an ongoing vulnerability to reactionary impulses, he added.

“(Evangelicalism) was slow to support civil rights for blacks, anti-communism

was a longtime hot note of evangelicalism galvanization, and a newfangled dispensationalism promulgated first in the 19th century has regularly recycled back into prominence,” he said.

American evangelicals have been on the defensive since their re-emergence on the political scene, Cizik said.

Today’s evangelical movement remains wealthy by qualitative and sociological measurements, but Cizik argued that it is in deep trouble.

“It faces a significant cultural and generational shift,” he said. “Having identified itself with the wedge tactics of the political right, which is now faltering, at least for the time out of power, most people don’t even know who (the leaders) are anymore. ... The movement can’t easily shake the image of itself that it is primarily a negative movement, and thus it is losing its attractiveness, particularly to 20-somethings and others.”

Evangelicalism is in trouble because the gospel is good news and reactionaries are animated by bad news, Cizik said.

Evangelical leaders, and

religious leaders in general, lack moral imagination, Cizik said. Leaders need to have a vision, a strategy and the tactics to achieve their goals, he added.

“(The vision) will be seeing and thinking clearly, very differently from the past. (The) strategy (is) to care more deeply and (to care) in a new way. ... The tactics will dictate not that we just think more clearly and care more deeply, but we’ll act more boldly.”

Part of leadership is helping people see what the lay of the land is and what is happening theologically and philosophically in the world, Cizik said.

“I don’t think you can begin to exercise leadership, especially within the evangelical world, without learning how to deal, and I would suggest that the same would be for you in your mainline perspective, you can’t begin to exercise leadership without knowing what people are thinking and responding and helping them address these problems.”

However, the problems of the world have changed from the 1960s and 1970s. Civil rights and communism are not the pressing



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For the complete collection of photos, please visit [chqdaily.com](http://chqdaily.com) this weekend for a special audio slideshow.

Photo by Rachel Kilroy

# Earlier this summer,

Chautauquan Dan Hermann contacted *The Chautauquan Daily* after he had discovered two poems written by his grandmother, Ethelwyn Dithridge Hotaling, in the early 1900s. Hermann’s great-grandfather, George W. Dithridge, first came to Chautauqua as a reporter for the Pittsburgh Press around 1882.

“He brought his family the next year, and we’ve been connected ever since,” Hermann told the *Daily*.

As a way to present the poems on the page, each member of the *Daily* photography staff was challenged to submit photographs of Chautauqua that, to them, best complement the poems.



Photo by Greg Furka

## Beata (c. 1918)

How strange to me who know and love her so  
That words fall dead and purposeless, to count  
The careless many that have passed her by  
Unseeing, or at best have only marked  
The beauty of that smiling face she turns  
To welcome all the world. I was a child  
When first I came to know her, and my love  
Grew with my growth as I could understand  
More and more clearly those ideals she holds  
Before her children. That instinctive love  
A child gives to its mother, first I gave.  
She was so very fair! The silent groves,  
God’s temples truly, and the murmuring lake,  
These were my playmates, and a wide sweet peace  
Pervaded everything, so unaware  
Even my childish nature gained in strength  
And worshiped where it could not understand.

It was the summer I was eight years old -  
And to myself I scarcely seemed all child -  
When first I gained my larger heritage.  
At early morning as I stood alone  
Saying farewell to the calm nature world  
That had been mine a golden summer long.  
A soft September silence held the hills  
Dreaming of summer, and as still I gazed,  
Suddenly from my wistful thoughts was born

A hope and a desire, all imperfect yet  
And unexpressed, only I dimly longed  
To be more good, more worthy to be hers.

How often since have I gone back to her  
Forgetting all that I had tried to do  
And failed in trying, only gaining strength  
To try again! How often have I crept  
Past the white columns of the silent Hall  
That is her soul, and laid a swift caress  
With reverant hands on each familiar thing,  
Praying with silent lips! But only God  
Can know how often those hidden seeds  
Planted in silence, blossomed silently  
Into self sacrifice.

Yes, she is fair;  
The columns of the Hall gleam through the trees;  
Music is everywhere, nor hushed from dawn  
That wakes the birds, until the vesper chimes  
Pour peace and benediction over all.  
Yet to her children who have learned her speech  
There is a beauty richer far than this,  
Most beautiful because most unexpressed  
Except in lives inspired by its touch.

— Ethelwyn Dithridge Hotaling

## My Sanctuary (c. 1908)

Far in a leaf loved, summer-circled place  
That nature built for worshipers apart,  
Where little lights the timid shadows chase  
And sudden bird-calls through the silence start,  
My sanctuary is; life’s weary mart  
Grows dim and distant dreaming on thy face,  
Far in a leaf-loved, summer-circled place,  
That nature built for worshipers apart.

Thou dwellest there in gentleness and grace,  
Who through all change in spirit changeless art;  
And I, turned neophite a little space,  
Yield reverantly the homage of my heart,  
Far in a leaf-loved, summer-circled place  
That nature built for worshipers apart.

— Ethelwyn Dithridge Hotaling



Photo by Tim Harris



Photo by Brittany Ankrom



Photo by Emily Fox



RECREATION

OFF WITH THE TRAINING WHEELS



Photos by Greg Funka  
Elizabeth Holder, of Santa Monica, Calif., teaches her nephew Eli, of Washington D.C., how to ride his bike.

Scanning at the Amphitheater

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

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Photo by Rachel Kilroy  
Larry Rawson, an ESPN track and field analyst for the past 30 years, speaks to the Boys' and Girls' Club at the Burgeson Nature Classroom.

ESPN commentator Rawson delights youth with words of encouragement

by Jack Rodenfels  
Staff writer

Sometimes, all it takes is being in the right place at the right time. Such was the case for Larry Rawson, an ESPN track and field commentator for the past 30 years, who spoke to SAC campers from Boys' and Girls' Club at the Burgeson Nature Classroom about working hard and achieving dreams.

Rawson, a four-time track and field letter winner for Boston College, and member of the distance relay team that captured gold in the Penn Relays — the oldest and largest track and field competition in the United States — began his broadcasting career in a very unconventional way in 1974.

Rawson explained how he "happened upon" broadcasting, and told campers and counselors how hard work can take you to unexpected — albeit very exciting — places.

Rawson prefaced his story, "I had no desire to be in

broadcasting; I was working on Wall Street!"

While supporting friends at the Boston Marathon, Rawson overheard local broadcasters wrongly depict the leader of the marathon at the time. Rawson personally knew the leader of the race, and knew he had to do something as the broadcasters incorrectly stated personal information about the runner, including where he attended school.

Taking the initiative, Rawson walked up to the broadcaster, ducked under the tape, and at a commercial break, corrected the broadcaster while informing him that he had incorrectly described the leader.

When the broadcaster got back on air, he turned the race coverage on Rawson and interviewed him, and Rawson continued coverage of the race, talking about the leader and various facts and information about the Boston Marathon, knowing a lot of history about the race as an ex-runner.

"I was just trying to give him the correct information

"I made a vow 30 years ago to do the best I could. I had to do a better job than the next guy to ensure my place."

— Larry Rawson  
ESPN analyst

and walk away," Rawson said. "But I got the call from the local station asking me to cover the Boston Marathon for the next year."

Rawson continued covering the Boston Marathon locally, and then he got a call from an unexpected source.

"I got a call one day from a man claiming he was attempting a 'start-up company' called ESPN wanting me to cover three events in the first year of the program," Rawson said.

The rest, they say, is history. Dubbed "The Voice of Track and Field" by Craig Masback, CEO of USA Track and Field, Rawson has covered multiple NCAA Track and Field championships, the Boston and New York City marathons, and multiple Olympics for ESPN over

the past 30 years.

An Emmy-winning broadcaster, Rawson explained to the crowd that while his broadcasting career began with a stroke of good fortune, he had to work extremely hard to stay on top.

"I made a vow 30 years ago to do the best I could," Rawson said. "I had to do a better job than the next guy to ensure my place."

Through Rawson's motivational message, he urged the campers to take something they are truly passionate about and work hard to achieve unparalleled success.

"Success is taking common things and doing them uncommonly well," Rawson finished. "It's an old adage, but you can truly do anything you put your mind to."

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# Chautauqua history preserved through *Daily* digitization project

by Laura Lofgren  
Staff writer

Chautauqua’s Oliver Archives Center is implementing a digitized, searchable way to access the history of the Institution.

Archivist Jon Schmitz said the most important records on the grounds are *The Chautauquan Daily* and the *Chautauqua Assembly Herald*. These newspapers have recorded the events of Chautauqua since the early years of the Institution.

Schmitz said the digitization, which has been named “Chloe’s Copy” after donor Chloe Cornell, comes from the need of easy accessibility and the preservation of historic records. The records were at risk of acid deterioration, he said.

Volunteers at the Archives Center have been collecting and organizing materials for the transition for two years, creating 35-millimeter silver halide microfilm copies of each record, scanning the copies and digitizing them into PDF files for easy use.

Hugh Butler, vice president of the Chautauqua



1876



1884



1906

with Schmitz, is also encouraging property owners to submit property information and anecdotal information about their properties to the archives.

There are two ways to find a specific historical fact about Chautauqua with Chloe’s Copy — either with an OCR (optical character recognition) search or an index. The index searches terms off an authoritative list, while the OCR makes it possible to search any word or phrase in an article.

Mark King, general manager of Virtual Depot, has worked in conjunction with the Archives Center on the project. His company microfilmed the newspapers, digitized them and then vaulted the negatives of the micro-

film and the original documents. King’s team pulled the volumes together and made them searchable.

Working with the same people throughout the whole process, Schmitz and King agreed that the process has gone as smoothly as possible, and they have had no significant problems.

Chloe’s Copy is up and running and can be accessed through the Archives Center, as it is on the Institution’s server, within the intranet.

To access the archives or to give a personal record of a property on the grounds, contact the Oliver Archives Center from 10 a.m. to 3 p.m. Monday through Friday or from 10 a.m. to noon Saturday at (716) 357-6332.

# Science and faith at Chautauqua, then and now

The July 1884 Advance Number of the *Chautauqua Assembly Herald* chronicled events of the Assembly’s preseason — the July prefix, as the paper called it. One such item referred to how “Dr. T. DeWitt Talmage will make one day memorable by demolishing Ingersoll.”

Talmage was a frequent speaker at Chautauqua. A great pulpit orator in an age of great pulpit orators, Talmage attracted thousands of listeners to his own Central Presbyterian Church in Brooklyn, N.Y., as well as to platforms across the nation.

Robert Green Ingersoll “was the foremost orator and political speechmaker of late 19th century America — perhaps the best-known American of the post-Civil War era,” according to the website of the Council for Secular Humanism.

In the heated battle of popular oratory, Ingersoll’s political and religious views provided a perfect foil for Talmage. According to the CSH website, Ingersoll “bitterly opposed the Religious Right of his day. He was an early popularizer of Charles Darwin and a tireless advocate of science and reason. More, he argued for the rights of women and African-Americans.”

Not that Talmage or the Chautauqua platform from which he spoke rejected science, reason, or the rights of women and African-Americans, but their views compared to Ingersoll’s in the way a soccer ball compares to a football. Both are balls, but everything else is different. The difference fueled controversy, attracted an audience and, at its best, reflected an inquiry into religion and reality that continues to this day.

2010 Week One Interfaith Lecturer the Rt. Rev. John Shelby Spong said, “the rise of science may have invalidated the presuppositions of the religious past.” A July 2 *Chautauquan Daily* article by Elizabeth Lundblad reported, “Spong said science ... opened doorways into our understanding of life itself.”

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

“Coming from that child-



COLUMN BY GEORGE COOPER

He began kindly. “Several people, having read the sermons of Mr. Talmage in which he reviews some of my lectures, have advised me not to pay the slightest attention to the Brooklyn divine,” Ingersoll wrote. “They think that no new arguments have been brought forward, and they have even gone so far as to say that some of the best of the old ones have been left out.

“After thinking the matter over, I became satisfied that my friends were mistaken, that they had been carried away by the general current of modern thought, and were not in a frame of mind to feel the force of the arguments of Mr. Talmage, or to clearly see the candor that characterizes his utterances.”

Ingersoll hangs out his criticism at arm’s length, distancing himself through his friends’ mistakes. His friends, it seems, were influenced by modern thought — a crime that carries with it vanity and being popular. At the same time he suggests that to be not-modern is to be out-of-date. The irony and sarcasm thicken.

“Not until I had read with great care the six discourses delivered for my benefit had I any clear and well-defined idea of the logical force of Mr. Talmage,” Ingersoll wrote. “I had but little conception of his candor, was almost

totally ignorant of his power to render the simple complex and the plain obscure.”

Ingersoll acknowledged that Talmage knew his Bible and that he could be fair in the representation of his adversary’s point of view, but finally Talmage is a fool: “He does not quail before a fact, and he does not strike his colors even to a demonstration. He cares nothing for human experience. He cannot be put down with statistics, nor driven from his position by the certainties of science. He cares neither for the persistence of force, nor the indestructibility of matter.”

True to the accusation, Talmage does not possess scientific facts to make his argument about the efficacy of the Christian religion, but uses rhetorical questions and a series of enthymemes — a form of syllogistic argument that leaves some premises unstated.

Talmage said, “Mr. Ingersoll takes up from the lecturer’s stand the Bible, and he reads a few passages, and he says the Bible is a cruel book. Is the Bible a cruel book? Have you noticed the proportion of people who study the Scriptures and become cruel in their habits?”

This is an interesting argument, however defiantly unscientific, and possessing a rather loopy, if familiar logic that depends on the premise that people’s behavior is in every case determined by what they read. While biblical good might outweigh biblical cruelty, the good book likely cannot ameliorate the cruelty in the human soul forged by incidents more harshly designed than the choice of reading material.

The Council for Secular Humanism website indicated that Robert G. Ingersoll was a very good man, in possession of what otherwise might be known as good Christian values: “Ingersoll also praised the virtues of family and fire-side. And he practiced what he preached. Contemporary sources say Ingersoll enjoyed almost idyllic contentment in family life. Opponents frequently despaired of finding anything to disparage in his personal life.”

But Ingersoll’s repartee with Talmage becomes internecine, the force of his agnostic principles becomes

overwhelming, and the throes of rhetorical flamboyance cruel. He wrote, “Mr. Talmage knows that it is not necessary to understand the Bible in order to believe it. You must believe it first. Then, if on reading it you find anything that appears false, absurd, or impossible, you may be sure that it is only an appearance, and that the real fault is in yourself. It is certain that persons wholly incapable of reasoning are absolutely safe, and that to be born brainless is to be saved in advance.”

At the end of the day, it was not really clear that Talmage demolished Ingersoll. Nor was it clear that Ingersoll’s statistics, science and reason undercut the force of Talmage’s religious belief. Both orators succumb to figures of language — to irony, sarcasm and exaggeration — revealing, perhaps, the priority to win over the will to learn.

The Rt. Rev. John Shelby Spong might be right to take issue with the phrase “born again.” As Elizabeth Lundblad reported in the *Daily*, “Spong said human beings need desperately to mature and to take the next step ‘into a new human maturity and get beyond the boundaries of religion.’”

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COMMUNITY

DiPuccis find the time for fun while at Chautauqua

by Anthony Holloway  
Staff writer

With more than 2,000 programs to choose from each season, people attempt to see as much as they can at Chautauqua Institution. John and Virginia DiPucci are no different, as they try to get the most out of their Chautauqua experience.

The DiPuccis were first introduced to Chautauqua Institution when a friend invited them for three days. Virginia said they liked it, so they came back for another three days that same summer. In fact, they liked it so much that since 1982, they have only missed one summer. The DiPuccis live in Chautauqua Shores when they are here, not even a mile down the road from the Institution.

While within Chautauqua's gates, Virginia has participated in about everything she could get involved with. She worked with Visual Arts at Chautauqua Institution, was president of the Chautauqua Opera Guild and is a 1988 graduate of the Chautauqua Literary & Scientific Circle.

"When I'm here, everyone back home knows, 'Virginia is unavailable,'" she said

with a laugh. Virginia, a retired elementary school principal, is currently on the board of the Chautauqua Women's Club. She said she loves attending lectures, along with Chautauqua Symphony Orchestra and Chautauqua Opera Company performances.

Virginia said her passion for opera started with her mother, but she continued feeding it back at home as a member of the board for the Pittsburgh Opera.

She said the classes she takes at Chautauqua are also a high point in her Institution experience.

"I've really enjoyed the art classes I've taken," Virginia said. "I've taken up things I've never done before."

John, who is a municipal bond trader by day, said he enjoys coming to Chautauqua on his weekends to relax and take part in gardening, one of his favorite hobbies.

Virginia said the things they've done through Chautauqua have been memorable, but the essence of what makes the Institution so special is deeper.

"I think what it's all about and the best expression of it is on the banners (on the Colonnade): 'Feeding the mind,



Photo by Rachel Kilroy

Chautauquans Virginia and John DiPucci say their love for the Institution and its many programs prompted them to give back by including Chautauqua in their estate plans.

body and soul,'" she said. "When you're here, your mind is expanded, your spirit is uplifted and you're safe."

Both John and Virginia said their love for Chautauqua and the experiences they have gained through the years have made them think about giving back to the Institution by including

the Chautauqua Foundation in their will.

"We've been thinking about that for the past few years," John said.

John and Virginia said they wanted specifically to leave a portion of their estate to go toward the lecture platform and the School of Music (through an endowed

scholarship), programs they have particular interest in.

"Those of us who love Chautauqua and want it to be here for others should give back," Virginia said. "It's their responsibility."

John and Virginia DiPucci's bequest intention makes them members of the Eleanor B. Daugherty Society,

a group of individuals who have included Chautauqua in their estate plans through a life income gift, retirement plan, trust or by bequest. If you would like to learn more about including Chautauqua in your estate plans, contact Karen Blozie, director of gift planning, at (716) 357-6244 or e-mail [kblozie@ciweb.org](mailto:kblozie@ciweb.org).

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Softball Schedule  
Week Three

ALL GAMES PLAYED AT SHARPE FIELD

WOMEN'S LEAGUE  
TUESDAY 7/13:  
5:15 BOOMERANGS VS. LAKERS  
6:30 CHAUTAUQUA BELLES VS. JELLO JIGGLERS  
THURSDAY 7/15:  
5:15 BOOMERANGS VS. MOMS  
6:30 CHAUTAUQUA BELLES VS. LAKERS

MEN'S LEAGUE  
MONDAY 7/12:  
5:00 SLUGS VS. FASHIONABLE GENTLEMEN  
6:30 SLAMMING CHEETAHS VS. ARTHRITICS  
WEDNESDAY 7/14:  
5:00 FASHIONABLE GENTLEMEN VS. ARTHRITICS  
6:30 SLAMMING CHEETAHS VS. SLUGS  
FRIDAY 7/16:  
5:00 FASHIONABLE GENTLEMEN VS. SLAMMING CHEETAHS  
6:30 SLUGS VS. ARTHRITICS

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- Seating is non-reserved for all Amphitheater events with the exception of orchestra concerts, when Symphony Patron seats are reserved until after the first selection or movement.
- Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday night specials when attendance is heavy.
- For the safety of audience members, aisles must remain clear.
- Smoking, food and drink (with the exception of water bottles) are prohibited in all performance venues. Animals (with the exception of dogs assisting disabled people) are also prohibited in performance venues.
- Coming late and leaving early are discouraged. If this cannot be avoided, do so as quietly and discreetly as possible via the side aisles. Do not enter or exit through the tunnels on either side of the Amphitheater stage during a performance.
- Audience and performers alike are disturbed by unnecessary noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.
- Audience members who listen from the fence surrounding the Amphitheater should limit their noise or cigarette smoke so as not to disturb others.
- Audience members should be aware that many people are sensitive and/or allergic to perfumes and other fragrances.
- Computers, cell phones, pagers and laptops must be turned off in all performance facilities.

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The ravine creek as it flows under Thunder Bridge.

Photo by Greg Funka

‘Polly’ Park Carsman

On June 25, a private service was held in the Chapel of the Good Shepherd in Chautauqua for “Polly” Park Carsman. She was baptized in the chapel in 1915.

She was the granddaughter of Nehemiah and Helen Wade Park, early Chautauqua residents and the founders of the St. Elmo Hottel in 1890. Her parents, Molly Pringle Park and Robert Irvie Park, owned the St. Elmo at the time of her birth in 1912. She and her sister were born in the brick house which today is the home of King’s Daughters and Sons, 34 Vincent Ave. Her parents built the home to escape crowds at the St. Elmo, but she grew up in the hotel. She attended Chautauqua schools, where her mother taught and her father was school board president.

She graduated from Cornell University in 1936. In 1939, she was married to J.E. Carsman in the lobby of the St. Elmo Hotel. She and her sister, Helen Gertrude Park Brown, owned the St. Elmo following their mother’s death in 1939. She worked at the Bookstore in the summers, and was once an aide to Eleanor Roosevelt. She lived in Buffalo, Baltimore, Pittsburgh, Cincinnati and Florida in her lifetime.

A private burial, performed by the Rev. Susan Williams of St. Luke’s in Jamestown, was held at Chautauqua Cemetery.

She is survived by a daughter, Molly C. Tallarico of St. Louis; a son, John E. Carsman (Cindy) of Cincinnati; four grandchildren; and four great-grandchildren.

Her husband and sister preceded her in death.

Milestones

IN MEMORIAM

Esther R. Jarrell



Jarrell

Esther R. Jarrell passed away on Sunday, Oct. 25, 2009. She was an only child of the late Rev. George C. and Bertha F. Daugherty, born in Lemoyne, Pa., on Feb. 26, 1912. Most of her early years were spent in York County, Pa., and she graduated from Hanover High School. She married the Rev. J. Temple Jarrell in 1934 and he preceded her in death on July 14, 1955. Her father and husband started their ministry in Spring Run, Pa., with the United Brethren Churches in the Pennsylvania Conference.

Esther enjoyed reading. She was an avid gardener and a splendid cook who was known for her especially good pies. She was a walker with a brisk pace. She taught music in the public schools and lovingly instructed and encouraged hundreds of piano students. She played the organ, directed choirs and dramas for several churches over the years.

As a resident of Chautauqua, she was an organist for the Methodist House and had her spot in the Amphitheater for orchestra and symphony concerts. She loved to travel and had many adventures with her good friend Marie Shmorhun. She was a good friend to many and a valued and trusted confidant, often to the teens she encountered during the many years of her life living out her faith.

Lost and Found

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

Family includes her three sons, George C., J. Temple and Robert T., who passed away during his teenage years; 10 grandchildren, Candance, Kimberly, Sharon, George, Robert (deceased), Jody, Matthew (deceased), Russell, Joshua Jr. and Reuben; six great-grandchildren, Kimberly, Brenda, Robert K., Robert J., Shane and Samantha; two great-great-grandchildren, Hannah and Ava Esther; and numerous nieces, nephews and cousins in her loving family.

Charles H. Weaver



Weaver

Charles H. Weaver of Ashville, N.Y., and Pittsburgh, Pa., passed away Oct. 23, 2009 at Forbes Hospice in Pittsburgh. He was a resident of Chautauqua County for 70 summers. He was born Aug. 10, 1914 in Philadelphia.

Weaver was a pioneer in America’s peaceful development of atomic power. After graduation from the University of Pennsylvania, he joined Westinghouse Electric Corp. in 1936 and held senior executive positions at the corporation’s Pittsburgh headquarters and in Washington, D.C. He was the first manager of Westinghouse’s atomic power division under contract with the U.S. Atomic Energy Commission and the U.S. Navy. He directed the design and construction of the world’s first nuclear powered electricity generating plant at Shippingport, Pa. He also managed Westinghouse’s nuclear propulsion system that powered

the USS Nautilus, the world’s first nuclear powered submarine, coordinating these efforts with Admiral Hyman Rickover, considered the father of naval atomic power.

In 1962 Weaver was named Group Vice President of Atomic Power, Defense and Space at Westinghouse and managed its expanding nuclear business with U.S. electric power utilities, the U.S. government, and various foreign governments. From 1969 to 1972 he was the corporation’s vice president for government affairs in Washington, D.C. In 1972 he became president, world regions, for Westinghouse at its Pittsburgh headquarters where he directed its international business. He retired in 1979.

Charles Weaver led the Atomic Industrial Forum as president from 1960 to 1962. He also served as president of the World Affairs Forum of Pittsburgh. He served as a trustee of Penn’s Moore School of Electrical Engineering, which named him a distinguished engineering alumnus in 1976. For several years he was a trustee of Wilson College in Chambersburg, Pa.

In 1940, Weaver married the former Louise Schildecker of Pittsburgh at her family’s home on Chautauqua Lake. Following her death in 1977, he married the former Lois Amper, who survives him. He and Lois were enthusiastic participants in the life of the Chautauqua Institution, and established the Charles and Lois Weaver Fund for Opera.

For many summer seasons, he enjoyed opera, symphony and theater performances.

Also surviving Charles Weaver are three children from his first marriage, Patricia Telkins of Arlington, Va. and Ashville, N.Y., William Weaver of Lopez Island, Wash., and Peter Weaver of Park City, Utah; six grandchildren; and five great-grandchildren.

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RELIGION

Abrahamic Program for Young Adults

The APYA Program, a cohesive group of young people representing the Jewish, Christian and Muslim religions, is an important component of the Department of Religion's contributions to the life of the Chautauqua community. Posters posted around the Institution give details about APYA events that include porch talks and movies. The APYA coordinators can also be contacted at [apyaci@gmail.com](mailto:apyaci@gmail.com) with any questions or comments.

Baptist House

The Rev. Thomas Hast, pastor of Bartlett Baptist Church, Rome, N.Y., gives a sermon titled "Return to Prosperity" based on Deuteronomy 30:1-5, at 9:30 a.m. Sunday in Baptist House, 35 Clark Ave. Rebecca Scarnati, oboist, and Marjorie Kemper, pianist, present special music.

Blessing and Healing Daily Service

The Blessing and Healing Service, sponsored by the Department of Religion, 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. Twice each season, an Evensong Service of Blessing and Healing is held in the Chapel of the he Good Shepherd.

Catholic Community

The Saturday vigil mass is at 5 p.m. Saturday in the Hall of Philosophy. Sunday masses are at 9:15 a.m. in the Hall of Christ and 12:15 p.m. in the Hall of Philosophy. Daily mass is celebrated at 8:45 a.m. and 12:10 p.m. Monday through Friday and 8:45 a.m. Saturday in the Chapel of the Good Shepherd. The Rev. Timothy Keating, C.Ss.R., co-director of St. Francis Chapel, Springfield, Mass., and a member of the diocesan Latino ministry team and the Very Rev. Joseph Mele, vicar general and vice rector of St. Paul Seminary, Pittsburgh, Pa., are priests in residence this week. Deacon Ray and Pat Defendorf of All Saints Parish, Corning, N.Y., and Deanna Bliss of Mayville are host and hostesses at the

Catholic House on the corner of Palestine and the red brick walk.

Chabad Lubavitch

Rabbi Zalman Vilenkin conducts a Shabbat service at 9:30 a.m. Saturday in the Library of the Everett Jewish Life Center. Dr. Sol Messinger is the chair of Rituals (Gabbai). A Kiddush in honor of Shmuly Vilenkin's birthday follows. Please call (716) 713-8634 for Aliyot, Kaddush, or other ritual needs. Rabbi Vilenkin discusses "Kabalah" at 9:15 a.m. Monday in the Library Room of Alumni Hall. Chabad is celebrating its 10 years at Chautauqua and invites the entire community to a Gala Dinner on Sunday, Aug. 1 at the Athenaeum Hotel. Along with other honorees, Barbara Rait will receive the "Living Legacy Award" in honor of her late husband Joe Rait. To make a reservation please call (716) 357-3467 or e-mail [zevilenkin@aol.com](mailto:zevilenkin@aol.com). There is a fee and space is limited. The cost is \$50 per person.

Christian Science House

"Sacrament," a lesson composed of readings from the Bible and *Science and Health with Key to the Scriptures* by Mary Baker Eddy, is the subject of the 9:30 a.m. Sunday service in the Christian Science Chapel at 10 Center Ave. Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow, or purchase the Bible and Christian Science books and literature.

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

Disciples of Christ

"The Future Ain't What It Used To Be, So What Is It?" is the Rev. Nathan Day Wilson's topic 9:30 a.m. Sunday at the Disciples of Christ Headquarters, 32 Clark Ave. The communion meditation examines the text, Luke 5:18-25 by using the story of the friends who explored multiple paths to bring a paralyzed person to Jesus. Wilson will detail what is changeless and changing in society, home and church life. Guitarist Theo Jackson, and organist and composer Jean Catlett from the Bardstown

Christian Church (DOC), Bardstown, Ky., offer special music for the service All are welcome at this service.

Wilson is senior minister of First Christian Church (Disciples of Christ) in Shelbyville, Ind. He is also a newspaper columnist, a writing teacher and a consultant in the areas of conflict resolution, public advocacy, and communications. Educated at Asbury College and Lexington Theological Seminary, both in Kentucky, he has received many honors and awards for his writing and for his work on social justice issues. His dissertation written at the University of Geneva, "Waging Peace Amidst Raging War: Evaluating the Impact of Religious Institutions," will be published in a forthcoming book by Rutledge.

His wife, Janice Lagalski Wilson, is a committed peace activist whose current focus is the AIDS pandemic in sub-Saharan Africa. Their two daughters, Clarissa Margaret and Patricia Ellen, who enjoy theater, sports, dance, travel, ice cream ... and Chautauqua summers.

Episcopal Cottage

In its 91st year, the Episcopal Cottage at 24 Peck Ave., offers a varied program of socials, teas and Bible study, all of which can be found on the new website, [www.episcopalcottage.com](http://www.episcopalcottage.com). A wealth of information about the history, accommodations, and facilities, along with photographs, of the Episcopal Cottage will also be found on the website. Outside the season, the Episcopal Cottage is available for retreats and private functions. Arrangements can be made by contacting the retreat coordinator at (716) 357-4185.

Episcopal Chapel of the Good Shepherd

Episcopal Chapel welcomes back the Right Rev. Walter Asbil, retired An-

glican Bishop of Niagara, Canada, to preside at Holy Communion at 7:45 a.m. and 9 a.m. Sunday in the chapel. He offers a series of homilies at the 7:45 a.m. weekday services.

Asbil was ordained a priest in Montreal, Quebec, where he served four parishes; and later the cathedrals in Hamilton, Ontario, and Ottawa. He was elected Bishop of the Dioceses of Niagara in 1990, and retired in 1997. During his career, Asbil held national and international church leadership positions, including a term on the Anglican Consultative Council. He remains active in preaching, and leading workshops and retreats, even on cruise ships.

Bishop Asbil and his wife Mavis are familiar faces at Chautauqua, having visited every summer since 1991. "We find the lectures every day incredibly stimulating and informative, the music inspiring, the preacher of the week generally excellent and just being on the grounds exciting in itself," he explained. "Staying at Episcopal Cottage is a joy in itself, with always a grand group of for conversation and fellowship."

A service of Compline is held following Sunday's Sacred Song service in the chapel. The chapel is handicap-accessible via an elevator on the Park Ave., side of the church. More information about the Chapel can be found at [www.chautauquepisopalchapel.org](http://www.chautauquepisopalchapel.org).

Food Bank Donations

Hurlbut Memorial Community United Methodist Church accepts nonperishable food items for the Ashville Food Pantry. Drop off food donations at any time at the Scott Ave., entrance of the church.

Hebrew Congregation

The Hebrew Congregation holds a Sabbath morning service on Saturday at 9:30 A.M. in the sanctuary of Hurlbut Church. Rabbi Frank Muller conducts this service. Dr. Andy Symons, a physician from Buffalo who has worked at several synagogues in the Buffalo area, is cantorial soloist. Seymour Bayewitch sponsors a light Kiddush lunch following services, in memory of his wife Florence. All are welcome to attend.

Leigh Anne Hendrick, a local educator, addresses the topic "Holocaust Education in Chautauqua County and Beyond" at the 8 p.m. Shirley Lazarus Sunday Speaker's series in the sanctuary of Hurlbut Church. Light refreshments are served. Bus transportation on the grounds is provided at the end of the program.

Hurlbut Lemonade Stand

The stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers, and Italian sausages 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Memorial Community Methodist Church. Come and enjoy.

Hurlbut Church Meal Ministry

Hurlbut Memorial Community United Methodist Church is cooking, and you are invited. The church serves lunch from 11:45 a.m. to 1 p.m. weekdays, and dinner each Thursday evening from 5 to 7 p.m. during the season. The church is located on the corner of Scott and Pratt avenues.

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. All meals are for eat in or take out. All proceeds from the meals benefit the mission and ministries of the Hurlbut Church.

Hurlbut Memorial Community Methodist Church

A service of meditation, scriptures, songs, prayers, and communion is 8:30 to 9:15 a.m. Sunday. Everyone is welcome to attend.

International Order of the King's Daughters and Sons

The King's Daughters and Sons welcome all to enjoy the quiet of our chapel on Pratt Avenue The chapel is open and available from 10 a.m. to 4 p.m. daily. Please stop for a while.

The Chautauqua Chapter of The King's Daughters and Sons will hold its summer meeting at 1:30 p.m. Sunday at the Vanderbeck Chapel on Pratt Avenue. Scholarship students for the 2010 Season will be introduced. A reception will follow at Holt Fellowship Hall.

Labyrinth

Chautauquans continue to

have the opportunity to learn about and walk the labyrinth during the 2010 Season. Sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history and uses of the labyrinth.

The Chautauqua labyrinth, located next to Turner Community Center, is accessible though the Turner building or through the parking lot, if arriving via state Route 394. There is bus and tram service to Turner. Remember your gate pass. The orientation session concludes in time to attend the evening program in the Amphitheater.

Lutheran House

The Rev. Norman K. Bakken, a retired pastor and educator, presides at the 9:30 a.m. Sunday service of Holy Communion in the Lutheran House at the corner of Peck and Clark avenues. Douglas and Elsa Felton of Evanston, Ill., provide music.

Bakken received degrees from Augsburg College, Lutheran Theological Seminary in Philadelphia, Pa., and his Ph.D. from Union Theological Seminary/Columbia University in New York City. He previously served in Seattle, Wash., and Brooklyn. Bakken was an instructor in biblical literature and languages at Lutheran Theological Seminary, Philadelphia, and a professor of New Testament in Escola Superior de Teologia, Brazil. He lectured in Biblical Studies at the University of the West Indies and at United Theological College. His wife Ginger resides with him this week in Lutheran House.

Metropolitan Community Church

The Metropolitan Community Church was founded to serve lesbian, gay, and transgendered people who felt they were not accepted at mainline churches. MCC is here for all Christians who are LGBT, their friends, and their families. Should you have a pastoral needs, call Pat Collins at (716) 761-6052.

Presbyterian House

The Rev. Neale L. Miller, pastor of the Lakeview Presbyterian Church of New Orleans, La., preaches at the 9:30 a.m. Sunday Service in the Presbyterian House chapel. Miller received degrees from Macalester College in New York City and Princeton Theological Seminary. He is an active amateur triathlete, and has studied the cello for several years. He enjoys reading, traveling, and dining in New Orleans' many fine restaurants. Upon retirement he plans to return to San Francisco and become involved in swim coaching, volunteer activities and occasional supply preaching.

See INTERFAITH, Page B7

Lost and Found

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

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Wednesday, July 14 @ 7:05 pm - SWEDISH NIGHT: The festivities will include musical performances by Svenska Spellman and the Thule Lodge folk dancers. Swedish food will be available at the concession stand.

Friday, July 16 @ 7:05 pm - DIAMOND DIG: All women in attendance will be invited onto the field after the game to dig for a diamond ring buried beneath the infield.

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NEWS

ON THE WATER



Photo by Greg Funka  
Campers from the Boys’ and Girls’ Club head out on Chautauqua Lake.

General Insurance Agency sponsors Public Radio Day

General Insurance Agency Inc. will be sponsoring this season’s annual Public Radio Day at Chautauqua Institution on Saturday. Listeners will have the chance to hear Chautauqua Symphony Orchestra live from the Amphitheater on WNED-FM 94.5 from Buffalo, N.Y., and WQED-FM 89.3 from Pittsburgh.

Founded in 1948, General Insurance Agency is one of a few agencies that are exclusively dedicated to providing insurance benefits for emergency services. The company has offices in both Pennsylvania and New Jersey.

Owner Chris Martin has been coming to Chautauqua for 21 years and is glad to support Public Radio Day. “It’s just believing in the Chautauqua experience, and also public radio, as being an important part of community,” Martin said.

Martin and his wife, Susan, have a house on Crescent Avenue, where they come during the season to relax and spend time with their family. Martin, who grew up with classical music, is still an avid listener and a fan of the Chautauqua Symphony Orchestra, which he describes as “outstanding.”

INTERFAITH  
FROM PAGE B6

He and his wife, Linda, live in New Orleans, La.

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

**Religious Society of Friends (Quakers)**

The Religious Society of Friends, Quakers, meets for worship at 9:30 a.m. Sunday in the Octagon Building on the corner of Cookman and Wythe avenues. Singing starts at 9:15 a.m. All are welcome.

**Unitarian Universalist**

The Rev. Paul Johnson, senior minister at the Unitarian Universalist Church of Shelter Rock, N.Y., speaks when the Unitarian Universalist Fellowship meets at 9:30 a.m. Sunday at the Hall of Philosophy. Johnson, former head of the denomination’s association of ministers, will identify “The Most Famous Unitarian You’ve Never Heard Of.” Ann Weber is the piano accompanist. Barbara Hois performs a flute solo as the morning’s special music. Coffee and conversation follow the service.

**United Church of Christ**

The Rev. Christopher Ponnuraj, pastor of Bedford Congregational UCC in the Bronx, preaches at the 8:45 a.m. Sunday worship service in Randell Chapel inside the

headquarter house at 6 Bowman Ave. All are invited to choir practice at 8:20 a.m. Sunday. Fellowship time follows the service.

Ponnuraj serves the United Church of Christ at the national level as the secretary of the Pacific Islanders and Asian American Ministries.

**United Methodist**

The Rev. William J. Pegg, the pastor of Rush UMC in Rush, N.Y., leads our 9:30 a.m. Sunday worship service with a sermon titled “The Mystery of Disobedience.” He has served as the Rochester district superintendent. Everyone is invited and welcome.

Please stop by the house or call (715) 357-2055 to order your box lunch for Tuesday’s Chaplain Chat.

Join us each day on our porch for coffee between morning worship and the morning lecture.

**Unity of Chautauqua**

Unity of Chautauqua welcomes the Rev. Ron Neff of Stuart, Fla., to lead the 9:30 a.m. Sunday service in the Hall of Missions. His message is titled “Beyond Tolerance.” Neff, an ordained Unity minister, served Unity Christ Church in St. Petersburg prior to retiring in 2004. He does guest speaking around the Florida area and conducts workshops.

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

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

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<div>21 Elm Lane - 5 bdr, 4 ba 3 levels of living, gourmet kitchen, spacious outdoor room/deck \$795,000 Marilyn Gruel</div>	<div>3 &amp; 3 1/2 Oak - 4 bdr, 3 ba 2 houses on this large lot. Yr round bungalow, slight lake view. Prking \$747,000 Lou Wineman</div>	<div>30 Ramble - 4 bdr, 2.5 ba Year round home, central location. Large open, covered porches, hdwd \$695,000 Karen Goodell</div>	<div>48 Forest Lane - 4 bdr, 2 ba Its all about the porch! Incl. parking. Guest house avail. at 45 Hurst \$599,000 Jan Friend-Davis</div>	<div>43 Miller - 4 bdr, 3 ba Larger than it looks! Great porches! Totally renovated in 2001 \$598,000 Jane Grice</div>
<div>40 Center - 3 bdr, 4 ba “The Doll House” Open floor plan, cherry kitchen, fin. bsmt, porches \$595,000 Becky Colburn</div>	<div>29 Janes - 4 bdr, 2.5 ba Single family OR 2 apts, historic avenue, great rental history! \$550,000 Karen Goodell</div>	<div>43 Peck - 4 bdr, 3.5 ba Charming, central yr round w/ prkg Updated &amp; spacious, hdwd floors \$549,550 Karen Goodell</div>	<div>11 Wiley - 5 bdr, 2.5 ba Sunny, corner lot w/ large covered porch. Central quiet street near lake \$549,001 Karen Goodell</div>	<div>21 Wythe - 4 bdr, 1.5 ba Yr round cottage w/ huge covered wrap porches, spacious lot, parking \$549,000 Karen Goodell</div>
<div>20 Park - 2 bdr, 2.5 ba South end home w/ parking. Quiet street across from a ravine \$495,000 Karen Goodell</div>	<div>40 Foster - 4 bdr, 3 ba Yr round, central corner lot. Flexible floor plan, 3bdr suites, sleep 10 \$494,999 Karen Goodell</div>	<div>13 Wiley - 3 bdr, 2 ba Perfect wrap around porch, 1 block from lake. Fin. attic, rental history \$489,000 Becky Colburn</div>	<div>22 Bowman - 4 bdr, 2 ba Central location, great porches, newly paint &amp; new carpet \$450,000 Jane Grice</div>	<div>32 Whittier - 4 bdr, 1.5 ba One floor, many windows, large living room w/ fireplace, corner lot \$447,500 Jane Grice</div>
<div>48 Peck - 4 bdr, 2 ba Updated cottage, fp in LR, front porch, back terrace, rent. hist, prkg \$439,000 Karen Goodell</div>	<div>86 Pratt - 3 bdr, 1.5 ba Recently updated ranch on North end. Corner lot, 1 block from lake \$439,000 Rita Corbin</div>	<div>52 Cookman - 3 bdr, 2.5 ba Artsy &amp; comfortable year round cottage, good location, 1CI parking \$425,000 Gerd Brigiotta</div>	<div>12 Peck - 4 bdr, 2 ba Furnished 3 season cottage 1 block from lake, easy walk to the Amp \$399,000 Lou Wineman</div>	<div>20 Simpson #4 - 4 bdr, 2 ba Elevator access w/ private foyer entrance. 180 degree lake view! \$398,000 Becky Colburn</div>
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<div>20 Simpson 2B - 2 bdr, 1 ba Immaculate condo in the Aldine, Historic district, porch facing lake \$299,000 Becky Colburn</div>	<div>45 Hurst - 1 bdr, 1 ba Vaulted kitchen ceiling w/ window seat, private patio, gardens, parking \$290,000 Jan Friend-Davis</div>	<div>13-15 Simpson #204 - 1 bdr, 1 ba Very spacious year round condo. Large porch, wood floors, A/C \$285,000 Karen Goodell</div>	<div>17 Simpson 3A - 2 bdr, 1 ba Year round Jubellee penthouse condo \$279,000 Karen Goodell</div>	<div>15 Ames - 1 bdr, 1ba Condo Prime 1st floor condo. Central loc. Lovely porch, large new windows \$239,900 Karen Goodell</div>
<div>9 Root - 2 Condos 1 bdr, 1 ba each Furnished condos, cheerful porches \$190,000 / \$239,900 Becky Colburn</div>	<div>1 N. Pratt - St. Elmo 310 Efficiency condo, directly across from Bestor Plaza, private balcony \$235,000 Karen Dolce</div>	<div>13-15 Simpson - Efficiency First floor, walk-in condo, A/C, furnished, new hardwood floors \$220,000 Karen Goodell</div>	<div>13 Ames - 1 bdr, 1 ba Condo 3rd floor condo w/ expandable attic space, central location \$199,900 Jane Grice</div>	<div>15 Ames - 1 bdr Condos Central location, lovely porches. Beautiful furnishings included \$159,900 / \$189,900 Karen Goodell</div>
<div>7-9 Morris #3 - Efficiency 1st floor unit, central location. Queen Murphy bed in LR, porch \$187,000 Jane Grice</div>	<div>20 Simpson 3C - 1 bdr, 1 ba Condo w/ great location, lake view from porch. Elevator, furnished \$180,000 Neil Karl</div>	<div>7-9 Morris #5 &amp; #4 2 first floor, neighboring efficiency units available. Rental history \$160,000 / \$170,000 Lou Wineman</div>	<div>31 Hawthorne Very nice, large building lot. South end on quiet street. Private, ravine \$325,000 Karen Goodell</div>	<div>Garden District Lots 3 central location building lots. Feel old Chaut. in a new home \$235,000 - \$262,500 Jane Grice</div>

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

‘Our song is ready to be born’

Worshippers thronged the Amphitheater Friday morning to hear Chaplain James Alexander Forbes Jr.’s climactic sermon to his series, “Towards the Next Great Awakening: When Will We Know It Has Come?” It seems that music has a lot to do with it — our personal inner songs and the songs of our nation and of the world.

Forbes recalled an assignment from English hymnodist Brian Wren that made him rethink the whole idea of the “Kingdom of God.” The assignment was to write a hymn expressing the reign of God but using inclusive language. To make it easier, Wren invited his students to recall a time “when you felt in the very midst of the realm of God.”

For Forbes, it was Ghana’s “Yam Fest,” which he enjoyed in 1990 with a group from Colgate Rochester Divinity School. There was feasting, singing, dancing, storytelling — the very essence of the hymn “There’s a Sweet, Sweet Spirit in this Place.” Forbes wondered, “Why not write a hymn about this?” Putting pen to paper, “God’s Love Feast” flowed out. His teacher was pleased, and Forbes had found a new way to express “The Kingdom of Heaven.”

Four years later, Forbes said, he was inspired to write another hymn capturing the spirit of eager anticipation of South Africans who lined up on April 27, 1994, to cast their ballots for South Africa’s president. Forbes had been invited there as an election observer.

One of his observations was that some Americans, hoping to influence the election, told voters not to vote for anyone from the African National Congress, but, instead, to write in “Jesus.” Forbes told them he had a message from their proposed candidate: “If nominated, I will not run. If elected, I will not serve. I’m already reigning over a vast empire.” The Amphitheater crowd burst into laughter.

But not everyone in South Africa was happy about that election. One woman told Forbes that she’d come back from Portugal to protect her property because “those blacks won’t know how to take care of anything.”

From that encounter arose another hymn, which, Forbes said, could apply equally well to the United States. This hymn, “Oh, How Precious is the Freedom,” he sang to his enthralled audience to the tune of Beethoven’s “Ode to Joy.”

“Our personal song is so important,” the chaplain urged, “that I’m going to press you for it. When we’ve found our place in God’s plan — that plan where we can say, ‘For this reason, came I into the world,’ our song is ready to be born — like the baby pressing its way out of the womb. Maybe external forces or past experiences seem to be preventing your song from being born — from breathing on its own.” Forbes found seven steps to assist the birth in Ephesians 5: “Wake up! Get up! Wise up! Sober up! Fill up! Speak up!”

Not only does each individual have a song to sing, Forbes said, but so does our culture and our nation. He asked, “Can you imagine if James Weldon Johnson’s ‘Lift Every Voice and Sing’ were placed alongside ‘The Star Spangled Banner’? Then the great awakening could come to America and spread to the whole world.” And, from the prolonged applause and standing ovation, the Amphitheater audience seemed to be signaling their readiness.

Forbes is senior minister emeritus of New York City’s Riverside Church and president of 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. Ann Willet, read Exodus 3:1-12.

Worship coordinator Jared Jacobsen led the Motet Choir in John Finley Williamson’s edition of Johann Sebastian Bach’s “All Breathing Life, Sing and Praise Ye the Lord.”

by Laura McCrystal  
Staff writer

The glory of Earth and God’s creation will be at the heart of the Sacred Song service at 8 p.m. Sunday in the Amphitheater with the theme “I’ll make me a world!” — Music of God’s creation.”

The inspiration for Sunday night’s Sacred Song service came from composer Eric Whitacre’s choir anthem based on the poem “The Seal Lullaby” by Rudyard Kipling, said Jared Jacobsen, organist and co-ordinator of worship and sacred music.

Jacobsen said when he first heard the song, he wanted to be able to use it in a service, and he found a context within the theme of God’s creation. While the words of “The Seal Lullaby” do not specifically reference God, Kipling depicts what Jacobsen said is a “holy interaction” between a mother seal and her baby pup.

The service will open with James Weldon Johnson’s setting of the creation story from his book *God’s Trombones*. It is a reworking of the creation story, and Jacobsen said he chose the title “I’ll make me a world!” from its text.

The focus on God’s creation fits well at Chautauqua Institution because it

is a sacred place for many people, Jacobsen said.

“The secular world of nature and the sacred world of creation collide on these grounds,” he said. “So if there’s ever a place where I’ll make me a world’ resonates with people, it’s here.”

Also among the musical selections for Sunday’s service will be the American folk song “Shenandoah,” arranged by James Erb. Jacobsen said this song was also included in last Sunday’s Sacred Song service, and although he rarely repeats songs, this particular one perfectly fits both weeks. It represents one of the many places where people encounter holiness in American nature, Jacobsen said.

The choir will also sing “Christ Hath a Garden,” composed by K. Lee Scott and based on the text of a poem by Robert Bridges on Sunday. The poem discusses the paradise of fruitful ground, Jacobsen said.

“It’s sort of old-fashioned language for a universal concept, and the fact that we are called to cherish this little garden the same as we are called clearly in the creation stories in the Bible to cherish the Earth around us,” he said.

The Chautauqua Choir will sing “This is My Father’s World,” written by Mack Wilberg and origi-



Photo by Emily Fox

Pedestrians fight against the rain after leaving a Sacred Song Service earlier this season.

nally intended for the Mormon Tabernacle Choir, Jacobsen said. He said most Protestants will recognize the hymn, from which Jacobsen’s favorite lasting image is “music of the spheres.”

“Creation,” composed by Franz Joseph Haydn, is essentially “an opera for the Church,” Jacobsen said. In its entirety, the piece depicts all seven days of creation, but on Sunday the choir will perform just two movements.

Jacobsen has also selected a challenging choir piece specifically for the Motet Choir to sing Sunday evening. “Give Us This Day,” by Ward Swingle, brings a bebop or doo-wop style to traditional-sounding melodies and tends to bring smiles to listeners’ faces, he said.

The lyrics of “Give Us This Day” will be especially resonant with Chautauquans, Jacobsen said. The song puts a 21st century stamp on creation by describing not only cherishing God’s creation, but also taking responsibility for saving it, he said.

“Give us this day that we may see the beauty before our eyes,” the lyrics read. “Give us this day that we may cherish the earth before it dies.”

The Sacred Song service will also feature more anthems for choir, devotional readings and prayers, and hymns for the congregation, Jacobsen said. It will include a few surprises, as there is a plethora of songs from which to choose for this theme, he said.

Mystic Heart program to focus on meditative healing

by Elizabeth Lundblad  
Staff writer

The Mystic Heart Program will return to discovering and discussing the healing practices of Sikh Dharma and yoga during Week Three.

Subagh Singh Khalsa, the co-director of the program, will again helm the daily morning meditations and the seminars on Tuesday and Thursday.

As in the previous weeks, the Mystic Heart Program is trying to tie its topics with each week’s 2 p.m. Interfaith Lecture Series theme. Week Three is “Women of the Middle East,” and both seminars are titled “Meditation as Healing.”

“I have a special interest



Khalsa

in how, by maintaining a meditative presence, we can become a healing presence in the world,” Subagh said.

By giving full loving attention to others, people can

bring about healing in the world, he said.

“Just as a mother, giving full loving and compassionate attention to a hurt child, can help (a) child quickly heal and return to her games, so can each of us,” he said.

Chautauquans can learn how to intentionally heal both themselves and others, Subagh said.

“It is a simple thing, really. One must set aside all judgment and hope and fear and just be present,” he said. “It is simple, but it is not easy. The purpose of the seminars will be to guide participants into a discovery of their healing selves.”

The seminars are from 12:30 to 2 p.m. on Tuesday and Thursday in the Hall of Missions. No registration

is required, but the Mystic Heart Program does request a donation for its endowment.

Every morning, Monday through Friday, there is a morning meditation session. They start at 7:15 a.m. and last until 8 a.m. at the Main Gate Welcome Center. Again, there is no registration, but participants should bring their gate passes.

Lost Bikes

The Chautauqua Police Department often retrieves lost bicycles. If you have lost your bike, please contact the Chautauqua Police Department at 357-6225 to see if they have found yours.

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~ Chautauqua Institution ~ Special Studies ~

Class Listings For Week Three, July 11– July 17  
Register at any Ticket Window or by calling 716-357-6250

FULLY ENROLLED:

101 High School & Adult Ceramics; 1300 Gentle Yoga; 1928 Covert Action: The CIA’s Unseen Role; 2105 Optimist Sailing Beginning/ Intermediate

CANCELLATIONS:

1217 Floral Design of the Athenaeum Hotel; 1220 & 1221 Add Color With Stained Glass; 1225 Paper Treasure Boxes For Tweens

CHANGES:

1600 Universal Hand Drumming Workshop: the correct time is 9:30-10:30 a.m. (not p.m. as catalog states); 510 Introduction to Robotics for Young Inventors: the correct age is 7-10; 514 All About Me: the correct age is 7-10; 2302 Junior Half-Day Golf School: Register by calling the learning center at 357-6480.

CONSULT CATALOG FOR COMPLETE COURSE DESCRIPTIONS AND FEE.

CATALOGS ARE AVAILABLE AT THE MAIN GATE, COLONNADE, AND OTHER LOCATIONS.

If you attend a class in Turner Community Center, bring your gate pass.

ART

**100 Adult Ceramics Class** (ages 18 & up): M-F, 9:00 a.m.-noon, Arts Quad, Ceramics Studio. **101 High School & Adult Ceramics** (15 & up): M-F, 1:30-4:30 pm, Arts Quad, Ceramics Studio. **102 Life Drawing** (18 & up): M-F, 9:00-10:30 a.m., Art School Annex. **105 Young Artists** (ages 6-8): M-F, 8:30-10:00 a.m., Turner, Rm. 204. **106 Young Artists** (ages 9-11): M-F, 10:30 a.m.-noon., Turner, Rm. 204. **107 Young Artists** (ages 12-14): M-F, 9:00 a.m.-noon, Turner, Rm. 202. **202 Winslow Homer and Thomas Nast** (10 & up): M-F, 1:00-2:00 p.m., Library Classroom. **224 Watercolor Pure and Simple** (ages 16 & up): M-F, 8:30-10:30 a.m., Turner, Rm. 106. **225 Watercolor From The Beginning** (ages 16 & up): M-F 8:30-10:30 a.m., Pier Bldg. Classroom. **226 Fantastic Florals In Watercolor** (ages 14 & up): M-Th 1:00-3:30 p.m., Pier Bldg. Classroom. **228 Chautauqua Bell Tower Watercolor** (ages 14 & up): F, 10:00-3:00 p.m., Pier Bldg. Classroom.

BUSINESS & FINANCE

**405 Where To Invest Today** (ages 21 & up) M-F, 9:00-10:30 a.m., Hultquist, 201A. **406 The World Has Changed– What About Your Portfolio?** (ages 16 & up): W, Th, 9:00-10:30 a.m., Hall of Ed. (Sheldon), Rm. 202.

CHILD DEVELOPMENT & YOUTH SKILLS

**300 Music Babies** (3-18 mos. w/caregiver present): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. **301 Music Toddlers** (18 mos.-3 yrs. w/ caregiver present): M, W, F, 10:15-10:45 a.m., Hall of Education (Sheldon), Rm. 201. **302 Wiggles, Giggles, Bubbles and Chutes** (birth–18 mos. w/ caregiver present): Tu, Th, 9:15-10:00 a.m., Hall of Education (Sheldon), Rm. 201. **306 Youth Scholar Workshop: Government and Politics** (ages 10-14): M-Th, 2:00-4:00 p.m., Turner Conference. **310 From Trash To Treasure: Learn While Creating** (ages 7-12): M-W 12:30-1 :45 p.m., Turner, Rm. 106. **311 How Come? Why Is? What Makes?** (ages 7-10): M-F 4:15-5:15 p.m., Beeson, Rm. 1. **312 Who Wants To Be A Millionaire?** (ages 12 & up): M-F 4:00-5:00 p.m., Hultquist 201A.

COMPUTER

**500 Organizing, Securing, and Backing Up Your Computer With Windows 7** (ages 17 & up): M-F, 8:00-9:15 a.m., Hurlbut Church, Rm. 2. **501 Creating A Digital Scrapbook** (ages 17 & up): M-F, 8:00-9:15 a.m., Turner, Rm. 101. **502 Creating Multimedia Presentations Using Microsoft Powerpoint 2007** (ages 17 & up): M-F, 9:20-10:35 a.m., Hurlbut Church, Rm. 2. **503: Introduction to Creating & Editing Videos with Adobe Premiere Elements 7** (ages 17 & up): M-F, 9:20-10:35 a.m., Turner, Rm. 101. **504 New! Organizing, Editing, & Sharing Your Digital Photos & Movies with Windows Live Photo Gallery/ Movie Maker** (ages 17 & up): 12:30-1:45 p.m., Hurlbut Church, Rm. 2 **505 Editing Digital Photographs with Photoshop Elements 7** (ages 17 & up): M-F 2:00-3:15 p.m., Turner, Rm. 101. **506 New! Using Facebook for Connecting with Family and Friends** (ages 17 & up) M-F 2:00-3:15 p.m., Hurlbut Church, Rm. 2. **507 Going Beyond the Basics with Photoshop Elements 7** (ages 17 & up): M-F, 3:30-4:45 p.m. Turner, Rm. 101. **508 Web Design Using Macromedia Dreamweaver (Level 1 & 2)** (ages 17 & up): M-F, 3:30-4:45 p.m., Hurlbut Church, Rm. 2. **509 The Games Factory 2** (ages 10-16): M-F, 10:45 a.m.-noon, Turner, Rm.101. **510 Introduction to Robotics for Young Inventors** (ages 7-10): M-F, 10:45-noon., Hurlbut Church, Rm. 1. **511 Creating and Animating Yourself with 3D Cartoons and Creatures** (ages 10-16): M-F, 10:45-noon., Hurlbut Church, Rm. 2. **512 Creating Extreme Videos For YouTube** (ages 10-16): M-F, 12:30-1:45 p.m., Turner, Rm. 101. **513 Robotics I & II** (ages 10-16): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 1. **514 New! All About Me** (ages 7-10): M-F, 2:00-3:15 p.m., Hurlbut Church, Rm. 1.

SCHOOL of DANCE

**600 Creative Movement** (age 3): M,W, 4:00-4:30 p.m., Carnahan-Jackson Dance Studios. **601 Creative Movement** (age 4-5): M,W,F, 4:30-5:00 p.m., Carnahan-Jackson Dance Studios. **602 Introduction to Ballet** (ages 6-12): Tu, Th, 4:00-5:00 p.m., Carnahan-Jackson Dance Studios. **603 Ballet** (ages 13 & up): M,W,F, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios. **604 Intermediate Jazz** (ages 13 & up): Tu, Th, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios.

EDUCATION

**801 Digital Shakespeare: Teaching the Bard in the 21st Century** (ages 18 & up): M-F, 3:00-5:00 p.m., Alumni Hall Ballroom. **802 What’s College For?** (ages 16 & up): M-F, 3:30-5:00 p.m., Hall of Ed. (Sheldon), Rm. 202.

FOREIGN LANGUAGE

**1000 Intermediate Conversational Spanish** (ages 10 & up): M, Tu, Th, F, 8:30-9:30 a.m., Hall of Education (Sheldon), Rm. 206. **1001 Spanish-The Fast and Fun Way** (ages 9 & up): M, Tu, Th, F, 9:30-10:30 a.m., Hall of Education (Sheldon), Rm. 205. **1004 Parliamo Italiano!** (ages 12 & up): M-Th, 12:30-2:30 p.m., Hall of Education (Sheldon), Rm. 203.

GAMES & RECREATION

**2100-2103 Saturday Races:** Sat., 9:30 a.m.- noon, Turney Sailing Center. **2104 Optimist Sailing Beginning** (ages 8-12): M-F, 9:00 a.m.- noon, Turney Sailing Center. **2105 Optimist Sailing Intermediate** (ages 8-12): M-F, 1-4 p.m., Turney Sailing Center. **2106 Guided Sailing Experience** (ages 12 & under must be accompanied by registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center. **2107 Guided Sailing Experience** (ages 12 and under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. **2108 Advanced Youth Sailing** (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. **2109 Teen Sailing: Beginner/ Intermediate** (ages 13-17): M-F, 9:00 a.m.-noon., Turney Sailing Center. **2110 Adult Sailing: Beginner/Intermediate** (ages 18 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center. **1100 N.Y.S. Safe Boating Course for Youth** (Free, Pre-registered students only, ages 10-17, adults welcome on space available basis): M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. **1101 Bridge:Advanced Beginner To Intermediate Level** (ages 13 & up): M, W, 1:00-3:00 p.m., Sports Club. **1102 Bridge for Absolute Beginners** (ages 10 & up): M-F 3:30-5:00 p.m., Hall of Education (Sheldon), Rm. 201. **1106 Scrabble: Techniques For Increasing Your Skills and Enjoyment** (ages 12 & up): M-F 1:30-3:00 p.m., Hultquist 201B. **1107 Sudoku For Beginners** (ages 20 & up): M-W 3:00-5:00 p.m., Hall of Ed. (Sheldon), Rm. 203. **1108 Gliding/Soaring** (ages 8 & up): Sat., 10:30-1:30 p.m., Dart Airport, Mayville. **1109 Gliding/Soaring** (ages 8 & up): Sat., 1:30-4:30 p.m., Dart Airport, Mayville.

HANDCRAFTS & HOBBIES

**Beaded Watch** (ages 12 & up): W-F, 8:30-10:30 a.m., Turner, Rm. 102. **Refurnishing, Repairing, and Restoring Furniture With Ease** (ages 14 & up): M-F, 9:00-10:30 a.m., Octagon. **1218 Digital Photography– Level 1** (ages 16 & up): M-F, 12:30-2:30 p.m., Hultquist 201A. **1219 Penny Rug Tabletoppers** (ages 12 & up): Tu, W, Th, 1:00-3:00 p.m., Turner, Rm. 102. **1222 Introduction to Precious Metal Clay** (ages 16 & up): M, Tu, 2:15-5:15 p.m., Turner, Rm. 106. **1223 Beading For Teens** (ages 13-16): M-F 3:30-5:00 p.m., Turner, Rm. 107.

HEALTH & FITNESS

**1300 Gentle Yoga** (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrence Room. **1301 Tone & Stretch** (ages 16 & up): Tu, Th., 7:45-8:45 a.m., Heinz Beach Fitness, Rm. 1. **1302 Low Impact Aerobics** (ages 16 & up): Tu, Th 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1. **1303 Yoga and You Advanced Beginning** (ages 15 & up): M-F, 9:15-10:15 a.m., Hurlbut Church, M. Lawrence Rm. **1304 Yoga– Latte** (ages 15 & up): M-Th, 9:15-10:15 a.m., Heinz Beach Fitness, Rm. 2. **1305 Aerobic Conditioning** (ages 16 & up): M,W,F, 9:15-10:15 a.m., Turner Gym. **1306 Water Exercise for Your Good Health** (ages 10 & up): M,W,F, 3:00-4:00 p.m., Turner Pool. **1308 Feeling Better Exercises** (all ages welcome): M-F, 4:00-5:00 p.m., Hurlbut Church, M. Lawrence Rm. **1314 Strength and Sculpt** (ages 16 & up): Tu, Th, 9:15-10:15 a.m., Turner Gymnasium. **1315 Awareness Through Movement: The Feldenkrais Method** (ages 16 & up): M-F, 1:00-3:00 p.m., Hurlbut Church, M. Lawrance Rm. **1316 Pilates Mat Class** (ages 16 & up): M-F, 1:45-3:00 p.m., Turner Gymnasium. **1332 Lifetime Headache Control** (ages 14 & up): M-Th, 1:00-2:00 p.m., Hall of Ed. (Sheldon), Rm. 204. **1332 Lifetime Headache Control** (ages 14 & up): M-Th, 1:00-2:00 p.m., Hall of Ed. (Sheldon), Rm. 204. **1333 Sole Stories– Reflexology** (ages 13 & up): M-W, 3:30-4:45 p.m., Turner, Rm. 102.

THE WRITERS’ CENTER

**2204 Places Everyone** (ages 18 & up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. **2224 Writing Reflectively: How To Make Meaning In Memoir** (ages 18 & up): M-F, 1:15-3:15 p.m., Literary Arts Prose Rm.

WRITING COURSES/ OTHER

**1402 Healing, Hopeful, Hilarious Humor Writing** (ages 15 & up): M-Th, 12:30-1:30 p.m., Hall of Ed. Sheldon), Rm. 202.

LITERATURE COURSES

**1413 The Saturday Morning Short Story Discussion Group: Carver, Errand** (ages 16 & up): Sat., 9:15-10:30 a.m., Library Classroom. **1418 Shakespeare’s Historical Roots** (ages 16 & up): M-F, 9-10:15 a.m., Turner, Rm. 105. **1419 The Short Story Discussion Group** (ages 16 & up), M-F, 9:15-10:30 a.m., Library Classroom. **1420 Stories From The Ceiling of the Sistine Chapel** (ages 18 & up), M-F, 12:30-1:45 p.m., Hultquist 101.

MUSIC/OTHER

**1600 Universal Hand Drumming Workshop** (ages 8 & up): W-F, 9:30-10:30 a.m., Turner, Rm. 203. **1603 Jazz History– The Early Years** (ages 16 & up): M-F, 9:00-10:30 a.m., Hurlbut Sanctuary. **1604 Understanding Opera– Norma** (ages 16 & up): M-W, 3:30-4:45 p.m., Hurlbut Sanctuary.

PERSONAL & PROFESSIONAL DEVELOPMENT

**1705 Lifelong Learning Through Multiple Intelligences** (ages 18 & up): M, Tu, 8:30-10:30 a.m., Hall of Ed., Rm. 202. **1706 You Are What You Think** (ages 15 & up): M-Th, 9:00 -10:30 a.m., Turner Conference Rm. **1707 Adult ADHD And Your Marriage** (ages 25 & up): M-W, 3:30-5:00p.m., Turner, Rm. 105.

RELIGION & PHILOSOPHY

**1803 Islam** (ages 16 & up): M-F, 9:30-10:30 a.m., Alumni Hall Ballroom. **Soul Struggles: Bridges Between Doubt and Faith** (ages 14 & up): M-F, 3:30-4:45 p.m., Turner, Rm. 103.

SPECIAL INTEREST

**1901 Soup’s On** (ages 16 & up): M, Tu, 3:30-5:30 p.m., Turner, Rm. 205. **1902 What’s Terroir?- Vineyard Walking Tour and Wine Tasting** (ages 21 & up): Th, 2:30-5:30 p.m., Meet in Turner Lobby. **1906 Delectable Starters** (ages 14 & up): W- F, 12:30-2:30 p.m., Turner, Rm. 205. **NASA and Mathematics– The Why and How** (ages 13 & up): M-Th, 9:00-10:00 a.m., Turner, Rm. 103. **1928 Covert Action: The CIA’s Unseen Role In American Foreign Policy** (ages 15 & up): M-F, 9:00-10:15 a.m., Hultquist 101. **1929 A History Of Zionism** (ages 16 & up): M-F, 1:00-2:30 p.m., Turner, Rm. 103. **1930 Stranger Than Fiction** (ages 18 & up): M-F, 3:00-5:00 p.m., Hultquist 101.

Register at the  
Following Locations:

COLONADE TICKET WINDOWS

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

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



MAIN GATE TICKET WINDOWS

7:00 a.m.- 11:00p.m. Monday-Sunday



SPECIAL STUDIES OFFICE

(2nd Floor Hultquist)

716-357-6348

Monday-Friday 8:00 a.m. - 3:00 p.m.

Sunday 11:00 a.m. - 3:00 p.m.

*Note: Registration is no longer available at Turner Community Center*

Special Studies  
Meet and Greet

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

Come and meet Week 3 Faculty,  
who are all eager to discuss their  
courses with you!



CLASSIFIEDS

2010 SEASON

A CHARMING first floor fully equipped a/c. Efficiency, central, 1min. level walk to amp. One person, porch, washer/dryer. Available weeks 3,4,5,6,8&9, \$900/week. 716-357-5975 anneandwalter@yahoo.com

CANCELLATION, PERFECT for one person, First Floor, Porch, Washer/Dryer, Near Library 357-3242

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

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

NEW!1 bedroom Ground Level, on Tram route, close to Plaza and Amp,amenities,357-5557

NORTH SHORE Townhouse, Rent Week 3 \$999, Sudden Availability, Sleeps 8, Pool, Luxurious, 357-4176

OVERLOOK, SOUTHEND, Modern 3BR 2 Bath, Turn-Key Condo, Central/A/C, Heat, Covered Patio, Cable TV, Internet, W/D, Cathedral Ceiling, W/B Fireplace, 1 Parking Space. 1500sq.ft., On Bus Route. Avail wks 4, 5 & 6; \$2600/wk. 646-286-7176

Senior Couple seeks to rent parking space on grounds. Weeks 7-9. 814-490-7261

WEEK 9, 5 Bedrooms, Sleeps 8, 2.5 Baths, Parking, Near Amp. 410-804-8272

WEEKS 7&8 SPACIOUS 2 Bedroom, Great Porch overlooking Lincoln Park. Old Chautauqua, Only \$1k/Week. Mike (702)493-1372

ANNOUNCEMENTS

AA and Alanon. Sunday @ 12:30 pm, Wednesday @ noon at Hurlbut church.

APARTMENTS FOR RENT

BEAUTIFUL ONE Bedroom, full kitchen, walk-in closet, a/c, cable, internet, w/d, (716)357-4369, (202)427-9067, evieberger@aol.com Available all 2011, week 8 2010.

Week 8- Two bdrm apartment,Tv, AC, half block from amp, 23 Waugh, 3rd floor, deck, no pets. 607-761-5388

Wks 3, 4 and 5- Great location next to Amp, Modern efficiency/ AC, beautiful porch. \$750/wk. 716-357-9847

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

1-2 BEDROOM APARTMENTS. Fernwood 29 Miller. A/C. Porch. Weeks 3-9 2010; All 2011. 602-206-8528

2 Bedroom Apartments. 44 South. Weeks 4,5,7 and 8. A/C, DW, W/D. On tram and bus routes. \$1200. 357-9037; 704-907-9663

2010 2011, One bedroom apartments, air-conditioned, close to Bestor Plaza, 3578129

3 Bedroom, 2 Bath Apt. Week 7 A/C, Heat, D/W, W&D, Cable, wifi, Modern, Well Furnished, Fully Equipped, Huge Sleeping and Dining Porch, 42 Foster, jimorris@morristrust.net, (716) 357-5171

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

51 FOSTER, newly renovated garden apartment, historic district close to Amphitheater, Hall of Philosophy, 2 Bedroom (king or singles), cable, Wi-Fi, Tv, A/C, Available Wks 6 & 9, Sherry Stanley, 240-687-2452, \$1000 reduced 50%

BOAT FOR SALE

**Sailboat MFG Copperhead 14'**  
Fiberglass, Excellent Condition \$900.  
**814-460-7618**

CONDOS FOR RENT

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

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

CONDOS FOR RENT

1st floor, 1 bedroom Condo, Off Bestor Plaza, has everything with lovely porch. Owner going to family reunion. Weeks 7,8,9 \$1200.00 per wk. 357-9089

CONDOS FOR SALE

**FOR SALE BY OWNER**  
**11B Fletcher - Move in condition**  
2 Bedrooms(Sleeps 10) Faces Hall of Philosophy, Partially Furnished.  
**\$399,000.**  
**716-357-4410 or 716-941-5321**

**CO-OP APT. FOR SALE OPEN HOUSE**  
Wednesday, 1-2:30  
Beautifully remodeled 2/2 in Pennsylvania Apts. #7; corner Waugh/Palestine, near Amp, 2nd fl. private porch; furnished; AC & heat. (561) 236-2521.  
**Reduced to \$315K**  
*Excellent rental history*

FOOD/PRODUCE

LOCAL PRODUCE, Organic fruits and vegetables, weekly delivery, call 716-679-9605

FOR SALE

Gulbranson Spinet piano excellent condition 716-789-5091

2 Bedroom Cottage in West Ellicott, NY

Lovely wooded lot with pond view. Cottages on the Pond at Tanglewood Manor. We provide the care and services offered at a healthcare facility in a private home setting. Luxury living with supportive services at the lowest price. Compare to other healthcare options.

Cottages are not HUD subsidized

**Call Tanglewood Manor**  
**716-483-2876**

HELP WANTED

TUTOR NEEDED for College Level Astronomy Math 357-8109

YOUTH LEADER

To nurture a Christian community among youth at First Presbyterian Church. We seek a person with a heart for God and youth, available evenings and weekends, skilled with computers and social media, and able to engage young people in conversations about faith and life. Good kids, good church, good pay for this part-time position. Cover letter and resume to: Youth Leader, First Presbyterian Church, 509 Prendergast Ave., Jamestown, NY 14701 (An Equal Opportunity Employer)

HOUSES FOR RENT

BEAUTIFUL LAKEFRONT Family Home. 5BR/3BA with Bell Tower view close by Prendergast Point. Weeks 6-9 2010 and Half-Season/Season 2011. scneville@yahoo.com 650-400-1818

FLORIDA WINTER, 2 Bedroom, 1 Bath, Appliances, Private Yard, Ocean Beach, Marina, \$1200/ Month, flis, 7167899132

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

WEEK NINE. 44 Foster PRICE SLASH! 5 bedrooms, 3 baths. Extra freebies! fsgroff@aol.com 357-5891

51 FOSTER, Newly renovated Victorian home, 4 Bedrooms, 3+ Bathrooms, historic district, level walk to Amphitheater and Hall of Philosophy, cable, Wi-Fi, Tv, A/C, available week 3, fully equipped kitchen, wraparound porch. Call Sherry 240-687-2452, \$2000 reduced 50%

89 Stoessel. Newer 4Bedroom, 2.5Bath home, A/C, Wi-Fi, pool membership. Weeks 3,6,8,9 2010. Call 216-831-6769

HOUSES FOR SALE

Cute Cottage 4 Acres Lake access. 2mi from Chautauqua 159K. 5827 Magnolia Rd. 269-9361

CHAUTAUQUA SHORES. 2 bedroom quaint chalet with garage. Lake rights. Walking distance to institute. 440-974-8140

Skateboarding

Skateboarding is not permitted on the grounds.

JEWELRY

JEWELRY INFORMAL Show and sale. Original beaded creations by Chautauquan Sydney Robinson. Sunday, July 11th, 1 to 4 pm, 41 Cookman near Massey. Refreshments served.

MISCELLANEOUS

BACK PAIN? Read "Back Up Your Back!" Available at Chautauqua Bookstore!

REAL ESTATE

 PO Box 51  
Chautauqua, NY 14722  
**Karen Goodell**  
Associate Broker  
716-789-2165

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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 A lot

6 Godzilla's home

11 Custom

12 Martini garnish

13 Fielder's goof

14 Contradict

15 Lined up

17 Rage

18 Tease

19 PBS series

22 Spot

23 Manhat-tan area

24 Wanderer

25 "Settle down!"

27 Grass coating

30 Trouble-some critter

31 Memora-ble time

32 Travel stop

33 Steam

35 Personnel

38 Hap-pened

39 Utter

40 Taxi part

41 Sports spot

42 Future flowers

DOWN

1 Arab

2 Singer

3 Rub the wrong way

4 French designer

5 Italian turnover

6 Position

7 Pub supply

8 Steal

9 Bird abode

10 Poor

16 New state on June 10, 1890

20 Specia-lized police units

21 Turner of TV

24 — de plume

25 Temple VIP

26 Florid neighbor

27 Lower in rank

28 Made blank

29 Big boots

30 Scenic outlook

34 Corner

36 Rooter

37 Ga.

Yesterday's answer

20 Specia-lized police units

21 Turner of TV

24 — de plume

25 Temple VIP

26 Florid neighbor

27 Lower in rank

28 Made blank

29 Big boots

30 Scenic outlook

34 Corner

36 Rooter

37 Ga.

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41								42	

7-10

A X Y D L B A A X R 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.

CRYPTOQUOTE

O X K R I I O S R X N R O E K L R G O W R ,

O P Z S O X Z K O D X O E K L R

P O E K B R E E , P R P D B H O E K L R

E R B A Z X K . — A O N K D B L M S D  
**Yesterday's Cryptoquote:** GENIUS IS MORE OFTEN FOUND IN A CRACKED POT THAN IN A WHOLE ONE. — E.B. WHITE

SUDOKU

Conceptis Sudoku By Dave Green

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

Difficulty Level ★★★★★

7/10

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OPERA



Linda Rhodes tries on a shirt at the trunk show in the Athenaeum Parlor. All of the articles of clothing are designed by Sandy D’Andradé and inspired by the performances of the Chautauqua Opera Company.



Laurel Lacy, visiting Chautauqua to celebrate her 25th anniversary with her husband, Larry, tries on a piece of clothing at the trunk show.

Wearable art found at benefit trunk show

by Alison Matas  
Staff writer

Sandy D’Andradé has spent the past eight years raising money for the Chautauqua Opera Guild with her traveling trunk show. She’s back for the 2010 Season and eager to share her apparel with the Chautauqua community.

Every year, many of the pieces at her trunk show are opera-themed. This year’s collection boasts clothing designed around Chautauqua Opera Company’s two main-stage productions for this season, *Norma* and the double bill of *Cavalleria Rusticana* (*Rustic Chivalry*) and *I Pagliacci* (*The Clowns*).

D’Andradé’s “wearable art” designs for *Norma* were largely inspired by the Druid tradition of nature worship, using earthy colors and motifs. This is a genre with which D’Andradé was rela-

tively familiar already.

“I love nature,” she said. “I draw solace and peace from the world, the natural world.”

Much of D’Andradé’s collection is rooted in her belief that most people appreciate trees.

“I thought, well, who as a child, if they live somewhere where that is the natural growth, hasn’t spent some time looking at the pattern of branches?” she said. “It’s a universal symbol across culture ... it’s the tree of life in every religion and in every tradition.”

While she’s sure about *Norma*, D’Andradé is still contemplating what to create for *The Clowns*. Her work may be reminiscent of the eponymous characters without being over-the-top.

“I’m thinking something where maybe the edging might be ruffled or polka-dot and some bright colors,” she said.

For *Rustic Chivalry*, the “rustic country soldier” will probably be the dominant image. While the pieces will be knitted, they might evoke thoughts of leather, she said.

D’Andradé is quick to remind inquirers that her opera designs evolve.

“Sometimes, what I start with isn’t what I end up with,” D’Andradé said. “I’m not going to guarantee that’s really what you’ll see. It’s a process.”

She begins brainstorming by researching the staging of the opera online and reading parts of the libretto.

“I just let it percolate,” D’Andradé said. “What is it that appeals to me, or ... what would work within my aesthetic ... that would really represent the spirit of the opera?”

Generally, she picks a main character, and the focus of the collection stems from that person.

“I give myself free rein. It’s a wonderful creative project because it’s got limits in being inspired by something and being true to the opera, plus my own limits of how I design clothing for my customers in general,” she said.

And D’Andradé designs with the wearer in mind. “It’s the intersection of fashion and flattery,” she said. Consequently, many of her pieces feature strong, vertical lines throughout.

At the trunk show, D’Andradé is also bringing back favorite designs from past operas. Flamenco-style dresses and “seafaring, swashbuckling” jackets might remind those browsing of *Carmen* and *The Pirates of Penzance*. They may also notice pieces from *Madame Butterfly* and *The Elixir of Love* (*L’elisir d’Amore*).

In addition to theatrical clothing, more traditional styles will also be on display at the trunk show, some of which were inspired by Chautauqua Institution and its visitors. For example, D’Andradé’s thread lace scarves are a tribute to the Athenaeum Hotel’s columns. They are lightweight, D’Andradé said, so they can be worn in the warmer climates many Chautauquans flock to during the winter months.

D’Andradé’s garments

are handloomed, so each can be custom-made to fit a buyer’s size or color preferences. Because the process of crafting a piece is labor-intensive, D’Andradé only brings an item in multiple sizes if it’s especially popular. Otherwise, she just brings one size and makes the rest upon request. Consequently, there are more clothes at the first series of shows than at the last. Typically, smaller items like scarves start at \$50 and jackets are priced around \$350.

This season, the trunk show will run July 12 to 14, July 26 to 28, Aug. 2 to 4, Aug. 9 to 11, Aug. 16 to 18 and Aug. 23 to 25. The event is held in the Blue Room of the Athenaeum Hotel, just off the parlor, and lasts from 8 a.m. to 4 p.m. daily.

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PROGRAM

Saturday, July 10

<b>PUBLIC RADIO DAY</b>		Hurlbut Church Sanctuary
7:00	(7–11) <b>Farmers Market</b>	
8:45	<b>Catholic Mass.</b> Chapel of the Good Shepherd	<b>8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.</b> <b>Stefan Sanderling</b> , conductor; <b>Peter Rösler</b> , piano. Amphitheater
9:00	(9–2) <b>Flea Market.</b> Benefits Chautauqua Women’s Club. Behind the Colonnade	• <i>Piano Concerto No. 3 in C Minor, Op. 37</i> Ludwig van Beethoven
9:30	<b>Hebrew Congregation Sabbath Service.</b> <b>Rabbi Frank Muller.</b> <b>Andy Symons</b> , cantorial soloist. Hurlbut Church sanctuary	• <i>Symphony No. 5 in C Minor, Op. 67</i> Ludwig van Beethoven
9:30	<b>Chabad Lubavitch Community Shabbat Service.</b> <b>Rabbi Zalman Vilenkin.</b> Kiddush will follow. Everett Jewish Life Center	<b>8:15 Public Radio Day.</b> Live broadcast of CSO by WNED-FM to Buffalo, NY, and by WQED-FM to Pittsburgh, Pa.
10:00	(10–5:30) <b>Chautauqua Crafts Alliance Festival.</b> (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza	<b>Sunday, July 11</b>
12:00	(12–2:30) <b>Social Bridge</b> (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.	7:45 <b>Episcopal Holy Eucharist.</b> <b>The Rt. Rev. Walter Asbil</b> , St. George’s, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
2:00	<b>National Federation of Music Clubs’ Chautauqua Student Scholarship Recital.</b> Athenaeum Hotel Parlor	8:30 <b>Songs, Prayers, Communion &amp; Meditation.</b> Hurlbut Church
2:00	<b>Public Shuttle Tours of Grounds.</b> Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)	8:45 <b>United Church of Christ Worship Service.</b> <b>The Rev. Christopher K. Ponnuraj</b> , pastor, The Bedford Congregational Church (UCC), Bronx, N.Y. UCC Randell Chapel
2:00	(2–3) <b>Informal discussion.</b> <b>Rabbi Steve Gutow.</b> Everett Jewish Life Center	9:00 <b>Episcopal Holy Eucharist.</b> <b>The Rt. Rev. Walter Asbil</b> , St. George’s, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
2:30	<b>Piano Performance Class</b> (School of Music). <b>Rebecca Penneys</b> , presenter. Sherwood-Marsh Studios. Fee	9:15 <b>Catholic Mass.</b> Hall of Christ
3:00	<b>LECTURE.</b> (Programmed by Chautauqua Women’s Club). “Red Families v. Blue Families.” <b>June Carbone</b> , Edward A. Smith/Missouri Chair of Law, the Constitution and Society at the University of Missouri at Kansas City. Hall of Philosophy	9:30 <b>Services in Denominational Houses</b>
4:00	<b>Public Shuttle Tours of Grounds.</b> Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)	9:30 <b>Unitarian Universalist Service.</b> <b>The Rev. Paul Johnson</b> , Shelter Rock, N.Y. Hall of Philosophy
5:00	<b>Catholic Mass.</b> Hall of Philosophy	9:30 <b>Unity Service.</b> “Beyond Tolerance.” <b>The Rev. Ron Neff.</b> Hall of Missions
6:00	(6–7:45) <b>Chautauqua Choir Rehearsal.</b> All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall	9:30 <b>Religious Society of Friends (Quakers) Service.</b> Octagon Building
6:45	<b>Pre-Chautauqua Symphony Orchestra Concert Lecture.</b> Lee Spear.	9:30 <b>Christian Science Service.</b> Christian Science Chapel
		10:15 <b>Sunday School.</b> Through Grade 6. Child care for infants. Children’s School
		<b>10:45 SERVICE OF WORSHIP AND SERMON.</b> <b>The Rev. M. Craig Barnes</b> , pastor, Shadyside Presbyterian Church, Pittsburgh. Amphitheater
		11:30 (11:30 until sold out) <b>Chicken Barbecue Dinner.</b> (Programmed by the Chautauqua Fire Department Auxiliary) Chautauqua Fire Hall. Fee
		12:00 (noon–5:30) <b>Chautauqua Crafts Alliance Festival.</b>

(Sponsored by the Chautauqua Crafts Alliance) Bestor Plaza	5:00 <b>Massey Memorial Organ Children’s Encounter.</b> <b>Jared Jacobsen</b> , organist. Amphitheater stage
12:00 (12–3) <b>Special Studies Meet and Greet.</b> Hultquist Porch	7:00 <b>Trumpet Master Class</b> (School of Music). <b>George Vosburgh</b> , trumpet. McKnight Hall. Fee
12:00 (12–4) <b>Book Sale.</b> Everett Jewish Life Center front porch	7:00 <b>Orientation Session for first-time Chautauquans.</b> Hultquist Center
12:15 <b>Catholic Mass.</b> Hall of Philosophy	7:00 <b>Duplicate Bridge.</b> Herb Leopold, director. Sports Club. Fee
12:30 (12:30–3) <b>Chautauqua Women’s Club 40th Annual Strawberry Festival.</b> Traditional strawberry shortcake, lemonade, Victorian strollers, live music and more. Bestor Plaza	7:00 <b>Palestine Park Program.</b> “A Journey Through Biblical Times.” Palestine Park
2:00 <b>Public Shuttle Tours of Grounds.</b> Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)	<b>8:00 SACRED SONG SERVICE.</b> “I’ll make me a world!” — Music of God’s Creation. Amphitheater
<b>2:30 CONCERT.</b> <b>Brass Band of the Western Reserve.</b> Amphitheater	8:00 <b>Hebrew Congregation Shirley Lazarus Speaker Series.</b> “Holocaust Education in Chautauqua County and Beyond.” <b>Leigh Anne Hendricks.</b> Hurlbut Church sanctuary
3:30 <b>Poetry and Prose Reading.</b> (Programmed by the Chautauqua Writers’ Center) <b>Maggie Anderson</b> , poetry; <b>Richard Terrill</b> , prose. Alumni Hall porch	9:15 <b>Service of Compline.</b> Chapel of the Good Shepherd
4:00 (4–6) <b>Special event.</b> (Sponsored by VACI Partners). “A Mad Hatter’s Tea Party” to highlight <i>Teapots, Teapots</i> exhibition at Strohl Art Center, in conjunction with Chautauqua Historical Society’s display of antique teapots. Strohl Art Center	<b>Monday, July 12</b>
4:00 <b>Student Recital.</b> (Benefits the Chautauqua Women’s Club Scholarship Fund). McKnight Hall	7:00 (7–11) <b>Farmers Market</b>
4:00 <b>Jewish Film Festival.</b> “Number 17 is Anonymous” (75 min.) Everett Jewish Life Center	7:00 <b>Introduction to Peace Labyrinth.</b> Located adjacent to Turner Community Center
4:00 <b>Public Shuttle Tours of Grounds.</b> Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)	7:15 (7:15–8) <b>Mystic Heart Meditation.</b> Leader: <b>Subagh Singh Khalsa</b> (Sikhism/Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
4:45 <b>Open Mic.</b> (Programmed by Chautauqua Literary Arts Friends). Literary Arts Center at Alumni Hall ballroom	7:45 <b>Episcopal Holy Eucharist.</b> <b>The Rt. Rev. Walter Asbil</b> , St. George’s, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
5:00 <b>VESPER SERVICE.</b> (Chaplain’s Journey of Faith). <b>The Rev. M. Craig Barnes.</b> Hall of Philosophy	8:00 <b>Morning Meditation.</b> (Sponsored by Unity of Chautauqua.) Hall of Missions
5:00 (5–7) <b>Connections Potluck.</b> Under the Strawberry Festival tent on Bestor Plaza	8:30 <b>Ticket distribution for today’s 4 p.m. Logan Chamber Music concert.</b> Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
5:00 <b>National Federation of Music Clubs’ 2010 Young Artist Recital.</b> <b>Daniel Seigel</b> , baritone, with <b>Lester Seigel</b> , piano. Elizabeth S. Lenna Hall	8:45 <b>Catholic Mass.</b> Chapel of the Good Shepherd
	8:55 (8:55–9) <b>Chautauqua Prays for Peace.</b> Hall of Missions Grove
	<b>9:15 DEVOTIONAL HOUR.</b> <b>The Rev. M. Craig Barnes</b> , pastor, Shadyside Presbyterian Church, Pittsburgh. Amphitheater
	9:15 <b>Class.</b> “Kabalah.” <b>Rabbi Zalman Vilenkin.</b> (Programmed by Chabad Lubavitch of Chautauqua).

Alumni Hall Library Room	4:00 <b>CHAMBER MUSIC.*</b> <b>Carducci String Quartet.</b> Elizabeth S. Lenna Hall
10:00 (10–11) <b>Voice Master Class.</b> (School of Music). <b>Marlena Malas</b> , presenter. McKnight Hall.	*Free tickets – two per person – for today’s concert will be distributed, first-come, first-served, on the red brick walk in front of the Colonnade at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats may be saved.
10:15 <b>Service of Blessing and Healing.</b> UCC Chapel	4:00 <b>Jewish Film Festival.</b> “Number 17 is Anonymous” (75 min.) Everett Jewish Life Center
<b>10:45 LECTURE.</b> <b>Geoffrey Kemp</b> , director of Regional Strategic Programs, The Nixon Center. Amphitheater	4:00 <b>Public Shuttle Tours of Grounds.</b> Leave from Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
12:10 <b>Catholic Mass.</b> Chapel of the Good Shepherd	4:15 <b>Native American Storytelling.</b> (Programmed by the Chautauqua Bird, Tree & Garden Club) <b>Paul Leone.</b> Mabel Powers Firecircle (rain location, Smith Wilkes Hall). Children under 12 accompanied by adult.
12:10 (12:10–1) <b>The Art of Investing.</b> Informal investment discussion group, all welcome. Meeting Room, Smith Memorial Library.	6:45 <b>Nature Walk.</b> (Programmed by the Chautauqua Bird, Tree & Garden Club) <b>Bob Sundell.</b> Meet at benches outside Main Gate Welcome Center across from pedestrian walk. (Bring gate pass)
12:15 <b>Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.</b> <i>Enemies of the People: My Family’s Journey to America</i> by Kati Marton. Reviewed by <b>Viola Sterman.</b> Alumni Hall porch	7:00 <b>Palestine Park Program.</b> “A Journey Through Biblical Times.” Palestine Park
12:15 (12:15–1:15) <b>Knitting.</b> (Sponsored by the Department of Religion) “Women4Women – Knitting4Peace.” Hall of Missions	7:00 <b>Introduction to Peace Labyrinth.</b> Adjunct to Turner Community Center
1:00 <b>Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.</b>	7:00 <b>Lecture.</b> “Ark of the Tabernacle–A Vivid Picture of the Heart of God for Humankind.” <b>The Rev. Kathie Kuhn</b> , associate pastor, Faith Fellowship Church, Macedonia, Ohio. (Chautauqua Christian Fellowship. Co-sponsored by the Department of Religion.) Hall of Philosophy
1:00 <b>Professional Women’s Network.</b> (Programmed by the Chautauqua Women’s Club). <b>Dede Trefts</b> , VP, Services M&A Integration, IBM’s Corporate Development. Chautauqua Women’s Clubhouse	<b>8:15 MUSIC SCHOOL FESTIVAL ORCHESTRA.</b> <b>Timothy Muffitt</b> , conductor. <b>Jonathan Beyer</b> , baritone, <i>2009 SAI Competition Winner</i> ; <b>Stilian Kirov</b> , David Effron Conducting Fellow. Amphitheater
1:15 <b>Chautauqua Literary and Scientific Circle Book Discussion.</b> <i>Enemies of the People</i> by Kati Marton. <b>Jeffrey Miller</b> , CLSC coordinator, moderator. Alumni Hall Garden Room	
<b>2:00 INTERFAITH LECTURE SERIES.</b> <b>Galia Golan</b> , professor emerita, Hebrew University of Jerusalem. Hall of Philosophy	
2:00 <b>Public Shuttle Tours of Grounds.</b> Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)	
2:30 <b>Piano Mind/Body Class.</b> (School of Music). Sherwood-Marsh Studios. Fee	


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**SUNDAY SERVICE**

**9:30 A.M.**

AT HALL OF MISSIONS



**MORNING MEDITATIONS**

**8:00-8:30 A.M.**

AT HALL OF MISSIONS (M-F)

**TRUTH PRINCIPLES CLASS**

**6:30 P.M.**

AT HALL OF MISSIONS ON THURSDAY

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**Monday Evening Speaker Series**

**THE REV. KATHIE KUHN**

Associate Pastor – Faith Fellowship Church, Macedonia, Ohio; Dean of Students & Old Testament Studies Professor – Hosanna Bible Training Center, Macedonia, Ohio; teaches and mentors pastors – Ashland Theological Seminary’s Sandberg Leadership Center Pastors of Excellence program; international speaker – ministering in Israel, Ukraine and Honduras.


Topic:

**“A Sacred Snapshot: Contained within the Ark of the Tabernacle is a Vivid Picture of the Heart of God for Humankind.”**

**Monday, July 12**  
Hall of Philosophy 7 to 8 p.m.

*Sponsored by*  
*Chautauqua Christian Fellowship*

*Co-sponsored by the*  
*Chautauqua Department of Religion*



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**\*\* 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

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**Building on the Foundation**

If you love Me, you will keep My commandments. And I will ask the Father, and He will give you another Helper, that He may be with you forever; that is the Spirit of truth, whom the world cannot receive, because it does not behold Him or know Him, but you know Him because He abides with you, and will be in you.

— John 14: 15-17