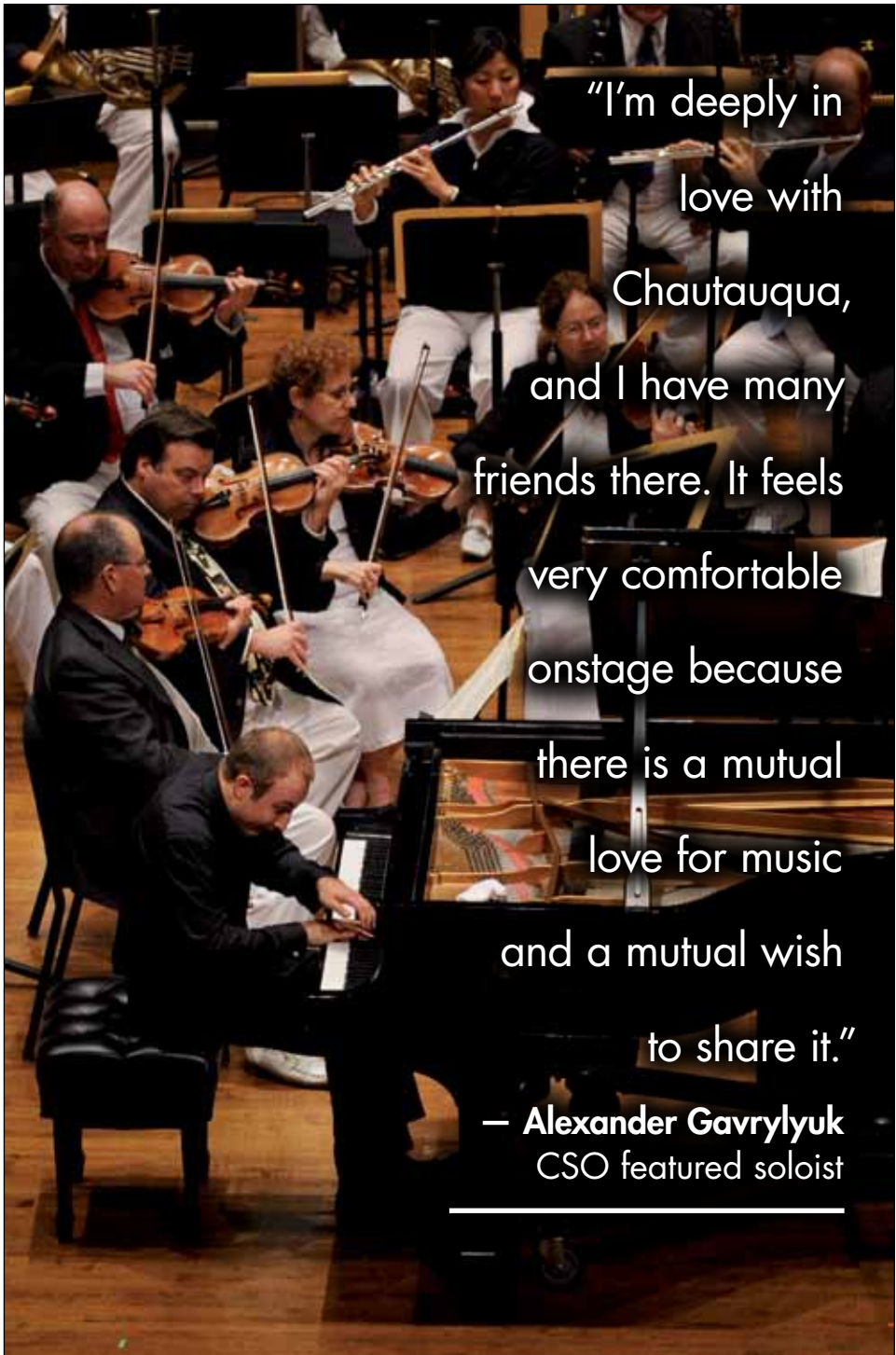


The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Thursday, July 15, 2010

VOLUME CXXXIV, ISSUE 17
CHAUTAUQUA, NEW YORK 50¢

CHAUTAUQUA SYMPHONY ORCHESTRA



Alexander Gavrylyuk in his 2009 solo performance at Chautauqua

Daily file photo

A star is born

Gavrylyuk to perform with CSO

by Kathleen Chaykowski
Staff writer

Chautauqua's star, Alexander Gavrylyuk, will join the Chautauqua Symphony Orchestra tonight for the first of two collaborative concerts this season under the baton of Uriel Segal.

The concert, which starts at 8:15 p.m. in the Amphitheater, opens with Richard Wagner's "Overture" from *Tannhäuser* and Gustav Mahler's Symphony No. 10 in F-sharp Major: Movements I & III, followed by Gavrylyuk as the featured soloist on Franz Liszt's Piano Concerto No. 1 in E-flat Major.

The performance is somewhat of a homecoming for both Gavrylyuk and Segal. Segal completed his 18th year as music director of the CSO in 2007 and currently serves as principal guest conductor at the Jacobs School of Music at Indiana University and Laureate Conductor of Century Orchestra in Osaka, Japan.

For Segal, coming back as a guest conductor is a pleasant change of pace.

"It's better and better, because now I come to Chautauqua as kind of a free person," Segal said. "I don't have all of the duties that a music director has, but I have all of the pleasures of conducting the symphony. We make music like we understand each other instantaneously. It is a most rewarding experience."

Segal met Gavrylyuk when he won first place in the Arthur Rubinstein International Piano Master Competition in 2005, and takes pride in the fact that he introduced Gavrylyuk to Chautauqua.

The first piece Segal heard Gavrylyuk perform was "Pictures at an Exhibition." Segal said the performance left an impression on him.



Segal

See CSO, Page 4

MORNING LECTURE



Nasr

Middle East prosperity anchored in middle class, Nasr says

by Anthony Holloway
Staff writer

Vali Nasr, senior adviser to the U.S. Special Representative for Afghanistan and Pakistan, is speaking during the 10:45 a.m. lecture in the Amphitheater on the topic of his new book: the importance of capitalism to the healthy relationship between the Muslim world and the West.

Nasr points to the rise of the middle class as a powerful force that can transform the region, but one that is too often overlooked.

"The problem and solution to the Muslim world is not a part of mainstream global thinking," he said. "My point is that we shouldn't be bogged down with religious reform. It should be on the capitalist revolution."

In his new book, *The Rise of Islamic Capitalism*, Nasr said, he explains how the growth of capitalism and the middle class is the key to break past the extremists and fundamentalists.

"Looking at the Muslim world, and I have a lot of experience traveling there and dealing with these issues, I thought was a missing piece here," he said May 2010 during a UC Television broadcast. "There was too much focus on the symptom rather than the cause and very little attention on how do we move from here forward to something else."

"I thought the missing piece in a lot of the discussion was the middle class. Prosperity and democracy are anchored in the middle class," he said.

Nasr said capitalism is a powerful tool for reform, citing how capitalism has affected the progression of the United States.

He said the solution is in no way a quick one, but it is important for Muslim countries to be included in the markets and global trade.

"In some countries that is going to be a long time and some countries, it will not be as long," he said. "Economic livelihood will start at some point."

See NASR, Page 4

INTERFAITH LECTURE

Yacoobi fights for education to empower Afghan women

by Laura McCrystal
Staff writer

When Sakena Yacoobi came to the U.S. from Afghanistan at age 16, she had to work several odd jobs to pay for her education and support herself and her family back home. She also learned that the power of an education is unparalleled.

That is why she has dedicated her life to fighting for education, health care and rights for Afghan women.

Yacoobi will deliver the 2 p.m. Interfaith Lecture today in the Hall of Philosophy, with an Afghan perspective on this week's theme, "Women of the Middle East."

When she first came to the U.S., Yacoobi said she "learned a lot about life"; her struggles taught her patience and wisdom and brought her closer to God. Since she grew up surrounded by the suffering of Afghan women, she said she felt compelled to do something to improve their lives.

Yacoobi is the founder and executive director of the Afghan Institute of Learning, an Afghan women-led



Yacoobi

organization. AIL works at a grassroots level to empower women in Afghanistan; it has supported underground home schools, was the first organization to offer human rights and leadership training to Afghan women and has benefited more than 6,900,000 Afghans since 1996.

The title of Yacoobi's lecture today is "The Strength of Afghan Women." Afghan women are intelligent, but they continue to suffer and must be given greater opportunities, she said.

See YACOobi, Page 4

CHAUTAUQUA LITERARY & SCIENTIFIC CIRCLE

In 'Enemies of the People,' Marton shares intensely personal story

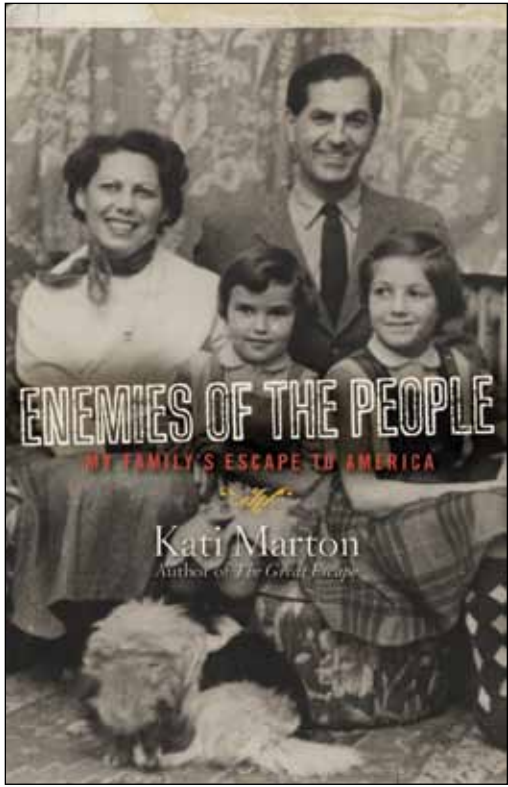
by Sara Toth
Staff writer

Kati Marton has published seven books and traveled the world as a reporter for ABC News and National Public Radio. She is the former chairwoman of the International Women's Health Coalition and the Committee to Protect Journalists. She's married, has two grown children and has won numerous awards for her work. But at the heart of everything, she said, she's still a little Hungarian girl.

Marton, a first-time Chautauqua Literary & Scientific Circle author, will present her most recent work, *Enemies of the People: My Family's Journey to America*, at 3:30 p.m. today at the Hall of Philosophy. *Enemies of the People* is Marton's true-life account of her childhood in communist Hungary, and of her parents, Endre and Ilona Marton — reporters for The Associated Press and United Press, respectively — who continued their journalistic work behind the Iron Curtain, incurring the wrath of, and subsequent imprisonment by, the government and secret police.

Enemies of the People began as a personal project Marton undertook — she said she was severely lacking in knowledge about her family's history — but rapidly turned into a book when the writer realized how deeply her family's story was connected to history. The Martons' file was one of the largest in the Hungarian archives.

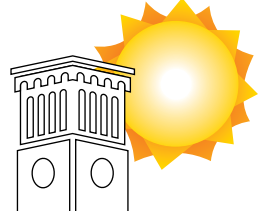
"It was a big story in Washington,



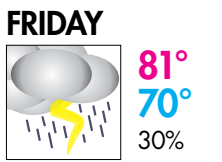
(D.C.) too, and these two Cold War capitals — Washington and Budapest — were deeply engaged in my family's history at the highest level, going up to the secretary of state, and all the way up to the Kremlin," Marton said.

See MARTON, Page 4

TODAY'S WEATHER



HIGH **86°**
LOW **72°**
RAIN: 10%
Sunny



FRIDAY **81°**
70°
30%
SATURDAY **81°**
64°
0%



'How I Got This Job'

CTC conservatory actors to detail audition process in Brown Bag
PAGE 5



Living in India

Barbara Brady to give Chautauqua Speaks talk
PAGE 10



A connection with the crowd

Jane Vranish reviews Wednesday's dance performance
PAGE 13

The Daily online is all Chautauqua, all the time — view select stories from the print edition, plus big, beautiful photos and plenty of exclusive multimedia content.

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NEWS



NEWS FROM AROUND THE GROUNDS

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

CLSC class news

- The **CLSC Class of 1999** will hold a meeting at 12:15 p.m. Friday in the Alumni Hall dining room. Drinks will be provided.
- The **CLSC Class of 2005** will hold its annual class meeting at 9 a.m. today on the Alumni Hall porch.
- The **CLSC Class of 2010** will have a class meeting, at 9:15 a.m. today in the Alumni Hall Kate Kimball Room.
- CSLC alumni may sign up to work at the **Great American Picnic** at Alumni Hall. The picnic is from noon to 3 p.m., Sunday and the rain date is July 25. Call Ellen at (716) 753-7170 with any questions.

CLSC Alumni Association events

- The **Scientific Circle** will sponsor a Brown Bag discussion on back pain with Dr. Stephen Bethea at 12:15 p.m. today on the Alumni Hall porch.
- At 3 p.m. Friday, the **CLSC Class of 2006** will hold an Asian tea. It will feature several Asian teas, as well as goodies from Asian countries and a tea-tasting. Tickets are \$10, and are available at the Alumni Hall front desk.

Department of Religion hosts Brown Bag lunch

Join us at 12:15 p.m. every Thursday and Friday in the Hall of Christ for a Brown Bag conversation. This week we'll discuss conflict resolution. How should the world community help countries in conflict? What role can faith traditions play?

Chautauqua Women's Club events

- The CWC sponsors **Artists at the Market** from 1 to 4 p.m. today at the Farmers Market, benefiting the Chautauqua Women's Club Scholarship Fund.
- The **CWC Flea Boutique** will hold its grand opening on Friday in our shop behind the Colonnade. Doors open at noon and close at 2 p.m. Come browse through the "can't-live-without" items and find a treasure.
- The annual **CWC Antiques Show and Sale** will take place from 9:30 a.m. to 4:30 p.m. on Saturday at Turner Community Center. A \$4 donation is requested, with proceeds benefiting the CWC Property Endowment Committee.
- The CWC invites all Chautauquans to the dedication of the **Mary Jane Shank Garden** at 3:30 p.m. today at the Clubhouse. This beautiful garden was donated by Mrs. Shank's son, John DeVillars, in honor of his mother, who resides at CWC's house each season. Please join us for the dedication and Mrs. Shank's birthday party immediately afterward.
- A. R. Gurney's "**Love Letters**" will be performed by President Tom Becker and Ann Fletcher at 4 p.m. on Thursday, Aug. 5, in Fletcher Music Hall. All Chautauquans are invited. Plan to attend the preview party at 4 p.m. Sunday, Aug. 1, at the Clubhouse, and the cast party following the performance. Reservations are limited, and fulfilled on a first-come basis.

Chautauqua Tennis Center events

- All are invited to sign up for an Adults vs. Juniors Doubles Tennis Tournament being held Saturday, July 17, at the Tennis Center. The entry deadline is Thursday. Those interested may sign up at the center or call (716) 357-6276.
- Team tennis will be offered during Week Four on Saturday, July 24. The entry deadline is Thursday, July 22, and all interested may sign up at the center or call (716) 357-6276.

Samuels to present Lazarus lecture

At 8 p.m. Sunday in the sanctuary of Hurlbut Memorial Community United Methodist Church, the Hebrew Congregation presents speaker Harry Samuels. His topic is "Crossroads: Chance of Destiny," and everyone is welcome.

Friends accepts submissions for Poem Project

The Chautauqua Literary Arts Friends are accepting submissions for their Favorite Poem Project on July 28. Application forms are available at the Literary Arts Center at Alumni Hall. To submit electronically, e-mail your favorite poem and your name, address, phone number, age, relationship to Chautauqua and reason for selecting the poem to ChautauquaLiteraryArtsFriends@yahoo.com, with the subject line "Poetry Project." The poem or poet must be a part of the recognized literary canon. The deadline for submissions is July 21.

Guild hosts Connolly Memorial Golf Tournament

The Chautauqua Opera Guild presents the Second Annual Marcia Connolly Memorial Golf Tournament on Sunday, Aug. 8, at the Chautauqua Golf Club. Golf, dinner, event finale and combination packages are available. Proceeds benefit Chautauqua Opera's Young Artist Program. Forms are available at the Colonnade's information desk, in the brochure rack and at the Main Gate Ticket Office. Register by contacting Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net.

Waasdorp Fund for Religious Initiatives sponsors Yacoobi

The Waasdorp Fund for Religious Initiatives sponsors today's 2 p.m. Interfaith Lecture with Sakena Yacoobi, executive director of the Afghan Institute of Learning, an Afghan women-led nongovernmental organization she founded in 1995.

The Waasdorp Fund for Religious Initiatives was established in 2005 as an endowment fund in the Chautauqua Foundation by Peter and Nancy Waasdorp of Rochester, N.Y. Since its inception, the fund has been used to support the Department of Religion at Chautauqua Institution, particularly the Abrahamic community programming.

Peter and Nancy have a long commitment to promoting interfaith understanding at Chautauqua and around the world. At

Chautauqua, they played host to interfaith students from the Middle East in 2006, served as delegates to the Chautauqua Interfaith London Conference in 2005, and serve as advocates for the Department of Religion's initiative to introduce younger Chautauquans to the Abrahamic program.

During the season, Nancy, a music teacher by trade, is a member of Thursday Morning Brass, playing the French horn. Peter serves as a team captain for the Chautauqua Fund and was a volunteer for the Chautauqua Idea Campaign. After a career at Xerox Corp., he became a professor at the Simon School of Business at the University of Rochester, from where he recently retired. The Waasdorps own property on Bliss Avenue.



From left to right, Kevin Steitz, Nate Steitz and Alexa Brown raised \$51.20 for the Chautauqua Fund by running a lemonade stand over the July Fourth weekend with the help of Kiera Steitz, not shown.

Doolittle Fund supports tonight's CSO performance

The Elizabeth Elser Doolittle Endowment Fund for Adult Programming, a fund held by the Chautauqua Foundation, provides funding for this evening's performance of the Chautauqua Symphony Orchestra, featuring guest conductor Uriel Segal and pianist Alexander Gavrylyuk. This fund, originally established by Elizabeth Elser Doolittle in 1972, was added to at her death by the trustees of the Elizabeth Elser Doolittle Charitable

Trusts. Mrs. Doolittle was a resident of Buffalo, N.Y., at the time of her death, but was born and raised in Milwaukee. She was a member of the Uihlein family which controlled the Jos. Schlitz Brewing Co.

If you would be interested

in discussing the possibility of establishing an endowed CSO performance 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.

Bellowe Fund supports theater production

The Arnold and Jill Bellowe Fund for Theater provides funding for tonight's theater production of "You Can't Take It With You" in Bratton Theater. Through their gift to the Chautauqua Foundation, Arnie and Jill Bellowe established this endowment fund in 1998.

Mrs. Bellowe, who holds a master's degree in counseling, was a teacher and counselor specializing in post-traumatic stress disorder and stress management. She taught at Cuyahoga Community College and Santa Barbara

Community College. She was a founding member of the Friends of the Chautauqua Theater Company, as well as president of the Friends from 1997 to 1999. She joined the Chautauqua Institution Board of Trustees in 2009 and serves as chair of its Program Committee.

Mr. Bellowe was a member of the Chautauqua Institution Board of Trustees from 1997

to 2005. He is the retired president and CEO of Forest City Auto Parts Company, and for many years was a member of the board of Tyler Corporation of Dallas, Texas. Over the years, he has taken advantage of many of the Special Studies classes and studied piano at Chautauqua.

In Santa Barbara, Calif., Mr. Bellowe is involved in the President's Council at

Santa Barbara City College and the Chancellor's Council at the University of California. He is also on the board of Speaking of Stories, a literary organization that brings literature to at-risk youth, and has been involved with mentoring young people as well. At Chautauqua, Mr. Bellowe has worked on the Chautauqua Challenge and Idea campaigns, as well as the Renewal Campaign, for which he was the Theater Team Chairman. He has also served on the Development Council.

The Bellowes, formerly of Moreland Hills, Ohio, currently reside in Santa Barbara, Calif. They bought their home in Chautauqua Shores in 1972. Their two children, Stacy Bellowe Tager of Los Angeles and Greg Bellowe of Denver, grew up in Chautauqua and love to return here. The Bellowes' three grandchildren, Jake, Jordan and Justin, are continuing the family tradition and spend time each summer at Chautauqua.

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Thursday at the Movies

Cinema for Thu., July 15

CRAZY HEART (R) 3:30 & 6:00 112m Oscar Winner: Best Actor, Best Original Song. Jeff Bridges gives a career-defining performance as hard living washed-up country music singer Bad Blake in this highly acclaimed first feature film from writer-director **Scott Cooper**. Co-starring **Maggie Gyllenhaal**, **Robert Duvall** and **Colin Farrell**. Original music by **T Bone Burnett**. "It's a small movie perfectly scaled to the big performance at its center." -A.O. Scott, *NY Times*.

PLEASE GIVE (R) 8:40 90m Starring **Catherine Keener**, **Oliver Platt**, **Amanda Peet** and **Rebecca Hall**, Writer/director **Nicole Holofcener's** (*Friends With Money*) new picture is "an almost perfectly rendered slice of life, buoyant with wonderful performances." -**Bill Goodykoontz**, *Arizona Republic* "Sometimes - and far too rarely - a film will hit all the right notes, with sharp, original dialogue, brilliant casting and an absorbing story. So caught up in its spell, you dread seeing the credits roll. *Please Give* is that movie." -**Claudia Puig**, *USA Today*

THE ARTS



At left, members of North Carolina Dance Theatre take a bow after performing "Cinderella" in the Amphitheater. At right, Traci Gilcrest as Cinderella in the production, choreographed by Chautauqua Dance Artist Director Jean-Pierre Bonnefoux. For a review of Tuesday's performance, please see Page 13.



Photo by Tim Harris

Loss of innocence explored at Opera Young Artists recital

by Alison Matas
Staff writer

Four Chautauqua Opera Company Young Artists will present British and American songs at 4 p.m. today during the third installment of Art-songs at the Athenaeum Hotel.

The first of the performers is 23-year-old mezzo Carla Jablonski, who will be singing three American pieces.

"I'm very fond of singing in English, and I love that these songs really represent the American spirit, and they translate very well, and they communicate with the audience, and I think they really create a wonderful mood," Jablonski said.

One of these is "Go 'way From My Window" by John Jacob Niles. "It tells the story of loss and recovery from a relationship," Jablonski said. "It's very touching."

Jablonski also gets to incorporate her love for musical theater into the recital. The Young Artists will end with "You Got Me, Baby" from "On the Town" by Leonard Bernstein as a precursor to the musical theater revue "Bernstein's New York," which opens tonight at 10:30 p.m.

In addition, Jablonski's final song will be "A Trip to the Library" from "She Loves Me" by Jerry Bock.

"This is a song that follows the story of a young girl who has never really been inside a library," Jablonski said. "She happens to meet a fellow there, and it's a really cute story of her recounting this guy, Paul, that she met there who approaches her and helps her learn how to read because she's apparently illiterate."

The song harkens back to Jablonski's acting roots. Before she began singing opera, she was planning on attending a theater conservatory. Before her senior year of high school, she participated in a summer musical theater program at New York University. After she sang a song in class, her teacher asked if

she'd thought about attending a music conservatory instead. His suggestion introduced her to the possibility of being a voice student.

"My whole life, from the time I was three, I was singing songs for the family before dinner and getting up on the little table and belting my heart out, but this was the first time I really thought, well, maybe, I did have theater experience, so maybe I should try the singing to balance it out," Jablonski said.

And she has been pleased with the outcome. "Sometimes, you are hit with surprises, and things don't end up the way you might have planned, but it's been a really, really exciting journey to come this far already," she said.

Also on the docket for today is William "Bill" Dwyer, 24. The tenor loves opera but is particularly excited for his Artsongs performance.

"Recitals are great because you get to delve into a lot more various literature and fun, exciting new works that you don't necessarily get to tap into," he said. "And it's piano. It's just you and the piano, so it's very collaborative. It's a very intimate thing that you can't get anywhere else," he said.

For Dwyer, singing has been a defining activity. The youngest of five children, he is the only musician.

"I am the freak show. I have two lawyers, two teachers, and then me, so it's a very homogenous group except for me," he said. "My parents are very sports-oriented, and so is my whole family, so it was like, 'Yeah, we encourage (your singing),' but they were never overbearing about it."

This afternoon, he'll be performing four songs from Benjamin Britten's *Winter Words*. He came upon them



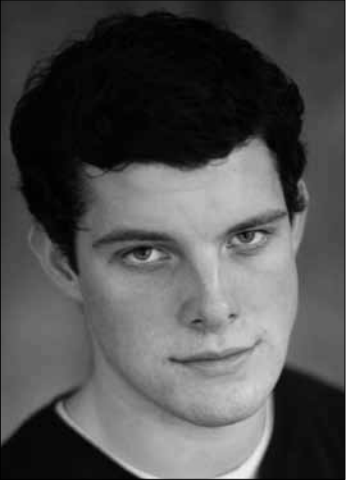
Hood



Jablonski



Robinson



Dwyer

by accident in 2005, and only last year was he able to sing them.

"These pieces have become sort of my baby," he said. "They're all so different, and they present different colors and ideas that are just so exciting to play with."

The lyrics come from a set of poems by Thomas Hardy. "The overarching theme of each of the pieces is about moments in life, very little things in life that you catch, that you sort of have an awe-inspiring moment with," Dwyer said, "things that you look back on, that you remember and think how small they were but how really significant they are in your life."

The songs have a darker theme, however, as they explore experience and the loss of innocence.

"As we get older, we sort of lose the innocence we had as children, and it's harder and harder for us to find

these moments," Dwyer said. "You're moving away from your childhood, which was so white and great and pure ... and dealing with growing up."

Next up is 27-year-old soprano Brittany Ann Ren  Robinson. She developed her love for music by performing choral works in Minnesota, her home state. Today, she'll be singing two pieces by Margaret Bonds with poetry by Langston Hughes: "The Minstrel Man" and "Dream Variation."

"It's very classical (George) Gershwin," Robinson said. "Certain parts are like classical fluidity, and then you have the random jazz chords."

She is also performing the Moses Hogan spiritual "Give Me Jesus."

"Carol (Rausch, the chorus master and music administrator for the Chautauqua Opera Company) actually told me ... 'Just be prepared

for people to get emotional,'" Robinson said. "I know every time I sing it, I get emotional because it's just meaningful. It's something where I don't really have to, I guess, really think about the singing. It all comes from inside, like something I always feel inside when I start singing is just beautiful," Robinson said. "If you're not even spiritual, I should say, you will find something out of the song."

In contrast, she'll close with "Another New Voice Teacher" by Andrew Thomas.

"Basically, it's a big, campy song ... making fun of classical voice teachers," she said. "You know, like what to think when you're singing this, what to do when you're singing this. It's really funny."

Beyond this afternoon, Robinson is looking forward to performing in the Young Artists Scenes Program. She'll be singing Cleopatra in *Antony and Cleopatra* in the Samuel Barber selection and Alice Ford in *Merry Wives of Windsor* by Otto Nicolai.

"They're just amazing pieces. I sat back and was like, 'I got good music this year,'" she said.

Opera aside, Robinson would like to tell Chautauquans her closet is emptier than they may have expected.

"I know in the bio it said I was a shoe fanatic," she said, "but I don't know. I didn't really bring that many with me."

Today's final performer is baritone Errik Hood. He is 25 years old and just completed his education at Northwestern University. Now, he's looking for work.

"I want to have people pay me to sing. I want to be an opera singer. That's it. Doing what I love as a way of sustaining myself is such an

exciting prospect, it's hard to turn down," he said.

In the meantime, Hood is at Chautauqua to soak up as much knowledge as he can from his fellow Young Artists.

"There are 20-some people here, which means there are 20-some different paths to get here," Hood said. "Each of these people have learned and worked and succeeded and failed in different ways, and learning from them is equally important as learning from people who teach us."

Today, he's singing four songs from George Butterworth's "A Shropshire Lad," which is a setting of A. E. Housman poems.

"It's predominantly about war and examining the difference between those who live through war and those who perish and who of those two are better off," he said. "It's about those who return home and finding home changed and noticing the loss of people who used to stand next to you," Hood said.

He thinks his age allows him to better relate to the songs.

"They're different voices, but, for the most part, it's either people who are my age, who are in their young 20s, or people who are thinking about life when they were in their early 20s, so it's really easy to connect to it in that way," he said.

Hood hopes the audience will appreciate the music as well. "It's especially poignant now, I guess, considering we're having two wars overseas, and trying to sympathize not only with the struggles they go through while they're over there but also what life is like when they come back, and how it's changed for them in a way that people who don't go don't understand."

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FROM PAGE ONE

CSO
FROM PAGE 1

“He always struck me as a modest person, but at the same time, as a person with tremendous inner strength,” Segal said. Gavrylyuk and Segal have played together for many years, and have formerly played Tchaikovsky, Rachmaninoff, and Grieg concertos together. When Gavrylyuk first came to the grounds, he was an instant hit. “He won Chautauqua over as nobody else did within memory,” Segal said. “His phenomenal piano playing made him an instant star.” Visits to Chautauqua are a special time both personally and musically for Gavry-

lyuk, particularly because it is an environment in which people love art, he said. “I’m deeply in love with Chautauqua, and I have many friends there,” he said. “It feels very comfortable onstage because there is a mutual love for music and a mutual wish to share it. “It is always a pleasure to share music at Chautauqua,” he added. Gavrylyuk, born in Kharkiv, Ukraine, began playing piano at the age of 7. He played his first concerto when he was nine, and has since gone on to win first prize and the gold medal in the third Horowitz International Piano Competition in 1999. Critics in Japan proclaimed him to be “the best sixteen-year-old pianist of the late twentieth century” in 2000.

Gavrylyuk has performed with many orchestras, including the Russian National Orchestra, the Israel Philharmonic Orchestra, the Seoul Philharmonic Orchestra and the Netherlands Philharmonic, and has upcoming engagements around the globe. His performance DVDs have received four- and five-star ratings from the international press. The Liszt concerto Gavrylyuk will perform, Segal said, is well-suited to be programmed with Wagner’s “Overture” because Liszt and Wagner were not only close spiritually and personally, but also had familial ties through Wagner’s marriage to Liszt’s daughter. “We found it appropriate to do a piece by Wagner to make a connection, not only

as an anecdote, but to demonstrate the influence Wagner had on Liszt,” Segal said. Gavrylyuk described the Liszt as very expressive of “stories of relations between men and women,” both desperate and humorous. The piano makes a dramatic entrance in the first movement, which transitions from being passionate and grandiose to more romantic and melodic. The second movement is expressive of the “pure beauty of something that applies (to) human love,” Gavrylyuk said, and the third movement is a “very humorous one with lots of jokes between the orchestra and piano.” The concerto ends triumphantly, signifying the victory of good over evil. Like Gavrylyuk’s inter-

pretation of the Liszt, Wagner’s “Overture” also revolves around conflict over love. Like most of Wagner’s operas, *Tannhäuser* is based in Nordic mythology. Segal described the piece as highly passionate and said that it evokes images of fire, “active and shining and bright.” After the Wagner, the orchestra will take on Mahler’s massive and highly demanding tenth, a work which was highly influenced by Wagner’s legacy, and celebrates the 150th anniversary of Mahler’s birth. Mahler died before finishing the symphony. Despite Wagner’s influence, Mahler took classical in his own direction, incorporating folk tunes, Bohemian style and the Jewish influence of his childhood into his music.

As Mahler aged, Segal said, he “became more and more of a profound composer.” Mahler had a heart condition and knew that he didn’t have long to live. His pieces were spiritual, and very much about the transition to another life. “His last pieces, one could almost say, belonged to a different sphere or a different world,” Segal said. Philosophical, complex and enigmatic, Mahler’s tenth is no exception. The piece seems to sum up Mahler’s life — his joy, frustration, irony and feelings of ascension. As Segal put it, in Mahler’s tenth, the composer has one “leg already in heaven or somewhere else — out of this planet.”

MARTON
FROM PAGE 1

“This merger, or intersection, of the personal and the historic was quite astonishing to me, and it certainly has changed me in unexpected ways. This is the most personal thing I have ever written, and it’s made me feel much more centered, a person with a real history, which I did not have before.” The files the AVO (the secret Hungarian police) had on her family provided Marton with pieces to a puzzle she had never before pieced together. Between those files and all of the scrapbooks her parents smuggled out of the country when they finally did make it to safety in America, Marton said she was able to gain a much deeper knowledge and appreciation of her parents and became privy to moments and memories of which she had previously been ignorant. It was a great, thrilling and fulfilling process, Marton said, and a necessary process at that. “I got a real sense of my own identity,” she said. “I wish I would have known all of this when they were alive, because I came away with tremendous respect for what they went through and the decisions they made and their courage. Not all their decisions do I approve; I don’t think they were model parents in some ways, until I learned that they really loved us more than I realized — certainly my father, who was a very reserved

man and not emotionally available. I discovered that he adored his children; I owe this to the secret police.” Endre Marton died in 2005 at the age of 95; Ilona died the previous year at the age of 92. They settled with their two young daughters — Marton and her sister, Juli — in Bethesda, Md., in 1956, after years of reporting on the totalitarian state. The Martons drew the attention of the AVO not only because of their professions, but because of their attitudes: modern, forward-thinking and bourgeoisie. They took many risks for their jobs and lifestyles — risks that Marton said she doesn’t think she would ever take as a mother. *Enemies of the People* was a finalist for the National Book Critics Circle Award in 2010, and is currently in the very early stages of film development. Marton said Niels Arden Oplev, director of “The Girl With the Dragon Tattoo,” is attached to the project. The book is set to be published in France and Germany, rounding out the list of major European languages in which the book is now printed. Marton said it became very obvious early on that this was an extraordinary story, but she wasn’t sure if she was able to do it justice because of her emotional attachment to the material. “The challenge for me was to keep my emotions as under control as I could manage, without losing the emotional power of the story,” Marton said. “I had to find my child’s voice and to find my



Marton

reactions and whole range of emotions I went through as a little kid separated from her parents, and from everything familiar for the first time. I had to find that; I had to find those emotions and I had to find that child, and I had to get it from papers and files, and that was not so easy.” The balance Marton had to strike, she said, was staying as straightforward as possible with the writing, while also avoiding the emotional detachment prevalent in academic sources on the Cold War. “I wanted the reader to feel what it was like to be living that life, and particularly when I was talking about something that is potentially such a big cliché, or a big stereotype, like ‘the secret police,’” Marton said. “I wanted to grab the reader by the collar and say, ‘Listen up here! This is what is what it was like! You’re not reading this in a history book — this is how it was. These three letters — AVO — scared the bejesus out of me as a kid, because the

grown-ups’ voices took on a certain tone. This was real.’ I had to step out in my writing and say, ‘This is important! Pay attention here!’” Ultimately, Marton said her research for *Enemies of the People* triggered many long-buried emotions and long-forgotten memories. Growing up, she said, she was hell-bent on becoming an all-American girl, a goal at which she succeeded. But now, Marton said, she can look backward as well as forward, and can contain both identities as an American and Hungarian and not be threatened by the past. “I felt that I was burdened by such a heavy legacy, and now I feel like I’ve assimilated all of that,” Marton said. “I know who I am.” The process of writing this book, Marton said, highlighted her good fortune and evoked a deep sense of gratitude toward her parents, who would not have wanted to delve so deeply into their own past as their daughter has done, but with good reason. “They could not have gone back the way I did and worked over all of these files, because they had been far more victimized by the twin nightmares of the 20th century — the fascists and then the communists,” Marton said. “They were directly affected by that, and they wanted to put a huge wall between them and that past. Because I was raised as a very secure American woman, I wanted to own that past, and plumb it and try to make sense out of it. Above all, I wanted people to know about it.”

YACOobi
FROM PAGE 1

“The only thing that can transform the women’s lives, bring advancement and empower women is education,” she said. “And it’s having many effects, and I can see the results of it. We still have a long way to go, but we could see day to day that thousands and thousands of women are getting jobs, getting employment, choosing their life, standing up on their feet.” Education is more than learning to read and write, Yacoobi said; a true education teaches people to have responsibility, examine

their lives and become good citizens. Her ultimate goal is to achieve this level of education for all children in Afghanistan, boys and girls. Although education can transform Afghan women’s lives, the biggest challenge in Yacoobi’s mission is encouraging women to accept this opportunity for empowerment, she said. Her lecture will address the need to encourage women to understand and stand up for their rights. She said the issues of security, health care and poverty also must be addressed in order to truly change the lives of the women whom she seeks to empower. There is strong resistance to the

education of Afghan women, she said, “because they know that once women get educated, they will speak up, and they are responsible and they are hard workers.” These challenges can make it difficult to find signs of hope, Yacoobi said, but she tries to remain confident and finds “really believing in God” to be important in achieving her goals for Afghan women. Yacoobi said she wants people around the world to understand that the religion of Islam does support education. “We have a religion that encourages family relationships,” she said. “We have a religion that encourages

equal opportunity, gender issues, equality and justice.” The people of Afghanistan also want to have education, peace and sustainable lives, but they need to be given greater opportunities, she said. “Once you give them opportunity, ... they really change,” Yacoobi said. “When you are educating a poor society, you need to really give them a chance to take care of themselves.” Yacoobi’s work with the women and children of Afghanistan can begin a positive cycle for the Afghan people. When they see the outcome of education and empowerment, they realize their full potential, she said.

Painter Avril to speak on music’s effect on art

by Laura Lofgren
Staff writer
Painter and teacher Pam Avril will lecture at 7 p.m. tonight in the Hultquist Center. Avril has taught painting at Bard College in New York and the San Francisco Art Institute. She has lectured at Bard College, the School of Visual Arts in New York City and the State University of New York at Purchase, N.Y. She received her Bachelor of Fine Arts degree from the California Insti-


tute of the Arts and her Master of Fine Arts degree from Bennington College in Vermont, and she has received awards to study at the Yale/Norfolk and Interlochen Academy. Avril, who is teaching a weeklong figure drawing class at the School of Art for the first time at Chautauqua,



Avril

said her lecture will touch on her inspirations to create her recent charcoal drawings and oil paintings. She will show slides of her work and take questions from the audience after her lecture. Influenced by Claude Monet and Asian sculpture, Avril said her work is infused with tranquility. “The theme (of my work) would be this settling and finding the center in oneself,” Avril said. When working, Avril listens to music that sets a

steady pace to her art. “Music keeps me in a certain rhythm,” she said. Seemingly looking for a sense of stillness and calm, Avril’s paintings have a sense of movement that flows steadily from each edge of her 6-by-7 canvases. Avril dances as she creates, which, she said, circulates into her work. A spiritual person, Avril seeks peace within her work and hopes to expound on her spirituality at her lecture.



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THE ARTS

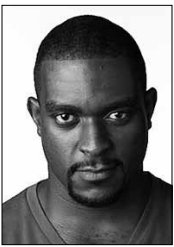
Brown Bag reveals ‘How I Got That Job’ and audition process

by Kelly Petryszyn
Staff writer

Michael James Shaw was not going to audition for Chautauqua Theater Company. Fate would have it otherwise. He was dressed in a suit and tie and was heading off to a panel discussion about the play “Neighbors” for an organization he is involved in, Young Artists Reaching for Diversity. But before he could go make an introduction at the event, CTC Co-Artistic Director Vivienne Benesch stopped him in the hallway.

“I’m walking through the hallway and Vivienne pops out of the room,” Shaw said. “She grabs me by the arms and said, ‘You’ve got to come audition.’ I went in with her and Ethan and did three monologues. I was in my suit and tie and told them where I was going. They said, ‘Oh, it’s OK, it will only take a second.’ I went in there and did it and went to my event. A couple days later, I got an e-mail from Vivienne and I got in. I was like ‘Yeah!’”

Shaw and other CTC con-



Shaw

servatory members will share more about their audition processes at the Brown Bag presentation, “How I Got that Job,” at 12:15 p.m. today at Bratton Theater.

This season, more than 400 aspiring actors auditioned for a coveted spot in CTC, and only 14 were chosen. Brown Bag attendees will get to hear why CTC artistic directors Benesch and Ethan McSweeney choose these 14 actors to be a part of the conservatory. Marcia DeBonis, CTC casting instructor, will be at the Brown Bag to talk about the difference between auditioning for stage and for film and TV. Benesch said Brown Bag attendees will have the chance to hear the monologues conservatory members had to present during the audition process.

Benesch pulled Shaw into the audition that day because she and McSweeney were still searching for an actor to play Donald in “You Can’t Take It With You.”

“I literally walked into the hall, and Mike was in the hall. I said, ‘You, what are you doing this summer?’” Benesch said. “He said, ‘I don’t know.’ I said, ‘Why aren’t you auditioning for Chautauqua?’ He’s like, ‘Well, I’d love to.’ He came in and did a tremen-

dous audition.”

Shaw performed three monologues at his audition. All were recalled from memory and performed without any practice. He did a monologue from “King Hedley II,” “Measure for Measure” and “Angels in America.”

Benesch and McSweeney were impressed by Shaw’s impromptu audition.

“He clearly had the technique and the craft, but he also brought himself,” Benesch said. “We liked who he was. That’s the most important thing we were looking for. For Donald, he has to have a big soul. Mike had that.”

Benesch thinks it is to Shaw’s advantage that he did his audition on the spot, without preparation.

“Sometimes I really believe that people do much better auditions when they don’t have time to get fearful,” she said.

Shaw said he was not nervous. The material was already memorized from previous auditions. All he had to do was recall it. Because Shaw’s mind was previously on the event, he was able to be calm and just focus on the moment during his audition.

In years past, Shaw had seen posters for CTC and always wanted to apply. During his sophomore year in the



Photo by Mark L. Anderson

Chautauqua Theater Company’s 2010 conservatory.

undergraduate program at Howard University, he even filled out the application, got an audition slot and then “chickened out,” he said. The program caught his eye because Shaw was familiar with the founders of CTC, Rebecca Guy and Michael Kahn. Guy

was his professor at The Juilliard School, where Shaw is currently enrolled in the drama program. He had worked with her on a project and had liked her approach. Shaw has also seen many plays featuring Kahn while at school in Washington, D.C., and ad-

mires his work.

Shaw is happy Benesch pulled him out of the hallway that day. He said he is thankful for the support of arts that exists at Chautauqua because it does not exist anywhere else.

“It’s been amazing,” he said.

Schoenhals recital revisits ‘free’ theme, provides new repertoire

by Beth Ann Downey
Staff writer

Joel Schoenhals may be speaking the same language, but he has something different to say.

The 13-year Piano Program faculty member will revisit the fantasy theme he performed last year with his annual solo recital at 4 p.m. today in Elizabeth S. Lenna Hall. However, he will present a completely new program and all other changes brought about by becoming another year older and wiser.

“Every year is a different year, you’re a different pianist,” Schoenhals said. “So one of the things that’s nice about being back at Chautauqua is that it sort of marks time in my life. Every time I come back, I’m sort of a different person. You always have something a little different to say the next year.”

Despite the differences, Schoenhals decided to continue the theme from his last solo recital at Chautauqua on fantasy, which, he said, includes pieces that typically have a very free type of structure and an improvisatory nature that is almost like the stream of consciousness. He said he usually tumbles onto the themes for programs like these, and they then evolve with a life of their own.

“It’s really like an amoeba,” he said. “You always want to pick things that you resonate with and that mean something to you.”

Tonight’s program will begin with Franz Schubert’s Fantasy in C Major, Op. 15, which is nicknamed “Wanderer.” Schoenhals said the four-movement fantasy is “rich in imagination,” and has motive that is purveyed throughout the piece that carries the same rhythm but different timing in every occurrence. It is one of Schubert’s largest works at about 25 minutes in length.

“Schubert himself said, ‘Let the devil himself play this piece’ because he thought it was so difficult,” Schoenhals said.

After an intermission, this devilishly good pianist will launch into Alexander Scriabin’s Sonata-Fantasy No. 2 in G-sharp Minor, Op. 19. Schoenhals said it was written in the style of Beethoven’s “Moonlight Sonata,” but that Scriabin’s work is a freer version and breaks slightly from the traditional aspects of the sonata. It also reflects the supernatural element that is typical of fantasy works, as the piece is reflective of a calm sea swelling in stormy agitation.

Schoenhals usually constructs a new program every year in the months of May and June and uses his first solo recital in Chautauqua to play it live, as he will tonight. He typically then spends the rest of the year touring with that same program, as he did this past year with his last fantasy program, playing everywhere from Texas to Chicago to Ontario.

He said he enjoys testing



Schoenhals

out his new programs on the Chautauqua audience, and he usually receives good feedback year after year. He also enjoys showing his students that he practices what he preaches.

“(I) do it because the Chautauquan audience appreciates these things more than a lot of audiences you can find in the world,” he said. “Then you do it because the students really appreciate it. You know, you’re spending hours with them each week and for you to go up and do this yourself, it means a lot in their development and learning.”

MASKERPIECE THEATER



Photo by Rachel Kilroy

Chautauqua Theater Company conservatory members take a comedic approach to illustrate Week Two’s theme, “The Ethics of Leadership,” during a late-night pop-up performance last Thursday in Bestor Plaza.

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RELIGION

Ashrawi traces history of Palestinian women’s struggle

by Elizabeth Lundblad
Staff writer

The elusive two-state solution to the Israeli-Palestinian conflict is not going to be a viable option for long if women do not step up and take a larger problem-solving role, Hanan Ashrawi said in Tuesday’s Interfaith Lecture.

Palestinian history is told through parallel struggles: working internally for good governments, a liberated society and social justice for women and everybody; and working externally against occupation, oppression and expulsion, she said.

The women’s movement in Palestine dates back to the 1920s with mainly urban, middle-class women establishing charitable societies and organizations. Women from rural areas, although less educated, were economically active on the land they worked and took their produce to market to sell, Ashrawi said.

When the state of Israel was created in 1947-1948, it displaced, dispossessed, fragmented and exiled Palestinian society. From this emerged a tremendous refugee population that was at the mercy of host countries such as Lebanon, she said.

“They lost the land, and you know what that means to people who were of the land, who lived off the land and who defined themselves by the relationships of the communities and the land,” Ashrawi said. “The loss of land led to the loss of anchor, of self-definition; loss of community support systems, family, clan and so on.”

Palestinians were not allowed to work certain jobs because the host country was worried about being settled by the refugees and changing the religious composition of the country, she said.

“Since many of the men could not find work, women had to work, mainly in domestic areas ... trying to make ends meet,” she said. “This constituted the most significant, collective national trauma for the Palestinians, and women, as always, were its primary victims.”

The 1960s was the age of

revolution. The decade saw the emergence of the Palestinian Liberation Organization and the focus among Palestinians was on national identity and Palestinian revolution, Ashrawi said.

“As a result, the Palestinians were labeled with what I call the Aristotelian dualism, we were either the pitiful refugees or we were the fearful terrorists, so we became subject to pity and fear,” she said. “You either pitied us as refugees helpless and hapless, or as terrorists. These two labels stuck, but the terrorist label stuck even more so, and we are neither.”

Women were part of the PLO, particularly with representation within the (Palestine) National Council, the exiled parliament. However, in many cases women remained only active in a symbolic way, Ashrawi said.

“Tokenism was the name of the game because you could always point to one or two women and say, ‘See, we have women,’ rather than something that is really collective,” she said.

During the 1967 occupation of the West Bank, women became part of the underground resistance. Women were expelled and imprisoned, but they could count on the sexism of the Israeli army, which arrested far more men, Ashrawi said.

“The women took over,” she said. “When you have thousands of men in jail, there’s more room for women to become not just wage earners and supporters of families, but to become political leaders and resistance leaders.”

Since 1967, women have found themselves in the position of having to keep up the fight against occupation and also maintain the survival of their society, Ashrawi said. The occupation is an intrusive and pervasive system of violence and violation, she added.

“In many ways it affects every aspect of your life,” she said. “It’s not just economics, not just the dramatic aspects. (Under the occupation) you cannot make the decision just to move from one place to another or to go to your place of work.”

During the 1970s, there was a resurgence of the Palestinian women’s movement but with a conscious gender agenda, which was also part of the global women’s movement, Ashrawi said.

“By that time we had had (good rapport) with Israeli women and Israeli activists and it was very serious then because it wasn’t legal,” she said. “Instead of dialogue, what we had was solidarity and activism. We had one agenda: resisting the occupation.”

In 1976, Israel allowed municipal elections in the Palestinian territories. Women mobilized and were part of the driving force that helped to elect nationalist and PLO supporters, Ashrawi said.

“That was a turning point in Palestinian politics, and Israelis said they blamed the women for this election and rightfully so,” she said. “We gladly took the credit for this.”

From then on, there was a dichotomy that pitted national liberation versus social justice and women’s rights. Palestinian women were told that the occupation was more urgent and that women’s rights were secondary, Ashrawi said. Women’s reactions were rational and direct.

“We said, ‘If you are fighting against injustice, discrimination, exclusion and oppression, then you are fighting against the same forces. The forces (that) oppress women are the forces who oppress nations. It’s that same mentality. And if you are fighting for self-determination for a nation, you cannot withhold self-determination from women.’”

It was in the 1980s, during the first intifada — the 1987 Palestinian uprising, non-violent — there was a genuine empowerment of women and a drastic transformation of social norms and values, Ashrawi said.

“Traditional societies generally measure male honor and family honor in direct relation to women’s behavior, particularly sexual, social behavior,” she said. “We transformed that definition at that time ... so that sources of shame and honor were in direct relation to re-

sistance to the occupation.”

After the establishment of the Palestinian National Authority, which stemmed from the Oslo peace agreement in 1993-1994, the women were relegated to the issues of social justice while the men took over the political system, Ashrawi said.

Despite the signing of agreements, the occupation reinvented itself and maintained its control. The result was more violence, more extremism, a heightened sense of disillusionment and the feeling that at one point Palestinians were victims of occupation and now the Palestinians are victims of a peace process, she said.

“There was a loss of constituency for peace, and the Palestinian territories became a powder keg ready to explode at any moment,” she said. “Post-2002, we entered a new phase in which not only women were totally alienated, but both societies were completely alienated from each other.”

Political processes broke down and military occupation overran the Palestinian territories. More than 600 checkpoints were built and the concrete wall was begun, Ashrawi said.

“The wall not only steals the Palestinian peoples’ horizon, it also prevents the Israelis from seeing what is happening beyond the wall,” she said. “And when you don’t know what your government or your army is doing on the other side, then you can escape responsibility and avoid knowledge.”

In 2006, the Palestinian Islamic political party Hamas won the majority of seats in the Palestinian elections. Hamas won because of the failure of the PLO and the nationalists to deliver peace and because it built institutions and provided services that the other parties did not, Ashrawi said.

“The response to Hamas’ victory is one who dealt a serious blow to democracy because it sent the message to the Palestinian people that ‘Democracy is fine, have elections, provided that you elect the people we like. If you elect the people we don’t like, we will punish you,’” she said.

Immediately after Hamas’ victory, 1.5 million Palestinians found themselves without any income because the



Photo by Brittany Ankrom

Hanan Ashrawi gives her lecture titled “National Identity, Gender Equality and Peace with Justice: The Palestinian Women’s Quest for Validation” Tuesday in the Hall of Philosophy.

entire civil service and security services were cut off, she said. This reaction from the international community positioned Hamas as the underdog, the victim and the party that never got a chance to govern, Ashrawi added.

For peace to ever be achieved there needs to be the involvement of women and it must be based on international law, she said.

“One of the serious flaws of all peace negotiations has been the absence of women,” she said. “Along with that, Palestinian women are committed to nonviolent resistance to the occupation because that’s how you prove your confidence, your spirit is not broken.”

During the question-and-answer portion of the lecture, Chautauquans asked pointed questions about the necessity of the Israeli-built

wall, Islamic extremism and women who “are willing to sacrifice their children to become suicide murderers.”

“Historically, walls have proven to be failed policies everywhere in the world, from the Great Wall of China to the Berlin Wall. You can never build walls between people and (call it) security,” Ashrawi said.

In her speech, Ashrawi said that this is not a religious conflict — it is a political one. The moment God is made to take sides, there can be no reconciliation, she said.

“I don’t care if they’re Christian, Muslim or Jew. The more fundamentalist you are, the worse it is for justice and for reconciliation,” said Ashrawi, who is a Christian Palestinian.

The question about Palestinian women sending their sons off to be suicide bombers is an excuse, she said.

“You may use the suicide bombing as an excuse to do everything you want to Palestinians,” she said. “The women’s movement condemned suicide bombers. No woman — and you cannot accuse Palestinian women of being different from other women — no mother will ever sacrifice her child for any reason whatsoever.”



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RELIGION

PERSONAL FAITH JOURNEY



M. Craig Barnes, pastor and head of staff at the Shadyside Presbyterian Church of Pittsburgh, highlights aspects of his personal faith journey at Sunday's vespers service in the Hall of Philosophy.

Photo by Emily Fox

Baptist House

The Rev. Thomas Hast will speak on "Two Thousand Years of Asian Missions" at 7 p.m. tonight at Baptist House.

Blessing and Healing Daily Service

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

Catholic Community

Daily masses are at 8:45 a.m. and 12:10 p.m. Monday through Friday in the Chapel of the Good Shepherd. The Rev. Timothy Keating will speak on "Rejoice Always, Never Cease Praying, Render Constant Thanks — Words of St. Paul: Are They 'Pipe Dreams' or a Life Plan?" at 12:45 p.m. today in the Methodist House chapel. The Rev. Joseph Mele will speak on the subject "Roman Catholic Liturgy and Pope Benedict's Reform: Standing at the Threshold — an Invitation" at 12:45 p.m. Friday in the Methodist House Chapel. All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin will lead a class titled "Maimonides — a Guide to the Perplexed" at 9:15 a.m. today in the Library Room of Alumni Hall. Rabbi Vilenkin will lead a class titled "Bible Decoded" at 9:15 a.m. Friday in the Library Room of Alumni Hall. Challah baking will take place at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center at Chautauqua.

Christian Science House

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

Ecumenical Community of Chautauqua

"Conflict/Resolution" is the topic of the 12:15 p.m. Brown Bag lunch today at the Hall of Christ. Lunch is offered when ordered in ad-

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Interfaith News

COMPILED BY MEG VIEHE

vance. This event is co-sponsored by the ECOC with the Department of Religion.

Episcopal Chapel of the Good Shepherd

The Right Rev. Walter Asbil presides at Holy Communion 7:45 a.m. daily in the chapel, which is handicap-accessible via an elevator on the Park Avenue side of the church.

Hebrew Congregation

The Hebrew Congregation will hold a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi Harry Rosenfeld of Temple Beth Zion in Buffalo, N.Y., will conduct the service. For information about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the Pier Building. Following services, the Hebrew Congregation will sponsor a Shabbat dinner at 6:30 p.m. at the Everett Jewish Life Center. Reservations are required. For information, call Bea Weiner at (716) 753-3573 or Carol Wolsh at (716) 357-5449.

The Hebrew Congregation will hold a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community United Methodist Church. Rabbi Rosenfeld will conduct this service. Beth Bates of Temple Torah in Boynton Beach, Fla., is soloist. Following services, a special Kiddush lunch will be served in celebration of the 50th anniversary of the Hebrew Congregation. Everyone is welcome and urged to attend.

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Psalm." Collins was paster to churches for five years before coming to Chautauqua. This is her 10th year at Chautauqua.

Presbyterian House

The Rev. Neale L. Miller will lead a vesper service from 7 to 7:45 p.m. today in the house chapel. He will discuss the impact that Hurricane Katrina and the oil spill had and continue to have on the Gulf South. All Chautauquans are invited to the Presbyterian House porch following morning worship during the period preceding the morning lecture. Coffee, hot chocolate and lemonade will be available. This coffee time is a great opportunity to meet and greet old and new friends.

United Church of Christ

The Rev. Christopher Ponuraj will lead a 7 p.m. vesper service today in the Randell Chapel of the headquarter house.

United Methodist

The Rev. William J. Pegg and his wife, Dianne, will lead "Hymns Old and New" at 7 p.m. tonight in the chapel. All are welcome. Join us for coffee on the porch each day between morning worship and the morning lecture.

Unity of Chautauqua

The Rev. Ron Neff will present a lecture titled, "God Is, I Am — Seven Steps to Spiritual Understanding" at 6:30 p.m. tonight in the Hall of Missions.

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Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

God loves the ordinary

Waiting. Nobody likes to do it. Yet, most of our lives are spent this way, said Chaplain M. Craig Barnes in Wednesday's sermon, "Blessed to be a Blessing: Choosing Hope." It's especially irksome when we're told, or have to tell ourselves, to "wait and see."

"Honey, we'll have to wait and see" was the classic response of Barnes' mother to his urgent boyish requests. But leaving childhood doesn't allow us to leave that phrase behind.

"Honey, we'll have to wait and see" is what the hopeful job-seeker tells his wife after a job interview ... what the wife tells her husband about her lab tests ... what we all must tell ourselves about the oil-gushing rupture in the ocean floor, the Middle East conflicts, the uncertain economy.

"We even get impatient with God," Barnes said. "Scripture promises: 'Train up a child in the way he should go, and when he is old, he will not depart from it.' ... 'Ask and ye shall receive.' ... 'All things work together for good for those who love God.' All too often, we feel God isn't moving fast enough for us. Abram felt that way, too.

"The thing we have to remember," he said, "is that waiting is not a waste of time. It's through the waiting that God shapes our souls. Jesus was never in a hurry. In fact, he usually arrived after the nick of time had come and gone. Yet, he still raised Jairus' daughter and his friend, Lazarus, from the dead."

What gets us into trouble is that we confuse expectation's demands with expectancy's openness, Barnes said. With the former, it's all our agenda. With the latter, we know something's going to happen, and it's going to be wonderful. This is especially true at Christmas, Barnes said. The children have the right idea. It's about receiving — especially the gift God gave to all of us.

Barnes invited his listeners to imagine winning, in a lottery, a day with Jesus in Galilee. What a disappointment when it turns out to be "laundry day" until you realize you can tell your friends, "Hey, I did laundry with Jesus."

"Well, guess what!" Barnes chuckled. "Whenever you do laundry or any other ordinary task, Jesus is doing laundry or whatever it is with you." God loves the ordinary, the routine. According to Barnes, G. K. Chesterton said: "The sun rises each morning because God commands it to 'do it again.' Children, screaming with glee when tossed in the air understand this. Their first words, on touching ground, are 'Do it again!'"

Blessings are always waiting behind the routine, Barnes said. But how do we deal with the waiting to find them, especially as we get older? St. Paul is a good role model, as, eventually, was Abram, whom God, for the first time, praised for his good waiting by "counting it unto him for righteousness." We are blessings to those around us when we, too, wait well.

The chaplain quoted the Apostle's counsel to the Philipians: "Just keep on doing what you know is honorable, just, pure, pleasing to God, commendable and excellent." Though St. Paul realized that he would not live to see the Kingdom of God on earth, he knew the importance of continuing to do the kingdom's work.

"Jesus' activities in the four Gospels could easily be fitted into one year and yet, his ministry lasted for three," Barnes said. "Let the Holy Spirit show you Jesus in the ordinary, the routines of your life as you wait and see what only He can do."

Barnes is pastor and head of staff at Shadyside Presbyterian Church in Pittsburgh, Pa., and Robert Meneilly Professor of Pastoral Ministry at Pittsburgh Theological Seminary. Pastor Nathan Day Wilson, senior minister of First Christian Church (Disciples of Christ) in Shelbyville, Ind., was liturgist. Ryan Dekker, International Order of King's Daughters and Sons Scholarship Program, read Genesis 15:1-6.

Worship coordinator Jared Jacobsen led the Motet Choir's women in Ken Berg's setting of Joseph H. Gilmore's "He Leadeth Me."

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LECTURE

Kemp, Golan, Miller discuss possible solutions for Middle East conflicts

by Karen S. Kastner
Staff writer

Arab-Israeli peace is so near, yet so far away.

Israeli activist Galia Golan said during Wednesday's morning lecture that 22 Middle Eastern countries hammered out a 2002 agreement that is not well-known in America. Israel looks toward America, and, specifically, to Barack Obama, to bring the plan to fruition.

Middle East policy expert Aaron David Miller — Golan's partner in the lecture — said in response that while it would be within the realm of "possibilities" for Obama to focus his attention for a time on Arabs and Israelis, Miller stopped short of characterizing this as among "probabilities."

In an unusually upbeat moment during the sober presentation, Golan asked Miller, who had advised six U.S. secretaries of state, for help in convincing the Obama administration to take the lead in Arab-Israeli peace talks. The audience giggled when Golan, stating that Israeli Prime Minister Benjamin Netanyahu's "political position is very strong only as a result of American pressure," directly enlisted Miller's assistance in influencing the administration to "help us to get that pressure."

The Golan-Miller pairing took the place of a speech by Husain Haqqani, the Pakistani ambassador to the United States. In his introduction, Chautauqua Institution President Thomas M. Becker told the audience that Haqqani "could not be with us" due to a "wicked" storm in Washington, D.C. The ambassador, Becker said, "has to be on his way to Pakistan tomorrow" with U.S. Secretary of State Hillary Rodham Clinton.

The Nixon Center's Geoffrey Kemp, who kicked off two weeks of morning lectures related to the Middle East on Monday, joked while serving as moderator Wednesday that, given his return performance, regular morning lecture attendees were experiencing a bit of a "Groundhog Day" movie moment.

Explaining that "improvising for morning lectures is not unusual," Kemp recalled that he had just barely arrived in time for a 1985



Photo by Rachel Kilroy

Geoffrey Kemp, Galia Golan and Aaron David Miller replaced Husain Haqqani, Pakistan's ambassador to the United States, for Wednesday morning's lecture in the Amphitheater.

morning lecture after his shuttle had broken down and he was forced to follow the driver's suggestion that he hitchhike to the grounds.

He made it, he said, with the help of "two Australian ladies" who were kind enough to offer him a lift. None of the three had any idea where Chautauqua was located, Kemp recalled.

Kemp posed the initial question for Golan and Miller, "Can these two (world leaders) make progress?" Kemp went on, "Is the two-state solution still viable?"

Golan, who answered first, stated, "The two-state solution is the only solution. ... We are perhaps closer to that solution than we have ever been." She explained that an agreement is "possible" because "both peoples" — the Israelis and Palestinians — "are ready for it" after negotiating at length and because both groups "acknowledge its necessity."

Later on, she elaborated, saying that, in a 2002 meeting of 22 states that compose the League of Arab States, the body adopted a resolution that she said ends the conflict between Israel and the Palestinians. She said the agreement would provide "security" for all involved

and the onset of "normal relations" among the groups.

The Arab League, she said, "already agreed" to rectify the "refugee problem" and to "create a Palestinian state." No military action is to be involved, she reported. In fact, Golan said, "Most Israelis believe (an accord is) necessary ... if Israel is to sustain legitimacy," Golan said.

Kemp, introducing Miller's remarks, pointed out that Miller had acknowledged Tuesday that, while a peace accord is not likely to be carried out without intense action by America, Obama simply has "other (domestic) priorities."

Miller said, "Government is about choosing." He said it seems unlikely that the current U.S. administration would "invest that kind of prestige" in Arab-Israeli talks. Referring to President Obama, Miller said, "In the end, he is not Jimmy Carter."

Reiterating what he said in his address in Tuesday's morning lecture, Miller said that "in order to move from the world of possibility" to that of "probability," there would have to be more "authoritative leadership" in the Middle East." Also, he said, "You need urgency ... registered in political terms."

"In the Middle East," Miller said, "urgency is measured ... by pain and gain."

For her part, Golan said that while the Israelis and other groups have experienced "a great deal of pain," she acknowledged, "We do need leadership ... and a certain sense of urgency." She said some urgency "can be created by outside pressure," but within the region, she said, people are so "discouraged ... that nothing is going to work."

Lack of progress toward peace, she observed, has proven and will prove a "mobilizing factor in (further) radicalizing" the region, "causing a threat to regimes."

Answering Kemp's question as to why Israel has refused to apologize to Turkey for the recent deadly flotilla confrontation, Golan responded, saying that there has long been a "deterioration of relations with Turkey" that parallels increasing "isolationism" in Israel.

It was then that she said Israel has "no friends in Europe," maintaining only its alliances with the U.S. and Micronesia. Israel's relationship with Jordan, she said, "is not as strong as it was in the past."

She acknowledged that Israel, which bars construction of both an airport and seaport in Gaza, has "basically trapped" residents there. "Gazans see themselves as occupied," Golan said, calling their position "untenable."

The Gaza Strip, she said, has 90 percent unemployment as Israelis "ultimately ... control their comings and goings." Tunnels in and out of Gaza to traffic medicine and food "have made Hamas rich," she said.

Kemp observed shortly afterward that the black market "is exactly how Iraqi dictator Saddam Hussein ... got rich (while) his people got poor" after the war there in 1991.

Observing that "Gaza is the poster child for dysfunction" in the region, Miller said that until the "Palestinian Humpty Dumpty is fixed, it is almost impossible to move forward." Palestinians, he said, with their "two separate visions of what constitutes a future" are "not agreed ... on its aspirations" as a national movement that would involve both Fatah and Hamas.

Golan agreed, saying that "by weakening moderate leadership, we strengthen Hamas."

"Time is running out" for peace, she said, opining that "more terrorism" is sure to follow.

Although Kemp said it was "all smiles" in a recent

meeting between Obama and Netanyahu in the wake of Israel's raid of an aid flotilla heading toward Gaza, Kemp asked whether Israel is, for America, an asset or liability as an ally.

Miller, the first to answer, said the "special" relationship between the two countries is certainly "worth sustaining." He explained that Israel and America share a "value affinity" and "eschatology" involving, literally, the "end of days."

Acknowledging that Israel has sometimes proved a liability for the U.S., Golan joked that Israelis "feel the United States is a terrific satellite to Israel," pointing to the many Americans who live in Israel and vice versa.

America's "support for Israel is "extremely important" at least "psychologically," but, she said, "What Israel needs is a future. ... We need peace." Wars, she said, "are eating away at our society. ... I do believe we can end the conflict. ... I think America can help us."

Q&A

Q. What are Tony Blair and George Mitchell doing?

A. MILLER: I think they are both outgrowths of the absence of a coherent and effective strategy on the part of the administration. I'm not critical. I think Barack Obama inherited a better hand than George W. Bush did on the Arab-Israeli issue. But we don't know what the strategy of the administration really is. The reality is that you've got four core issues. Borders, that is to say where the Palestinian state will be. Security, what will the arrangements be with respect to demilitarization, border crossings, monitors, a U.S. NATO-led force. Jerusalem, whose capital, where will it be, how do you work out the municipal realities of a place like the old city, which is one square kilometer. You certainly can't divide it. You're going to need some overarching committee or commission. Finally, the very difficult issue of ... what do you do about overlapping, divine sacred space? How do you divvy that up? So the question, in the end, when you strip all this away, Tony Blair and George Mitchell — and George Mitchell's talented and tenacious — are really manifestations of the process. The question is, how do you get an Israeli prime minister who is uncertain and relatively weak and a Palestinian president who lacks the moral authority and credibility to make decisions

for all Palestinians, to agree on solutions to each of these core issues? That, in essence, is the problem. There are numerous ways you could do it. You could have George Mitchell spend the next year and a half trying to identify where the parties' positions are and then develop bridging proposals. You could alternatively bring the parties together, as we did at Camp David 10 years ago today, the assumption that only a leaders' summit, only in the crucible and the heat in a negotiation, will a real leader be willing and able to make these types of decisions, or alternatively, you could have the president of the United States do what some of his predecessors have done, which is to outline a U.S. plan which isn't a peace treaty, but which reveals where the Americans are on each of the core issues and offers that up as a basis on which to continue the negotiations. That's really, in terms of the diplomatic process, that's about all you can do. I do not believe and have never believed now, 10 years after these serious discussions on these issues began, that the real problem is that people don't know how to fix them. There are very clever people who have been working for a long time, both in front channels and back channels, doing enormous amounts of work on this. This is a question of the absence of political will and the trust and confidence levels to motivate Israeli and Palestinian leaders to do things that they have never done before.


Q. This question sort of builds on your observation, particularly about Jerusalem and the capacity to fix things, where else in the world do we have a successful two-state solution example?

A. MILLER: This situation is idiosyncratic. There is no exact model for this. On the Palestinian side, there is no historical precedent for a people negotiating — negotiating — its way out of an occupation. And building institutions at the same time. There is no precedent for that. On the Israeli side, there probably is no precedent for a state that had taken territories as a consequence of conflict and protracted war in agreeing to negotiate them back on the basis of creating the whole new polity called Palestine, on the assumption on that, that new polity will live in peace and security alongside the state of Israel. So, I think the whole situation really is without precedent, which is why it is so difficult.



KEMP: Some people would say the Balkans is another model we might want to look at, at some point.

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Symphony Notes

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Richard Wagner (1813-1883)
Overture to Tannhäuser (1845)

Redemption by love — the overarching theme of all Wagnerian music drama — is the heart of *Tannhäuser*. A knight who abandons his faith (and his fiancée) when he stumbles into the realm of Venus, goddess of love, is rescued from an eternity of servitude to the goddess.

The overture opens with the Pilgrims’ Chorus, gradually approaching, then passing by. Suddenly, as the composer tells us, a “magical ... mist arises, wafting voluptuous shouts of joy ... These are the seductive magic spells of the Venusberg ...” Tannhäuser, the Minnesinger, approaches, challenging the wanton charms before him. “Endowed now with supernatural powers of vision, he perceives ... an unspeakably lovely female figure, hears a voice ... of tremulous sweetness ... like the call of the Sirens. It is Venus herself.”

Aflame with desire, he is irresistibly drawn into her presence. His holy faith falls away and he pours out a hymn of rapture to her beauty.

Tannhäuser spends the night in ecstatic coupling with the goddess, amid Bacchanalian shouts of delirious joy. The goddess bestows immortality on him, but also makes him her captive. As morning dawns, he recalls the Pilgrims’ Chorus and longs for liberty. He swears to the goddess that Love will always be his compass, but that for salvation he must put his hope in the Virgin. Venusberg melts away and, as Wagner put it, Love unites with Salvation (Nature with God) in a throbbing kiss of life.

Gustav Mahler (1860-1911)
Symphony No. 10 (unfinished, draft completed 1910)

Searching music for clues to the composer’s emotional state is a fool’s mission — except with Mahler. His compositions are embarrassingly revelatory. And Symphony No. 10 is the big payoff.

Summer was always the time Mahler devoted to composition. The rest of his year he was fully engaged in conducting, but in summer, he could concentrate on composing. For his final three years, the family rented a large, remote house in the South Tyrol with a forest, mountain trails and vast meadows, about a 30-minute walk from the village. Mahler required near total silence in order to compose, so he worked in an isolated “composing hut” tucked away in the woods. A servant stocked it every day at dawn, bringing supplies of food and fuel for the wood stove, so that the composer could arrive at 6 a.m. and work undisturbed. Interruptions were strictly forbidden. Not even his wife or daughter were permitted to come to the hut when he was working.

The summer of 1910, however, was riddled with distractions. In May and June Mahler was busy rehearsing his “Symphony of a Thousand” (as the publicist insisted on calling his Eighth Symphony) for its scheduled premiere in September. He had composed it back in 1906. As usual the work had waited several years for its first performance. The Eighth requires an extremely large orchestra, eight vocal soloists, two huge mixed choruses and a children’s choir of prodigious size. No single city could provide enough musicians for the work, so Mahler spent much of the spring and early summer of 1910 traveling between Vienna, Leipzig, and Munich, rehearsing the choruses of those cities in preparation for the premiere.

Before setting out on his rehearsal marathon, Mahler settled his wife, Alma, and their daughter at a spa resort near Graz, to enjoy the waters in his absence. While he was gone, a handsome young architect named Walter Gropius, also resident at the spa, started a flirtation with Alma Mahler that rapidly blossomed into a passionate affair.

A full month elapsed before Mahler could get away for a summer holiday. He came to the spa — his wife still had two weeks remaining in her treatment there — and then went on ahead to their mountain retreat. Following his daily composing regimen in his hut, he made rapid progress on a new symphony, his 10th. Completely absorbed in his work, he was oblivious to any evidence of his wife’s affair. Even after she joined him there on July 15, he missed the fact that she was collecting letters at a separate mail address in town. But on July 29, one of the love letters from Gropius was “accidentally” delivered to Mahler. He read, astonished, that this stranger intended to carry off his wife.

When he confronted her, his wife admitted the affair, but she blamed Mahler, saying his self-absorbed neglect had forced her to find love with Gropius. Anguish, then rage, then profound guilt consumed Mahler. He fell into a deep depression. Concentration on composition was out of the question.

Then about a week later, Gropius arrived, intent on taking Alma away. Mahler told her to talk it out with him. “Whatever you decide will be correct. Choose!”

That night she sent Gropius away.

Still, behind Mahler’s back, letters and telegrams between her and Gropius continued, which is the reason so much is known of those weeks. In one letter just a few days after sending Gropius away, she reports that Mahler had resumed composing, and a week later she tells Gropius that the new symphony was fully sketched out, but that

SYMPHONY

TOGETHER, IN SONG



Photo by Brittany Ankrum

Chautauquans sing “For the Beauty of the Earth” during Sunday’s Sacred Song service in the Amphitheater.

it contains “all the horrors of this time.”

Mahler was composing, but emotionally he was unraveling.

He labeled the folder for the new music “Purgatorio or Inferno.” He found himself scrawling messages in the music — “Have Mercy!!!” “O God! O God! Why have you forsaken me?” “Thy Will be done!!!” As he continued, the messages became more and more desperate — “The Devil dances it with me. Insanity grabs hold of me, the Cursed One! destroys me, so I forget that I am! that I might cease to be, that I ... (breaks off).” Later in the music, he writes notes for his wife to find — “To live for you! To die for you!” “You alone will know what this means. Oh! Oh! Farewell my lyre! Farewell! Farewell! Farewell! Farewell!”

At the end of August, Mahler obtained a referral to Sigmund Freud, who agreed to see him while on vacation in Holland. They spent four hours talking and walking and, on the train back to Vienna, Mahler wrote a poem to his wife that says, “My quaking thoughts and my tumultuous emotions draw together into a single unique chord.”

That unique chord literally exists. Mahler inserted it as the anguished climax in the first movement of this symphony. It coalesces around a long-held A, getting ever more shrill and dissonant — climbing from a low C# to G#, B, D, F, A, C, E, G — nine pitches that make a musical equivalent of “The Scream” by Edvard Munch.

Mahler never completed the symphony, but he did make a draft orchestration for the “Adagio” and the “Purgatory” movements.

His summer from hell ended. The September performance of his Eighth Symphony was a triumph, the greatest of his career, and then he left immediately to take up his very lucrative post with the New York Philharmonic. On February 21, 1911, he collapsed during a concert in New York and was rushed back to Europe. He died on May 18, at age 50.

Several attempts have been made to make performable versions of the Tenth

Symphony, with mixed results. The score used tonight does not attempt to flesh out Mahler’s sketches, but limits itself to the two movements that were finished in draft form. Obviously, Mahler would have tinkered with them once he had completed the other movements, but this version presents as closely as is possible his thoughts when he put down his pen in August 1910.

Franz Liszt (1811-1886)
Piano Concerto No. 1 in E-flat (1830-1855)

In 1830, more than 25 years before the work’s completion, Liszt sketched material that eventually found its way into this concerto. It was an intoxicating time. First came a literal revolution, the three-day rebellion in Paris to overthrow King Charles X. Liszt resolved to make a Revolutionary Symphony on those “three days of glory.” The symphony was never completed, but sections found new life in this concerto.

Next, in December 1830, Liszt met Hector Berlioz and heard his “Symphonie fantastique.” It swept him away, particularly the orchestral colors and the “*idée fixe*” concept. The powerful motto that became the *idée fixe* of Liszt’s first piano concerto dates from this time. It is a seven-note phrase marked *marcato deciso* and delivered by strings in octaves, answered by a “ta-dah!” in winds and brass. It opens the concerto and can scarcely be missed.

Trivia: This aggressive seven-note phrase with its two-note response acquired words at some point. Liszt, or perhaps his son-in-law, the pianist and conductor Hans von Bülow, invented a seven-syllable phrase suggesting a hidden meaning in the music — “Das versteht Ihr alle nicht! Ha-ha!” (“None of you will understand! Ha-ha!”) Liszt is rumored to have sung this text under his breath whenever performing the concerto.

Three months later, Liszt

had another mountaintop experience — he heard Paganini for the first time. On the spot he determined to become “the Paganini of the piano.”

Then, only a few months later came the encounter that really put flesh onto Liszt’s musical persona — he met Chopin. Though just one year older than Liszt, Chopin had already invented and perfected a genre: understated expression of personal emotion at the keyboard — Romantic poetry for piano.

Berlioz’s *idée fixe* and experiments in orchestration, Paganini’s pyrotechnics, the gripping poetry of Chopin, swirled together in the romance of glorious revolution — there you have Liszt’s foundation.

Listeners’ Aid: This concerto is in four movements, but the second and third are connected so seamlessly that you might lose count. The third movement, a scherzo, also slips into the finale without coming to a stop. And in

truth, though the first movement does have a conclusion, it is so wispy and weightless that it seems clear that Liszt intends to lead the ear right into the beginning of the next movement.

To understand this work (regardless of the composer’s warning in the motto), it helps to imagine the first performance, with two of the world’s greatest showmen in charge — Liszt at the keyboard, and his friend Berlioz conducting the orchestra. What a show that must have been.

“Symphony Notes” are by Lee Spear, retired music professor at the University of Pittsburgh-Bradford. For more specific musical detail on these works, readers are invited to tonight’s pre-concert lecture, where Spear will provide musical examples and strategies for listening. The talk will begin at 6:45 p.m. in the Hurlburt Memorial Community United Methodist Church sanctuary. Admission is free.



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LECTURES

Historian examines cases of uncommon civility: models of generous action

by **George Cooper**
Staff writer

Given the attraction that bad behavior provides, one might wonder whether civility is just something to reflect on as one would on a bygone era. At least it is a point to ponder for Robert Bullock, president of the New York State Archives Partnership Trust, and he will relate his thoughts on the subject at 3:30 p.m. Friday in the Hall of Christ. His lecture, "Is Civility Just a Matter for the History Books?" as part of the Chautauqua Heritage Lecture Series sponsored by the Oliver Archives Center.

As a measure of current social demeanor, Bullock cited

the recent and, it seems, ongoing misbehavior of Lindsay Lohan, the proliferation of reality TV shows — which are based upon poisonous interpersonal antagonism — and the "cloak of anonymity" that the blogosphere offers to anyone with an opinion.

Bullock said he writes a blog for the Albany, N.Y., *Times Union* newspaper, but has found the responses nearly debilitating. "Part of me wants to give it up because of the degree of hate speech," he said. "And this was to ideas that were not such that warranted hate speech."

Bullock has spent much time thinking about the subject of civility. He spent 20 years as a U.S. Air Force

officer, hearing about and living the credo of being an officer and a gentleman. Moreover, he was a protocol officer, "sensitized early in (his) career to decorum and behavior."

His interest in history led him to read biographies of people who possessed and practiced what Bullock calls "uncommon civility." People like Abraham Lincoln, Martin Luther King Jr. and George Marshall. And, too, it is part of his job at the Archives Partnership Trust. As stated on the Partnership's website, "New York has served as a leader in confronting social, economic and political issues of broad national importance."

In New York state history, Bullock found such an example of uncommon civility: the 1657 Flushing Remonstrance. Bullock said the Remonstrance is a matter of compassion and empathy. It was a petition brought by a group of English freeholders to Peter Stuyvesant, then the governor of New Netherland.

Stuyvesant was a man of commerce. Quoted in the book *A History of New York State* by David Ellis, James Frost, Harold Syrett and Harry Carman, Stuyvesant said, "We derive our authority from God and the West India Company, not from the pleasure of a few ignorant subjects." Following such a principle, Stuyves-

ant had prohibited Quakers from practicing their religion, saying they had developed a reputation for being disruptive.

The English freeholders presented the petition on behalf of the Quakers, a group that was not their own, and in it suggested the need for tolerance of others. In response to the petition, Stuyvesant put the Flushing town clerk and sheriff in jail, and further years of struggle ensued before Quakers were accorded religious freedom. Nonetheless, the petition and its argument for the free exercise of religion set a precedent for the U.S. Constitution.

Bullock said every major religion has a version of the

golden rule. But today, "it seems more common that the saying is, 'Do yourself as you would have others do for you.' It is not about others; it is about me," Bullock said.

Young people, still forming their ideas about right and wrong, are being influenced by entertainment that contains no notion of civility: "The Apprentice," "The Bachelor," "Hell's Kitchen," he said.

"Young people see these behaviors as models," Bullock said.

Bullock wants to offer a counterexample, uncommon civility, he said. "We can remind the young of these generous actions, and their spiritual aspect, too."

Brady to talk give Chautauqua Speaks talk on living in India

by **Lori Humphreys**
Staff writer

So what is it like to live in modern India? Is it more "Slumdog Millionaire" than Taj Mahal? More curry than biryani (a vegetable rice dish)? Chautauquan Barbara Brady will offer an answer to these questions from her perspective gained while living in Hyderabad, India. She will share her adventure in her presentation, "Life in Present Day India," at 9:15 a.m. today at the Chautauqua Women's Clubhouse, as part of the Chautauqua Speaks series (formerly Thursday Morning Coffee). A 10-minute video, with a voice-over compliments of her husband, Jim Brady, will begin her description.



Brady

Hyderabad is also hot and "deserty." However, the winters are, in Brady's words, "amazing, with temperatures in the 70s."

Her advice to families who may be facing international living is to "take a deep breath, just enjoy it, relax and take advantage of living there."

She home-schools Chris and Alexandra, and the trio volunteers at a small, private orphanage, SOS Children's Orphanage. They work with 10 Indian children, preparing them for school.

The girl from Olean, N.Y., has become something of a globe-trotter. Hyderabad is not Barbara's first foreign venture. Alexandra was born in Moscow in 1997, during the Bradys' three-year residence there.

But wherever the Bradys roam, Chautauqua has become a second home. The family has been coming for eight years and is planning to purchase a house here.

Brady graduated from High Point University in North Carolina in 1993. In true Chautauqua style, she will graduate from the Chautauqua Literary & Scientific Circle this summer.



Photo by Tim Harris

The 2010 Children's School staff

Children's School prepares for open house

by **Alison Matas**
Staff writer

Parents can take a peek into their children's worlds as schools host open houses this week.

Group One's open house is at 11 a.m. today, and the Children's School open house is at 11 a.m. Friday. Each will last about an hour.

While parents have traditionally populated the events, anyone is welcome to attend the open houses.

"It is a showcase for Children's School, so if there is somebody who wants to check

us out, I'm sure they would be welcome," curriculum assistant Gretchen Jervah said.

Both open houses will commence on the lawn, and Director Kit Trapasso will speak to the parents. Immediately following, Annie Miller, the music teacher, will lead the students in songs as they give a demonstration for their guests.

During the Group One open house, the 6-year-olds will be singing the Sharon, Lois & Bram tune "Skinamarink." They'll also be doing a Bolivian folk dance.

Friday, the students from the Children's School will

perform "Skinamarink." In addition, they'll be singing "Twinkle, Twinkle, Little Star," "Baa, Baa, Black Sheep" and the "ABC" song.

"They all have the same melody," Miller said. Consequently, it's almost as though the kids are singing one song with three different verses.

After the musical performances, parents will be invited into the classrooms to complete "construction" activities with their children, in conjunction with the week's theme.

The open houses are more than just an opportunity for

the community to see what the youngest Chautauquans are doing at school — they are also a fundraiser for Old First Night. On sale at the Friday open house will be brownies and lemonade, T-shirts, posters and postcards.

Ultimately, it's a time for parents to be a part of what their children are doing at Chautauqua Institution.

"They're here for the Chautauqua experience, but kids are here for the Children's School experience," Jervah said. "It kind of puts their kids in the spotlight."

Bostom is EJLCC's guest speaker today, discussion leader Friday

Andrew G. Bostom, M.D., an associate professor of medicine at Brown University Medical School and the author of several books and numerous articles on Islam, will be the featured speaker at 3:30 p.m. today at the Everett Jewish Life Center. Bostom is the author of *The Legacy of Jihad* and *The Legacy of Islamic Antisemitism: From Sacred Texts to Solemn History*.

The Legacy of Jihad is a voluminous compilation of documents concerning the concept of jihad in which he attempts to refute the often-repeated argument that jihad has many meanings, one of the most common of which is "inner struggle." Instead, Bostom insists that jihad is really expressed through bloodshed, subjugation

and violence. The study is based on an examination of Islamic primary sources.

The Legacy of Islamic Antisemitism is a collection of scholarly articles that attempts to demonstrate that Muslim hatred of Jews has been expressed continuously since the advent of Islam and that the current notion that animosity toward Jews is fueled by the present Arab-Israeli conflict is wrong. The various chapters in the book attempt to show that the Koran itself is a significant source of hostility toward Jews as are other Muslim texts.

In addition to the lecture, Bostom will also be available at the Everett Jewish Life Center for an informal discussion at 9 a.m. Friday.

Men's Club to host Freay as speaker

Andrew Freay, manager of Chautauqua Health and Fitness, will be the guest speaker at the weekly meeting of the Men's Club at 9 a.m. Friday at the Women's Club.

Freay said he will touch on health and fitness programs available on the grounds, from the year-round Turner Community Center facilities to the Heinz Beach Fitness Center available during the summer — facilities that he considers one of Chautauqua's "most underutilized resources."

Freay and his staff work with Chautauquans of all ages and fitness goals, from sports-specific (improving your golf swing, for example) to rehabilitation and general fitness.

Freay said he thinks many people resist starting a fitness program because

they are nervous, don't know who to talk to for advice, or assume there is only one way to exercise.

"There are simple fears we try to alleviate," Freay said. "Our staff and personal trainers work with you, discuss your concerns and explore different training styles."

"There is a team of people who are there not just for safety, but making sure your day-to-day program is going well," he added.

Freay, an Aerobics and Fitness Association of America-certified personal trainer, is now in his fifth summer as manager of Chautauqua Health and Fitness. He earned his Bachelor of Science in exercise physiology from Slipper Rock University.

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MUSIC



From left: Lacy Sauter, Casey Candebat, Eric Neuville, Laura Sauer, Arthur Miller, Taylor Johnson. Chautauqua Opera Company Young Artists rehearse the musical theater revue “Bernstein’s New York.” The show will open at 10:30 p.m. tonight in Elizabeth S. Lenna Hall.

Young Artists break the opera mold to perform musical theater revue

by Alison Matas
Staff writer

Tonight, Taylor Johnson is swapping her southern drawl for a New York accent as she takes the stage for the first cabaret of the season.

At 10:30 p.m. tonight and Tuesday, July 20, in Elizabeth S. Lenna Hall, 10 studio artists from the Chautauqua Opera Young Artists program will perform “Bernstein’s New York,” a musical theater revue. There are no tickets to get in, but a donation will be taken at the door.

The production is conceived and directed by Bill Fabris, with Emily Urbanek serving as the musical director. The show was performed about a decade ago but has been expanded to accommodate a larger number of Young Artists.

“I set it in New York 1950s, which is the time Leonard Bernstein was writing a lot of his music dealing with New York,” Fabris said. “‘West Side Story,’ ‘On the Town,’ ‘Wonderful Town,’ all of these were like love letters to New York.”

The show also incorporates songs from more “obscure” Bernstein musicals like “Candide,” “Mass,” “1600 Pennsylvania Avenue” and “Peter Pan.”

“Keeping it down to an hour is tough because it’s such great music, and I want to put in so many things,” Fabris said. “I wanted to get a little bit of everything from his vast volume of pieces.”

The cast is complete with typical New York personalities, such as a taxi driver, sailor and tourist. Young Artist Eric Neuville will be playing a bartender, Tony, whose character is loosely based on the protagonist in “West Side Story.” Tony falls “completely head-over-heels in love” with Maria, a waitress, and “that is the



Eric Neuville, playing Tony, and Andrea Arias-Martin as Maria, rehearse the musical theater revue “Bernstein’s New York.”

lens through which he sees New York,” Neuville said. “We all see the city through different lenses, and mine is just wanderlust in love.”

While some Young Artists, like Neuville, grew into their voices performing in musical theater productions, others are acting in a show of this nature for the first time. Johnson, who plays a secretary, can already see the benefits of trying a new singing style.

“It shows off different personalities. It shows off different aspects of our voices maybe we haven’t had a chance to tap into before. I just think it stretches us as an artist,” she said.

Breaking out of the opera mold, however, can seem formidable.

“In getting opera singers to kind of expand their expressive range into styles that aren’t really opera, sometimes it’s just a little hard to get them going there, but they’ve been really good about being open and trying to do that,” Urbanek said.

One difference between

opera and musical theater is that the latter involves more elements.

“One of the things I like about musical theater is that it does incorporate everything: your body, emotion, acting and then your voice as well,” Fabris said.

In layman’s terms, this means learning choreography. “(Fabris) created a nice, simple form to things with simplistic gestures, and nothing extremely extensive that’s going to make the eyes go crazy as the audience is watching,” Miller said.

And the Young Artists have willingly embraced the challenge.

“Not a lot of opera singers can dance, but they can all move very confidently,” Neuville said.

The studio artists have also delved into character development.

“We talk about dramatic intention, plot, character analysis,” Fabris said. “I want them to create the character given the music and dialogue that’s in the show.”

Because the revue is only

an hour long, this can be difficult. To combat static characters, actors use little movements to give their roles more depth. Young Artist Arthur Miller plays Sam, a man who’s “burnt out” on his marriage.

“There are moments when I think Sam is thinking about cheating on his wife,” Miller said. “Sam’s already faced with a temptation because he goes and buys (another character) a drink, and I’ve added a little touch of taking off my wedding ring whenever she looks over at me for the first time. I’m trying to get as many opportunities as I can to show Sam as a full person.”

The presence of this marital tension leads to one of the more memorable moments of the show. Sam and his wife sing the “Rain Duet” from *Trouble in Tahiti*, expressing their frustrations with their relationship.

“(It) is probably the most intense, maybe darkest moment in the show ... and, at the very end, they say, ‘Can’t we find the way back to the garden?’ and then the final ‘Make Our Garden Grow’ (song) just sort of pulls it all together,” Urbanek said.

Miller agreed. “After the ‘Rain Duet,’ (Sam) comes to terms with everything, and at the end, during ‘Make Our Garden Grow,’ he comes back to his wife. I think he realizes where his love really lies.”

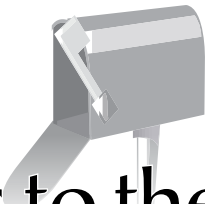
Ultimately, the show should appeal to a wide variety of audiences, although not everyone may be familiar with each piece of music.

“Truth be told, the unknown Bernstein is some of his best writing as well,” Miller said. “(The songs) make such an impact with their text and with the melodic line he creates, and it just brings a wonderful feeling to the audience.”

Urbanek concurred. “Bernstein is everybody’s style. There’s music that is more classical and music that is more popular in style, but it’s all brilliant in my book, and I think there’s something for everybody,” she said. “It’s just iconic American music.”

Bike Safety Tips

When riding at night, always use a headlight and ride with caution.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

I have no problem with Hanan Ashrawi presenting the Palestinian narrative, nor do I question the enormous hardship the Israeli occupation has wreaked on the everyday life of her people. However, for the audience to have a more complete picture of the situation, it was incumbent on Ms. Ashrawi to present the context for the occupation, a context that includes four decades of Palestinian terrorism perpetrated against, yes, Israeli women and children. Living in Israel in 1987-88, I knew many parents there who, with great fear, put their children on school buses each morning following a spate of attacks on just such vehicles. Periodically, terrorists would attack restaurants, shopping malls, or teen-age discos, all in the name of Palestinian independence. That Israel imposed a harsh occupation, with innumerable check-points and constant surveillance, as well as a wall of separation, has been an attempt, which of late has proven successful, in limiting the number of attacks. Ms. Ashrawi did her audience a disservice by not providing this crucial context.

Arthur Salz
4 Ames

Dear Editor:

I never thought I’d be embarrassed to call myself a Chautauquan, but the verbal abuse to which this afternoon’s speaker, Hanan Ashwari, was subjected was truly embarrassing. Chautauqua stands for the proposition that people of differing opinions should be able to engage in a civil exchange of ideas. Ms. Ashwari stated her position in a very factual and civil manner. During question time, however, she was bombarded by a series of non-question political polemics that at best could be described as petulant and boorish, and at worst, racist.

The shameful behavior of those questioners reflects poorly on the entire Chautauqua community that likes to think of itself as tolerant and fair-minded. Instead, the questioners showed themselves to be intolerant and narrow-minded. What must Ms. Ashwari think of Chautauqua?

Thomas C. Roantree
39 Vincent

Dear Editor:

This is a heartfelt thank you note to all the Chautauquans who have helped make the Flea Market a success over the years. It is a fun event for the community and recycling at its best!

Thanks to all the dedicated workers who spent countless hours on their feet — sorting through the donations, weeding out the junk, pricing, boxing the stuff and then selling on sale day. Without each and every one of you this would not have been a success.

Thanks to the community for providing donations all throughout the year and then coming on sale day to buy back what your spouse donated and you wanted to keep. It is a fun place to shop, people watch, search for bargains and meet and greet friends and neighbors.

Special thanks to the Operations office for making the Colonnade spaces available to us, removing our trash, reserving tables for us, and cooperating with us on this massive effort.

Thanks to the police department for keeping an eye on the area over the winter, supplying a key to donors, putting up with us cluttering the street, allowing us to use their security room and giving us all those lost bikes who never found their owners.

Thanks to the Institution employees who put up with our many requests for help, hauling our trash away, working on Flea Market day and helping clean up the area after it is all over.

The Flea Boutique, which begins on Friday, July 16, will be open Sundays, Wednesdays and Fridays for the rest of the season from noon – 2 p.m. Stop by and shop some more.

Lynn Ballard
40 Waugh

Dear Editor:

It is 6:45 a.m. on July 6, and a baseball-capped, red-shirted female thief is spotted snipping blue and white hydrangeas on Warren. Could this be one of our honorable residents? This perpetration is particularly disturbing in light of [last] week’s subject of ethics. Perhaps she should attend the lectures.

Marion Oakley and Susie Merrill
4 Warren

Chautauqua Network meeting seeks host homes for attendees

The Chautauqua Institution is hosting the 27th annual meeting of the Chautauqua Network this season Aug. 1 through 3. Representatives are expected to attend from Chautauqua, N.Y., Ocean Grove, N.J., Florida Chautauqua, Ocean Park, Maine, Boulder, Colo., Epworth Mich., Monteagle, Tenn., Bayview, Mich., Waxahachie, Texas, Musoka, Ontario, New

Piasas, Ill., Mt. Gretna, Pa, and Lakeside, Ohio.

The network meetings include presentations, opportunities to share information and social activities. Currently, we have more requests for home stays than we have hosts. If you have room to host a network attendee, please contact Myra Peterson in the Institution Relations office at 357-6230.

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ANNOUNCEMENTS

CWC ANTIQUES Show and Sale this Saturday, July 17th, 9:30-4:30. Walk, Tram, North Bus (bring gate pass) or drive (free parking). Turner Community Center, Route 394. \$4 Donation, Chautauqua Women's Club Property Endowment Committee

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By THOMAS JOSEPH

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23 Under-stand
24 Put up
25 Shrek's love
27 Building wing
28 Dramatist Ben
29 Saddler's materials
32 Christian Slater film
36 Highway strip
39 Promise
40 Calendar items
41 Galileo's home
42 Stares stupidly
43 Verve

- 2 Ocean motion
3 Scope
4 Soothing
5 Set out
6 Like Dylan
7 Thomas
8 Favorite
9 Sock part
11 Pike
15 Listen to
17 They may clash
18 Gambling mecca
19 Sax great Getz
20 Cain's victim
21 Hold power
22 Arizona river
25 Cavalry base
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1	2	3	4		5	6	7	8	9
10					11				
12					13				
14					15				
			16				17	18	19
20	21	22					23		
24					25	26			
27					28				
29			30	31					
			32				33	34	35
36	37	38					39		
40							41		
42							43		

7-15

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

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

7-15 CRYPTOQUOTE

M K J W B S J S N Z K D R Z M D T ' S

T Z Y Z R R M W F — D S ' R S N Z

R S V G D B J T Z R S N M S T Z Z B S N Z

M B P D Y Z . — I D Q Q Y J R I F
Yesterday's Cryptoquote: LET US NOT LOOK BACK IN ANGER, OR FORWARD IN FEAR, BUT AROUND IN AWARENESS. — JAMES THURBER

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

7/15

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

Difficulty Level ★★★

7/14

CHAUTAUQUA WOMEN'S CLUB
TUESDAY AFTERNOON
DUPLICATE BRIDGE

JULY 6, 2010

North/South

1st	Adele & David Hast	57.94%
2nd	Sylvia Bookoff/Bernie Reiss	56.75%
3rd	Bill & Peggy Blackburn	55.16%
4th	Bruce Burr/John Corey	54.37%

East/West

1st	Barbara & Herb Keyser	62.70%
2nd	June Bonijor/Betty Lyons	55.16%
3rd	Joyce Daoit/John Hunter	51.98%
4th	Nancy Bechtolt/Mildred Beckwith	51.59%

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The next duplicate bridge game will be at 1 p.m.

Tuesday, July 13. Jill Wooldridge, Director

SPORTS CLUB THURSDAY
AFTERNOON DUPLICATE BRIDGE

JULY 7, 2010

North/South

1st	Mort & Sandy Litvin	60.52%
2nd	Kathy & Tom Roantree	53.44%
3rd	Jon & Leslie Tramer	53.25%
4th	Pat Klingensmith/Barbara Schuckers	52.27%

East/West

1st	Bill Blackburn/John Corry	61.81%
2nd	Barbara & Herb Keyser	58.40%
3rd	June Bonyer/Rita Paul	57.21%
4th	Rivona Ehrenreich/Edie Sklar	55.17%

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Bridge Lessons by Jill Wooldridge at the Sports Club,
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SPORTS CLUB SUNDAY
EVENING DUPLICATE BRIDGE

JULY 11, 2010

North/South

1st	Peggy Blackburn/Hannon Yourke	71.42%
2nd	John & Craig Hunter	58.69%
3rd	Adele & David Hast	58.34%
4th	Ron & Susan Diner	56.59%

East/West

1st	Bill Blackburn/Dave DePriest	61.37%
2nd	Ted Raab/Burt Coffman	56.83%
3rd	Gail & Grant Hennessee	54.90%
4th	Barbara & Herb Keyser	54.22%

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DANCE

NCDT connects with audience in night punctuated by ‘barnstorming celebration’

by Jane Vranish
Guest reviewer

Coming on the heels of a highly successful debut at the Kennedy Center as part of the Ballet Across America series, North Carolina Dance Theatre exhibited some of its best qualities on Tuesday evening at the Amphitheater.

The company appeared in Washington, D.C., in June with eight other groups, gathered from various regions coast to coast. Each performed a work selected by a curator, taking into account production values, thematic content and choreographic style, so as to build three balanced programs.

North Carolina Dance Theatre was the last to perform on opening night (with another performance the following night) and used one of its signature works, Jean-Pierre Bonnefoux’s “Shindig.” If there had been a prize awarded for most popular company, NCDT would have won hands down.

“Shindig” featured bluegrass music from the Greasy Beans, but the ballet was classically based, much in the style of George Balanchine’s “Square Dance.” The dancers used their own engaging personalities, nurtured by Bonnefoux and wife Patricia McBride, nattily layered on their quick-witted and impeccable. While any concert is always a snapshot of a company (and Ballet Across America was a mere microcosm of that in comparison), Chautauquans instead get to observe the strengths of the company in five performances over the course of the season.

The sylvan setting of the Amphitheater doesn’t allow for much wing space or backdrops, so certain adjustments, mostly regarding entrances and exits, must be made. But that allows the focus to fall, as it should, on the dance itself.

Full-length productions such as “Cinderella” are rare, given their cost and complexity. For the start of the mixed bill program, Bonnefoux elected to offer a smattering of dances from his own full-length production. (Chautauqua veterans might recall its

R.E.V.I.E.W

hesitant 2001 premiere here, more like a work-in-progress, when Bonnefoux had a heart attack and staff members filled in the choreography.)

It has since apparently become a favorite at NCDT with some reworking. But the audience here could only briefly immerse themselves in this problematic fairy tale child of a ballet. It has many trappings — a sweet heroine and her prince, the dark comedy of the wicked stepsisters and a Step Mother who, in the very best of British music hall traditions, is played by a man, in this case with the very dry humor of NCDT associate artistic director Mark Diamond.

It also has a disturbingly angular Prokofiev score for a fairy tale, albeit well-played by the Chautauqua Symphony Orchestra. This made it difficult for the snippets to connect with the audience. Bonnefoux began with part of the opening scene, where Diamond and Step Sisters Jamie Dee and Kara Wilkes toyed with Cinderella Traci Gilchrest in over-the-top fashion.

He included the Dress Maker (Dustin Layton) and Dance Master (a very clean David Morse), along with Cinderella’s meditative solo, usually the highlights of the first act. Diamond and his cohorts then engaged in some audience interaction, probably to allow Gilchrest time to transform into her ball gown, but otherwise not necessary.

Devoid of the palace surroundings, Gilchrest, always a smoothly elegant dancer, could not conjure up the wonderment that was needed and it was apparent that she and

prince Sasha James could not establish the relationship to carry off what is usually a starry-eyed moment.

Bonnefoux’s “Destiny” relied on the atmospheric first movement of Schubert’s “Unfinished Symphony.” Building on the undulating strings, he presented Wilkes and Justin VanWeest as doomed lovers. But Bonnefoux viewed the music as alternating between that passion of life and oncoming tragedy, portrayed by a trio of dancers (Layton, Dee and Morse).

While the concept worked well, led by a rapturously compelling Wilkes, the tempo was just a tad slow, meaning that the action sometimes dragged. And while the two emotional dynamics each stood on their own choreographically, there could have been more modulation between them to support the piercing climax.

That wasn’t the case with “Appalachian Suite,” a straightforward, almost earthy brand of ballet that wore many hats. First, it was a robust collaboration between choreographer Diamond and guest conductor Grant Cooper, who composed a score based on the folk songs of his Appalachian home in West Virginia that was a fun fit for the orchestra.

One could hear the flavor of “Ashoken Farewell,” famously used in Ken Burns’ PBS documentary “The Civil War.” But then, both songs shared Scottish roots. And the ending evoked the escalating excitement of Hershey Kay’s “Western Symphony,” seen here last year. That gave this ballet big shoes to fill.

Still, Cooper succeeded in creating his own pleasurable musical character through five scenes that re-

volved around a young couple, including a men’s dance with axes, an intoxicated fight scene complete with moonshine and a wedding celebration.

Similarly, Diamond’s choreography offered its own round of flashbacks. It was easy to see tidbits of the musical “Oklahoma!” in references to Agnes de Mille’s iconic Dream Ballet (the six friends/bridesmaids and the insertion of a wedding dress instead of a veil) and the alternating circles at the end. At times it bordered on “Seven Brides for Seven Brothers” (and there were seven men at one point, deliberate or not) with acrobatic moves, the ax dance and the jovial interaction between men and women. But I didn’t see the necessity for the women’s sack race across stage.

Take it for what it was, Diamond skillfully staged “Appalachian Suite.” And he used his expert knowledge of the folk idiom in a particularly lovely way in the opening duet for the radiant Anna Gerberich and a smitten Layton. There was an open-hearted simplicity to their movements, where Diamond provided a sweep to the lifts and used a flexed foot sparingly, sometimes to connect with their heritage, other times to provide a romantic exclamation point.

Of course, one of the most important factors in the end was the audience itself, and the enthusiastic response was immediate. After all — who can resist a barnstorming celebration?

Jane Vranish is a former dance critic for the Pittsburgh Post-Gazette and continues there as a contributing writer. Her stories can also be read on the dance blog Cross Currents at pittsburghcrosscurrents.com.



Photo by Tim Harris
Jamie Dee of the North Carolina Dance Theatre performs “Destiny” on Tuesday night in the Amp.

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PROGRAM

Thursday, July 15

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rt. Rev. Walter Asbil**, St. George’s, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** **The Rev. M. Craig Barnes**, pastor, Shadyside Presbyterian Church, Pittsburgh. Amphitheater
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women’s Club) **Barbara Brady.** Women’s Clubhouse
- 9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Future of the Muslim World: Economics Versus Extremism.” **Vali Nasr**, senior adviser to U.S. Special Representative for Afghanistan and Pakistan. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1) **Brown Bag Theater.** “How I Got That Job.” Ten CTC Conservatory members share audition monologues that got them a place with this season’s company. Bratton Theater
- 12:15 **CLSC Scientific Circle.** “Back Pain.” **Dr. Stephen Bethea.** Alumni Hall porch
- 12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15–1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). “Conflict Resolution.” Jewish, Christian and Muslim pre-senters. Hall of Christ
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Meditation as Healing.” Part Two. Meditation teacher: **Subagh Singh Khalsa** (Sikhism/ Kundalini Yoga Meditation). Hall of Missions. Donation
- 12:30 **Special presentation on World Leaders Travel Programs.** Information session on travel programs for Chautauquans. Smith Wilkes Hall
- 12:45 **Chautauqua Catholic Community Seminar.** **Rev. Timothy Keating**, CSsR, co-director, St. Francis Chapel, Springfield, Mass. Methodist House Chapel
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market



Photo by Tim Harris

Sasha Janes, rehearsal director and choreographer for the North Carolina Dance Theatre, plays the Prince in “Cinderella” Tuesday evening in the Amphitheater.

- 1:15 **Duplicate Bridge.** **Herb Leopold**, director. Sports Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **Sakena Yacoobi**, executive director, Afghan Institute of Learning. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:30 **CLSC ROUNDTABLE/LECTURE.** **Kati Marton**, *Enemies of the People*. Hall of Philosophy
- 3:30 (3:30–5) **Lecture.** “Past as Prologue: The Historically Relevant Meaning of Jihad” with **Dr. Andrew Bostom**. Everett Jewish Life Center
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Faculty Artist Recital.** **Joel Schoenhals**, piano. (Benefits the Chautauqua Women’s Club Scholarship Fund.) Elizabeth S. Lenna Hall
- 4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) “God Is, I Am.” **The Rev. Ron Neff**. Hall of Missions
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7–7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ
- 7:00 **Visual Arts Lecture Series.** **Pam Avril**, visiting faculty,

- Bard College. Hultquist Center
- 8:00 **THEATER.** Moss Hart and George S. Kaufman’s *You Can’t Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** (Community appreciation night). **Uriel Segal**, guest conductor; **Alexander Gavrylyuk**, piano. Amphitheater
- *Tannhäuser*: Overture Richard Wagner
 - Symphony No. 10 in F-sharp Major: Movements I & III Gustav Mahler
 - Piano Concerto No. 1, E-flat Major Franz Liszt
- 10:30 **Musical Theater Revue.** “Bernstein’s New York.” Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

Friday, July 16

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rt. Rev. Walter Asbil**, St. George’s, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:00 (9–10) **Informal discussion.** “Understanding the Islam in Islamic Anti-Semitism.” **Dr. Andrew Bostom.** Everett Jewish Life Center
- 9:15 (9:15–10:15) **Men’s Club.** Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** **The Rev. M. Craig Barnes**, pastor, Shadyside Presbyterian Church, Pittsburgh. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Is China Outcompeting the U.S.?” **Minxin Pei**, adjunct senior associate, China Program, Carnegie Endowment for Peace. Amphitheater
- 12:00 (noon–2) **Flea Boutique Grand Opening.** (Sponsored by Chautauqua Women’s Club). Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “The Writer and the Culture of Entertainment.” **Richard Terrill**, prose writer-in-residence. Alumni Hall porch.

- 12:15 (12:15–12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). “Conflict Resolution.” Jewish, Christian and Muslim pre-senters. Hall of Christ
- 12:15 (12:15–1:30) **Brown Bag Lunch/Support Meeting.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church.) Chautauqua Women’s Club
- 12:45 **Chautauqua Catholic Community Seminar.** **Vy. Rev. Joseph Mele**, Vicar General, vice rector, St. Paul Seminary, Pittsburgh, Pa. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Hall of Christ
- 1:15 **Master Class** (Sponsored by Chautauqua Opera Guild). **Marlena Malas**, chair, Voice Program. Fletcher Music Hall. Fee for non-members
- 2:00 **Violin Master Class** (School of Music). **Jacques Israelievitch**, violin. McKnight Hall. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **Teny Pirri-Simonian**, Armenian Orthodox Church, Catholicosate of Cilicia, Antelias, Lebanon. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

- (Purchase tickets at Main Gate Welcome Center.)
- 2:15 **THEATER.** Moss Hart and George S. Kaufman’s *You Can’t Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:00 **Dance presentation.** “My Dancing Career from a Student to a Professional.” (Programmed by Chautauqua Dance Circle.) **Traci Gilchrest** and **David Ingram**, Chautauqua Dance. Smith Wilkes Hall (**PLEASE NOTE TIME CHANGE**)
- 3:30 **Chautauqua Heritage Lecture Series.** “Is Civility Just a Matter for the History Books?” **Robert Bullock**, president, NYS Partnership Trust. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower

- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by **Rabbi Harry Rosenfeld**. Miller Bell Tower. (Pier Building in case of rain) Shabbat dinner follows at Everett Jewish Life Center.
- 5:00 **Studio Preview with NC Dance Theatre.** Carnahan-Jackson Dance Studios. \$5 Fee
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:00 **THEATER.** Moss Hart and George S. Kaufman’s *You Can’t Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **SPECIAL.** Ballroom with a Twist! Amphitheater



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Communities in Conversation 2010

Brown Bag Lunch
Thursday and Friday at 12:15
Hall of Christ
**Order \$5 Lunch Day Before
Event: 451-4007**

Week Three: Conflict Resolution

The Middle East, Ireland, and South Africa, among so many others, have provided examples of contemporary countries in conflict within themselves and with other countries and peoples. How should the world community help a country / countries in conflict? What role can or should Faith Traditions play?

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UNITY of Chautauqua

“God Is, I Am”

Rev. Ron Neff

July 15, Thursday
6:30 p.m.
Hall of Missions

YOU'RE INVITED



Building on the Foundation

Rejoice in the Lord always; again I will say, rejoice! Let your forbearing spirit be known to all men. The Lord is near. Be anxious for nothing, but in everything by prayer and supplication with thanksgiving let your requests be made known to God. And the peace of God, which surpasses all comprehension, shall guard your hearts and your minds in Christ Jesus.

– *Philippians 4: 4-7*

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71-173 W. Fairmount Ave.
Movie Information 763-3531

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

**** 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

The Sorcerer's Apprentice (PG)
Daily (1:15, 4:00) 6:40, 9:10

Twilight Saga: Eclipse (PG-13)
Daily (12:30, 3:30) 6:30, 9:30

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

**** INCEPTION (R) ****
Daily (12:15, 12:30, 3:15, 4:00) 6:30, 7:00, 9:30, 10:00

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

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

Knight & Day (PG-13)
Daily (2:00, 4:15), 6:45, 9:00