



Monday's lecture,
featuring Steve McCurry.

PHOTO BY THOMAS HOEHN / KODAK

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The Chautauquan Daily



Geller

For Geller, photography is universal

by Allison Borgelt
Staff writer

It was her first day in the doctoral program at Princeton University, and Margaret Geller wanted to hit someone. A senior faculty member, to be exact.

"This guy came up to me and said that he opposed the admission of women to the department," said Geller, now a senior scientist at the Smithsonian Astrophysical Observatory in Cambridge, Mass., and a mapmaker of the universe. She said the man followed his remark by saying he had heard she was a good student and that she "should think about working with him."

"I remember it like it happened yesterday," she said. "I really wanted to hit him."

The year was 1970, the second year of Princeton's full-time, coeducational undergraduate program and nine years after the first woman was admitted as a full-time degree candidate in the graduate program. Geller was the only woman in her physics class that day. She estimated that there were 90 students in Princeton's graduate physics department at the time, three of whom were women, and "there were essentially no women on the faculty."

See **GELLER**, Page 4



TESTING THE LIMITS OF EXPRESSION

Wunderkind Hadelich joins CSO for Brahms concerto

BY KATHLEEN CHAYKOWSKI | STAFF WRITER

Augustin Hadelich's deeply thoughtful music making is redefining expression on the violin. The 26-year-old violinist joins the Chautauqua Symphony Orchestra, under the baton of music director Stefan Sanderling, once again for a night of poignant, Romantic music at 8:15 p.m. tonight in the Amphitheater.

In an article earlier this year, *The New Yorker* described the emerging talent as "a young artist with no evident limitations"; he is widely recognized for the spontaneity of his playing, his sparkling technique and a gorgeous tone.

Tonight's performance of Johannes Brahms' Violin Concerto in D Major, Op. 77, represents the completion of a circle for Hadelich, who coincidentally, also played a Brahms concerto when he first soloed with the CSO in 2002. He has performed at Chautauqua multiple times since his debut on the grounds, most recently in 2007.

"I was really delighted to be invited back," he said. "The Brahms that I play now when I'm 26 is very different than the Brahms I played when I was 17 — or at least I hope so," he said, laughing.

For someone who is so serious about his music-making (he described his level of perfectionism as "obsessive-compulsive"), one might be surprised by how easily he laughs at himself. His violin teacher at The Juilliard School, Joel Smirnoff, has described him as self-effacing and genial, and his manner of speaking reflects both qualities.

See **CSO**, Page 4

Ritchin sees potential in digital media, photography

by Laura McCrystal
Staff writer

While some may argue that Google can make us stupid, Fred Ritchin thinks the digital age has the potential to help people become more intelligent and thoughtful.

Ritchin will deliver the 2 p.m. Interfaith Lecture today in the Hall of Philosophy. His talk, titled "Entering the Digital: the Ethical and Spiritual Dimensions of a Reinvented Photography," is part of this week's theme, "The Ethical Dimensions of Photography."

A professor of photography and imaging at New York University's Tisch School of the Arts and director of *PixelPress*, an online magazine, Ritchin has been studying and writing about issues in photography for many years. His

most recent book, *After Photography*, challenges the ways that people think about digital media. The ideas from the book will be key to his lecture.

"I'm going to be using a sense of this stepping out into the digital as an extraordinary set of opportunities for us in terms of rethinking ourselves as ... beings on Earth," he said.

The ethical issues of photography include an examination of how people use and look at photographs, which Ritchin said can reveal things about how people see themselves and the planet through many different dimensions. Photography can also set up narratives and ways of thinking.

See **RITCHIN**, Page 4

NPW play 'An Incident' focuses on family and photographs

by Kelly Petryszyn
Staff writer

In a photograph, time stands still. Photographs capture unique moments that cannot occur again. As time moves on, the elements that were captured in a photograph change, while the actual photograph remains the same.

Anna Ziegler's play "An Incident" explores the battle of capturing moments in photographs while still trying to live in the present. The play is a part of Chautauqua Theater Company's New Play Workshop. It will open at 8 p.m. tonight in Bratton Theater and run through Sunday.



Ziegler

Playwright Ziegler described the play as a story about parents from New York City who visit their son, Joey, at a sleepaway camp in Maine. Shortly after the parents arrive, Joey goes missing. His absence sends the parents down a path of reminiscing.

"It's about not giving up on people we love and continuing to try to accept them and understand them," she said.

Literary manager and artistic associate Katie McGerr was one

of the people who chose the play from over 100 submissions to be produced for the New Play Workshop. She said the play stood out to her because it "is a beautiful family story that stands on its own as a good play." McGerr is co-directing "An Incident" with CTC Co-artistic Director Vivienne Benesch. She is especially excited to co-direct this play because it will be her first time directing a production with CTC.

Benesch said she chose the play because Ziegler, who is also a poet, writes plays that "have a great poetic sensibility in the way that they probe into emotions." In this play specifically, Benesch thinks Ziegler managed to create characters that

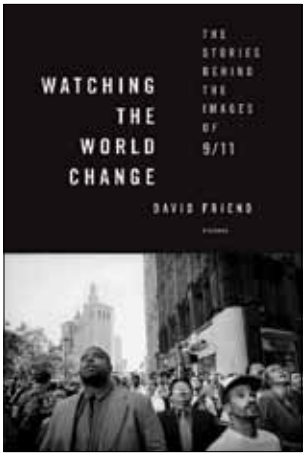
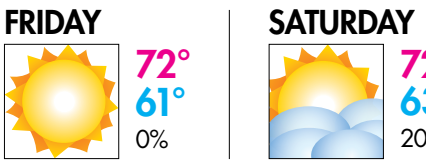
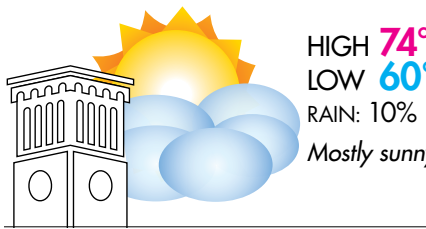
have "sweet humanity."

"An Incident" relates to the theme of morning lectures this week, photography. The mother in the play, Lillian, played by CTC guest artist Amy Van Nostrand, is a photographer who has stopped taking pictures. Lillian and her husband, Philip, played by CTC guest artist Stephen Pelinski, look at photographs throughout the play that spark flashbacks and moments of reminiscing. Ziegler added that the parents have to realize that they "move on and grow up with children and can't keep them static like a picture."

See **INCIDENT**, Page 4



TODAY'S WEATHER



Multiple perspectives on 9/11

Friend to present
*Watching the
World Change*
for CLSC
PAGE 3



Cultivating a love of the stage

Opera
Company casts
children for
roles in
The Clowns
PAGE 8



Blending literary, visual arts

"Messages
and Written
Narratives"
opens at Strohl
Art Center
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



Briefly

NEWS FROM AROUND THE GROUNDS

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

CLSC class news

This morning's CLSC Class of 2010 meeting, to be held at 9:15 a.m. in Alumni Hall, has been canceled.

UU hosts ethics lecture this morning

The Unitarian Universalist Ethics Lecture Series continues today with Institution Trustee Jack McCredie's "Do We Need a New Ethical Framework on the Internet?" at 9:30 a.m. in the Hall of Philosophy.

Bannon to present at VACI Partners breakfast

At 9:30 a.m. Thursday at the Strohl Art Center, Brendan Bannon will present his exhibit "Do You See What I See? Refugee Children Photograph Their Own Lives." The breakfast is sponsored by Visual Arts at Chautauqua Institution Partners and is complimentary for Partners members.

McFrederick to present for Scientific Circle

The Scientific Circle sponsors a Brown Bag discussion on yoga with Pat McFrederick at 12:15 p.m. today on the Alumni Hall porch.

Department of Religion Brown Bag lunch

Come at 12:15 p.m. every Thursday and Friday in the Hall of Christ for a Brown Bag conversation on reconciling personal faiths. How can a society foster a climate hospitable to the expression of diverse faiths?

Chautauqua Women's Club activities

- The CWC sponsors **Artists at the Market** from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund.
- A.R. Gurney's "**Love Letters**" will be performed by President Tom Becker and Ann Fletcher at 4 p.m. Thursday, Aug. 5, in Fletcher Music Hall. Plan to attend the preview party at 4 p.m. Sunday at the Clubhouse, as well as the cast party following the performance. Reservations are limited and are filled on a first-come, first-served basis.
- The CWC will hold its **Annual Corporation Meeting** at 9:15 a.m. Monday, Aug. 16, at the Clubhouse. All members are urged to attend.
- Look for the new **Chautauqua tote bags** this summer at the Clubhouse, 30 South Lake Drive, and at CWC events. The \$35 donation benefits the CWC property endowment.

School of Music presents student recital today

There will be a student recital at 1:30 p.m. today in McKnight Hall. Performances include: Nikolai Rimsky-Korsakov's Arensky Trio in D Minor by Sungwon Jung, violin, Courtney Sharp, cello, and Rebecca Penneys, piano; Ludwig van Beethoven's Sonata No. 3 for Cello and Piano, Op. 69, by Courtney Sharp, cello, and A Ram Lee, piano; Fritz Kreisler's "Recitativo and Scherzo" by Sarah Davidson-Gurney, violin; and Frédéric Chopin's Prelude in D-flat Major, Op. 28, No. 15, and Étude in D-flat Major, Op. 25, No. 8, by Kaeul Kim, piano.

Meet the CSO with Symphony Partners

Symphony Partners will hold a "Meet the CSO" event at 12:15 p.m. Friday in Smith Wilkes Hall. All are welcome to bring a lunch to learn about the audition process.

Chautauqua Opera Guild events

- The Guild is sponsoring a \$25 **pre-opera dinner** at 6 p.m. Friday at the Athenaeum. Proceeds benefit the Young Artists program. Call the Athenaeum at (716) 357-4444 to reserve and choose an entrée. Send checks to Chautauqua Opera Guild, P.O. Box 61, Chautauqua, NY 14722.
- The Guild will present the second annual **Marcia Conolly Memorial Golf Tournament** Sunday, Aug. 8, at the Chautauqua Golf Club. Golf, dinner, event finale and combination packages are available, with proceeds benefiting the Opera Company's Young Artists 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.

Community Band seeks instrumentalists

Rehearsal is 4:30 to 5:30 p.m. Saturday in Elizabeth S. Lenna Hall. The concert will be at 12:15 p.m. Aug. 3 on Bestor Plaza. Band shirts and lunch will be provided. Call Jason Weintraub at (716) 357-6217, or just show up.

Chabad Lubavitch gala dinner at the Athenaeum

Chabad Lubavitch of Chautauqua is celebrating its 10th anniversary at Chautauqua with a gala dinner Sunday at the Athenaeum. All Chautauquans are welcome. The cost of the dinner is \$50, and sponsorships and tribute ads are available. For details, call (716) 357-3467 or visit www.cocweb.org.

Roselle to present for Lazarus Speaker Series

At 8 p.m. Sunday in the sanctuary of Hurlbut Memorial Community United Methodist Church, the Hebrew Congregation will present speaker Jim Roselle. His topic is "The Chautauqua Experience," and everyone is welcome.

VACI partners present Limited Edition party

There's still time for VACI Partners, or anyone who wants to join VACI Partners, to reserve a spot for Sunday's Limited Edition party. A specialized print, based on the work by Chautauquan artist Jeremy Long and VACI artistic director Don Kimes, will be given to attendees. Limited Edition is \$125 per VACI Member, and reservations are required by July 29. Call (716) 357-6460 to reserve.

Children's School hosts Bake Sale

Come to the Chautauqua Children's School Bake Sale today on Bestor Plaza, across from the Bookstore, from 11:30 a.m. until we sell out. All proceeds to benefit Old First Night. Food donations welcome.

Photo by Tim Harris
Smith Memorial Library
hosts Library Day starting
at 8:30 p.m. today.



Annual Library Day is one for the books

If you're looking for proof of Chautauquans' dedication to lifelong learning, look no further than within the doors of Smith Memorial Library. The public library, which serves Chautauqua and the surrounding area throughout the year, will celebrate reading and the facility's role in the life of the community beginning at 8:30 a.m. today as part of Library Day.

Today's festivities will include musical entertainment by the Summer Strummers, a continental breakfast on the porch courtesy of Tops Market in Mayville, and, of

course, the traditional sharing of "My Favorite Book." All library visitors are provided with a sticker and a pen so they can share the title of their favorite book.

"People identify Library Day with the 'My Favorite Book is ...' stickers," said library director Lynn Kinnear, who added that the activity serves as a fun ice-breaker for visitors to start conversations about reading.

"We also send 750 stickers to Children's School and Boys' and Girls' Club so they can wear them as well," Kinnear said.

Librarians from around the region are invited to join in the celebration. In fact, many of them begin asking about Library Day beginning in March, Kinnear said.

Visiting librarians are sure to be impressed by the eagerness of community members to use the library. Kinnear said that earlier this week, 22 people were waiting on the porch when the doors were unlocked at 9 a.m.

"How many resort areas have residents that excited about visiting the library?" Kinnear asked.

Members of the library

staff usually arrive at 8:30 a.m. to prepare for the day, opening the windows on nice days. Kinnear recalled a particularly eager patron two weeks ago who couldn't wait until 9 a.m. The young boy, Kinnear said, tried opening the front door and examined the sign with the library hours. In a matter of moments, the boy was climbing through a first-floor window. "Hello? Can someone unlock the door please?" he asked.

No climbing in windows will be necessary this morning. The library doors open a half-hour early.

Chaverin Fund sponsors pre-performance lectures

The Carl & Lee Chaverin Fund of Chautauqua Foundation sponsors the free pre-concert lectures presented by Lee Spear throughout the season. Before every Chautauqua Symphony Orchestra concert during the season, Lee provides background and listening advice about the evening's performance. This fund has made it possible for these presentations to be free to the public.

Carl Chaverin began coming to Chautauqua in 1930 (the symphony's second year), and his family represents five generations of Chautauquans. Carl died in 2008.

Their three children and six grandchildren are devoted Chautauquans who meet each summer at their cottage on the grounds.

Lee has been active in the Chautauqua Women's Club and Chautauqua Opera Guild.

Arrison Endowment funds tonight's CSO performance

This evening's performance of the Chautauqua Symphony Orchestra featuring music director Stefan Sanderling and violinist Augustin Hadelich is underwritten in part by the Clement and Karen Arrison Endowment.

Karen Fick Arrison first came to Chautauqua as a small child and was inspired by her interaction with several talented Institution performers. It was a shared love of classical music that led Karen to introduce her future husband, Clement Arrison,

to Chautauqua more than a decade ago. Clem, the retired president of Mark IV Industries, has a lifelong love of the violin and is an amateur musician and avid concertgoer.

Clem and Karen are patrons and members of the Stradivari Society in Chicago, an organization that loans rare instruments to promising young musicians around the world.

If you would be interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra or 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.

Thursday at the Movies

Cinema for Thu, July 29

JOAN RIVERS: A PIECE OF WORK (R) 3:40 & 8:30
84m "Co-directors Ricki Stern and Annie Sundberg observe a year in the life of a woman who trailblazed for today's female comics and remains as driven, hard-working and career-focused as ever." -Dennis Harvey, *Variety*
"One of the best documentaries ever made about show business, about what it really consists of and what it demands." -Mick LaSalle, *San Francisco Chronicle*

INVICTUS (PG-13) 5:40 133m
Oscar Nominee: **Best Actor, Supporting Actor** This latest in director Clint Eastwood's run of superlative films is the inspiring true story of how Nelson Mandela (Morgan Freeman) joined forces with the captain of South Africa's rugby team, Francois Pienaar (Matt Damon) to help unite their country. "Eastwood's modest approach to these momentous events shames the usual Hollywood showbating. In a rare achievement, he's made a film that truly is good for the soul." - Peter Travers, *Rolling Stone*.



Only two days until the Old First Night Run/Walk/Swim. The race begins at 9 a.m. Saturday, with registration open at 7:30 a.m. the day of the race. The cost is \$20 with proceeds benefiting the Chautauqua Fund. Register now for the race at the Sports Club. Register for the swim portion at Turner Community Center.

Fishing

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

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

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NEWS

CLSC author Friend’s book provides multiple perspectives on 9/11

by Sara Toth
Staff writer

The cliché is quick and easy: “A picture is worth 1,000 words.” But David Friend’s *Watching the World Change: The Stories Behind the Images of 9/11*, is far from quick and too heavy to be easy. It also, appropriately, is absent of clichés.

This week’s Chautauqua Literary & Scientific Circle author, Friend will present his book at the CLSC Roundtable at 3:30 p.m. today in the Hall of Philosophy.

In *Watching the World Change*, Friend chronicles the photographs and media coverage over the course of the week beginning on Tuesday, Sept. 11, 2001. This day-by-day account weaves together history, journalism and personal stories and accounts from dozens of people — photographers, family members and many others.

The idea of a book chronicling a week in photographs was something Friend had toyed with for some time; he even had a working title: *A Week in the Life of the Photograph*.

“I had an instinctual notion that if you took any week in history, and just judged it by its pictures, you’d have a pretty good essay, a DNA

sampling, of the week,” Friend said. “You’d be able to judge it through its pictures historically.”

The week of Sept. 11, 2001, was such a visual event, Friend said, that first a magazine piece, and then a book, started to take shape around the defining images. He wrote a one-year anniversary piece for *Vanity Fair*, and he wrote another piece in 2003 concerned with how images were defining the War in Iraq. In 2006, Farrah, Strauss and Giroux had published *Watching the World Change* on the fifth anniversary of Sept. 11.

Friend is the editor of creative development at *Vanity Fair* and was formerly the director of photography at *Life*. The executive producer of the CBS documentary “9/11,” Friend won Emmy and Peabody awards for that film. *Watching the World Change* has also received critical acclaim. In *The New York Times Book Review*, Garrison Keillor wrote that *Watching the World Change* is “a lucid, thoughtful, and wide-ranging book. ... David Friend’s excellent writing conveys more of the truth of that day than photographs can.”

Friend includes more than three dozen photographs in his book; he discusses

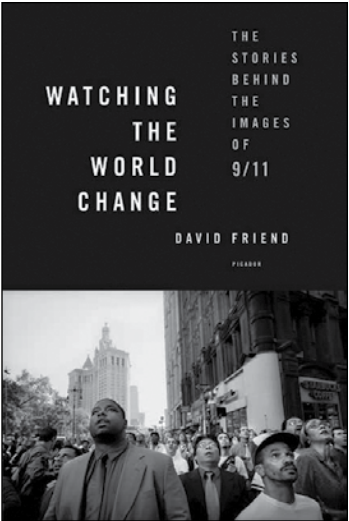


Friend

countless more.

“It was pictures, it was videos, it was the stories about the images that had impact,” Friend said about all the material he wanted to include in the book. “(I wanted) the iconic ones, like the flag-raising, or the firemen carrying Father Mychal Judge — the first victim — out on a stretcher. I also wanted to get the moments that were less well known. I simply laid them out in time.”

The book is certainly wide-ranging, as Keillor commented, combining a history of media and photography — many now view Sept. 11, 2001, as a watershed moment that changed the face of journalism — with first-



person accounts from friends and family members of those lost in the World Trade Center, which often explore the stories behind many recognizable photographs. Friend even includes his own voice in his writing.

“It felt like this was a new way to relate, a new way of writing about history,” Friend said. “I think everybody has a story, and everybody’s story is somehow significant. But on that day, everybody’s story was amended to everyone else’s because of the events. Many people who were witnesses were part of history.”

That history expanded far beyond the United States; Friend even includes stories

from space — Commander Frank Culbertson aboard the International Space Station shot photos from orbit, becoming the first-ever outer space-based war photographer. And when the United States suspended all commercial flight across American airspace, atmospheric scientists were afforded the first contrail-free view of North America in history.

“I knew I was going to get every single aspect of photography,” Friend said. “Every single aspect of photography became relevant as I cast it out over the week.”

Those different aspects are covered in great detail in *Watching the World Change*. Friend explores the photograph as public record, as means of documentation, as tribute, as threat and as art.

“There’s the power of a single image to encapsulate very deep truths,” Friend said. “Photographs have an almost atomic power; they have a very concentrated energy in a small space, with tremendous potential to alter the viewer. I’ve always loved photography because of its power — telling stories without words. I found that to be a paradoxical power.”

In the opening chapter of *Watching the World Change*, Friend discusses the work

of Internet-art pioneer Wolfgang Staehle, who had positioned two webcams in an apartment window in Williamsburg, Brooklyn, focused on lower Manhattan, then calibrated the cameras’ shutters to snap at four-second intervals. The images were transmitted to twin film projectors directed at the wall of a gallery in the West Side. What was originally supposed to be a meditative project on real-time photography’s being art, Friend said, inadvertently became a silent documentary of the morning’s events. That notion of reality itself being a work of art, Friend said, was what he hoped to impart to his Chautauqua audience.

“We need to be more observant of the world around us, and more appreciative,” Friend said. “I hope that’s what the book does, in its own way, that it helps readers understand the sense of accepting things in their environment, especially the beauty in their environment, the visual nuances in their environment, as being more than background music of their lives. I hope they leave more attuned to their visual surroundings, and to the stories that are always around them.”

Looking back in time with photography

The veranda of the Athenaeum Hotel is full of people chatting over dinner. At our table, we are discussing exploration of the ocean, the continents and space. We have all spoken in the Amphitheater during the past week. My husband, also an astronomer, is about to take some Chautauquans on a tour of the sky. He smiles at me as I snap a photograph. Now, I look at all these memories in our photo album as I think about my return to Chautauqua. I look back to the Chautauqua of 2003 and think about photographs and time.

We are surrounded by photographs. In some of these photos, the place and time are easily identifiable. In others, it is hard to tell the place or time exactly, but we know they all capture a story of the past ... a moment ago, a day ago, a week ago, years ago. We are so used to photographs we forget that there must have been a first one.

In 1826, a French inventor with an odd name, Joseph Nicéphore Niépce, took the first permanent photograph of a scene outside his window. The exposure lasted all day. This “heliograph” passed through many hands and into obscurity during

the 19th century. Amazingly, it was only in the 1950s that Niépce was fully recognized as the first photographer.

Initially, a variety of technical problems impeded the advance of photography, but one by one they were solved, and photography became ever more popular and accessible. From the 1830s on, photographs provide an oddly selected record of the past. They show us people who were loved, people who were powerful and people who were hated. They show us beauty and ugliness, peace and war. They record the changes in the way we live, and they show us our impact on the planet over the last 180 years.

Every photograph is a recording of light. Light strikes the object we want to photograph. The object reflects the light, and we record the reflected light with film or with CCDs in our modern digital cameras. In the pictures we take on earth, the light travels for only a short time from the subject to the camera. For example, when we take a photograph of a friend standing a few feet away, the light takes a few billionths of a second to

travel from our friend’s face to the camera. At the moment we take the picture, it shows our friend a few billionths of a second ago. This difference in time is so small that we always ignore it. We think of the photograph as an instantaneous record of the subject ... as though light travels at an infinite speed and takes zero time rather than a very, very short time to go from our friend’s face to the camera.

The photographs of our friends show us the past because we took the photographs in the past. Photographs we take of the distant universe show us the past because the light that travels to us from very distant objects takes a very long time to get to us. Exploring the universe with photography is a very different way of looking at the past with photographs.

Galaxies similar to our own Milky Way light our

exploration of the universe. The nearest large galaxy, Andromeda, is visible with the naked eye in the fall sky. It appears as a fuzzy patch. Photographs, even ones taken with a small telescope, show the stately spiral pattern of the galaxy.

The distance to Andromeda is 2.5 million light-years. A light-year is the distance light travels in a year ... a light-year is nearly six trillion miles. We measure distance to distant objects in light-years because distances expressed this way tell us immediately how long it takes for light to reach us from the object. Light from Andromeda takes 2.5 million years to traverse the 2.5 million light-year distance. A photograph of Andromeda records 2.5 million-year-old light; the photo shows us Andromeda as it was 2.5 million years ago.

With large telescopes on

Nearly the entire history of our 14 billion-year-old universe is there for us to photograph. We can see how galaxies like our own Milky Way form and evolve by photographing more and more distant, younger and younger objects. By looking out in space, we look back in time.

The photographs we all take every day with our digital cameras and the photographs we take with cameras attached to research telescopes are linked by technology and by our insatiable curiosity. These records of light all take us on journeys of imagination. When we look at a photograph of a friend we remember being with them and we think about future meetings. When we look at a picture of a galaxy, we travel for distances so vast that they are only possible in our minds. They remind us that we are special because we wonder.

Rest Rooms

Public rest rooms are located at the following:

- Amphitheater
- Main Gate Welcome Center
- Colonnade Building basement
- Hall of Philosophy basement
- Elizabeth S. Lenna Hall
- Coyle Tennis Courts
- Smith Memorial Library
- Pier Building
- Turner Community Center

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Lost Bikes

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

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FROM PAGE ONE

CSO

FROM PAGE 1

Hadelich grew up in a small town in rural Tuscany where his German parents had moved a few years before he was born; the story of his evolution as a violinist makes it clear that his playing is a gift the music world is lucky to have.

His hometown, Riparbella, was an unlikely location for the birth of a child prodigy. One had to drive a distance from his family farm and vineyard to find anyone pursuing classical music. The youngest of three brothers who all played instruments, Hadelich began playing violin when he was 5 years old, receiving his first three years of instruction from his father, an amateur cellist. He was home-schooled so that he would

have more time to practice.

When Hadelich was 15, tractor fuel caught fire on his family farm, resulting in life-threatening burns on his face and upper body. When he was hospitalized, it was uncertain as to whether or not he would live, let alone speak or play violin again. To the developing performer, the thought of being severed from the violin was devastating — unthinkable.

But Hadelich made an extraordinary recovery. After months of physical therapy, he could move his arms freely again. His right hand, the bow hand, was injured; however, his left hand, which traverses the fingerboard, was unscathed.

He said that his debut at Chautauqua in 2002 was the second performance he gave after the accident.

“I had to get better physically and psychologically,”

Hadelich said in an interview for Violinst.com. “Also, suddenly I was an adult ... I was being compared to adult violinists, as opposed to just being compared to prodigies my age.”

His career skyrocketed when he won the highly competitive International Violin Competition of Indianapolis in 2006, whose prize is a four-year, temporary loan of the 1683, ex-Gingold Stradivarius. He also won the 2009 Avery Fisher Career Grant.

Hadelich has gone on to make solo debuts with the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphonies of Cincinnati, Baltimore, Atlanta, Phoenix, Seattle and Vancouver. He has recorded three CDs, including Joseph Haydn’s complete violin concerti, Telemann’s Fantasies for Solo Violin, and a newly released

album, “Flying Solo.”

Hadelich has been playing the Brahms concerto since he was 10 years old, and the piece holds a long-standing place at the heart of violin repertoire.

Despite the public success and appreciation Brahms experienced at the time he wrote the piece, he lived a lonely personal life. Sanderling interpreted the concerto as Brahms’ declaration of unrequited love for Clara Schumann, the wife of composer Robert Schumann; it is believed that Brahms loved Clara for his entire adult life.

Unlike some of Brahms’ earlier works, which were expressions of protest, his Concerto in D Major is jovial and optimistic. It was a “piece of acceptance, a piece of saying ‘yes,’” Sanderling said.

The solo uses the full range of the instrument, particularly the higher reg-

isters, but violinists say the piece doesn’t rest as well in the hand as a Tchaikovsky or Sibelius concerto.

“(Brahms) didn’t really write for strings in a way that is comfortable,” Hadelich said. “But playing violin, you aren’t supposed to feel good all of the time. Sometimes it’s a struggle, and that’s part of the feeling.”

The concerto is famous for the gorgeous oboe solo that opens the second movement, a solo that is universally considered as owning the most beautiful melody of the piece.

Before Hadelich takes the stage, the symphony will perform Franz Schubert’s Symphony No. 8 in B. Minor, D. 759. The piece is also called the “Unfinished Symphony” because it contains only two of four complete movements. Schubert began composing the piece in 1822, and it is considered one of his most

celebrated pieces.

Although Schubert didn’t extensively develop themes in a Beethoven-like fashion, he was an unrivaled master of simplicity in the melodic line.

“Difficult — everybody can do,” Sanderling said. “Simple — nobody can.”

When Sanderling described the piece, one word immediately came to mind: “perfect.”

“If there were one composer I could take to an island, then this would be Schubert,” Sanderling added.

There is a distinct ambiguity to Schubert’s composition. The symphony would be more aptly called the “Indescribable Symphony,” as each note reflects such a spectrum of emotion.

“Is the ‘Unfinished Symphony’ sad, or is it happy? — I don’t know,” Sanderling said. “Every note smiles and cries at the same time.”

INCIDENT

FROM PAGE 1

The play resonated with Benesch and McGerr in two different ways. Benesch said McGerr identified with the children trying to find their own identities, apart from their parents. Benesch identified with how the parents look back with nostalgia, resentment and fear that their one accomplishment in life, their children, don’t reciprocate their love. Their different perspectives will make for a balanced production.

A challenging aspect of

directing this play is trying to differentiate between the three types of narratives that occur throughout the play, McGerr said. The play incorporates flashbacks and narration.

Ziegler had just taken the play to a workshop at McCarter Theatre. This is her second time at the New Play Workshop. Her first was in 2008 with “Variations on a Theme.” She continues to workshop her plays as a way to learn more about the options the play offers.

“It’s an excellent experience,” Ziegler said. “There’s

really nothing quite like it.”

She enjoys seeing crewmembers and directors chose set, lights, sounds and actors for her plays. She said it is a great way to see what works and what doesn’t work when producing a play. Since the workshop in 2008, various readings have been done of “Variations on a Theme.” A reading is coming up in August at TheatreWorks in Palo Alto, Calif.

McGerr recalled that at the workshop in 2008, Ziegler rewrote the play significantly, even changing major plot points. McGerr

said it “takes major artistic guts to dive in like that.” She added that Ziegler’s positive experience with the NPW process also contributed to McGerr’s decision to choose her for this workshop.

Benesch thinks that “An Incident” will relate to everyone.

“Anna speaks to a lot of our hidden inner thoughts,” she said. “I think everyone will identify with something in this play that they haven’t shared with anyone. I like when theater does that, when it actually reveals a hidden truth.”



Photo by Brittany Ankrom

John Zuiker takes a “family photo” of Chautauqua Theater Company members for the set of “An Incident,” a New Play Workshop which complements this week’s theme of photography.

RITCHIN

FROM PAGE 1

Ritchin’s lecture will focus on digital media and the changed perspectives that it can inspire. The digital age is more than just buying new computers, cameras and cell phones, he said, because it also offers the possibility to do and consider things differently.

“I would hope that ... (the

audience) would come away with a sense of what in fact the digital revolution might entail,” he said. “It’s an opportunity to rethink and re-conceptualize who we are.”

With a background in using photography and media for human rights campaigns, Ritchin is able to provide examples of the potential of digital media. He and his wife founded *PixelPress* with the mission to encourage photog-

raphers, writers, human rights activists and others to use the opportunities that digital media provide.

One *PixelPress* project included working with the campaign to eradicate polio globally, Ritchin said. Photographer Sebastião Salgado took photos of the efforts to immunize children in countries with this disease, and *PixelPress* created a website, exhibitions and other outlets

to display these photographs and aid the work to end polio.

Ritchin also worked to found a new program this year at New York University in human rights and photography.

He said he looks forward to sharing with Chautauquans how photography and digital media provide an outlet to discuss ethical dilemmas and spiritual opportunities.

GELLER

FROM PAGE 1

“It was not an easy road,” Geller said, but she endured, becoming, in 1974, the second woman to earn a doctorate in physics at Princeton. She went on to become one of the first people to map the nearby universe, promoting science education and winning numerous awards for her work along the way. She previously lectured at Chautauqua in 2003, and at 10:45 a.m. today, as part of the Institution’s Week Five theme, “Picture This: Photography,” Geller will share her knowledge of telescopic cameras in the Amphitheater.

“Essentially every astronomical project starts with an image,” Geller said. She added that in her lecture, “Click! The Universe,” she will dis-

cuss how cameras on large telescopes are built and used, and how the images they produce are interpreted by scientists to map and learn about the universe.

Geller said she hopes today’s audience will, “on the romantic side,” come to understand why science is important. She explained that although humans are “specks in the universe, unimportant in the universe as a whole,” they are magnificent in that they can ask questions about the cosmos, and even answer some of them.

“Science can provide us with answers, or with a picture that works,” she said. “The images that we have today, that reach to the limits of the universe, we can see show us the farthest reach of the human mind. ... That’s something really awe-inspiring.”

The astrophysicist said

Chautauqua is important because it gives people the freedom to ask questions of and learn from presenters. She said such things are especially significant in the field of science.

“Sadly, on average, I think most people know very little about science, and I think that that’s a real tragedy, and it’s not good for our society,” Geller said. “I think it’s sad that more people don’t have access to these kinds of things or that science isn’t taught in a way that’s more inviting to people.”

Geller didn’t become a scientist because she liked astronomy as a kid; she said her father was a scientist who “pressed really hard” for her to become one. She certainly likes astronomy now, though — one can easily perceive Geller’s passion for her profession in one conversation, whether she is describing the sun as a nuclear reactor or astronomical photography as a journey of the imagination. She said she is moved to continue surveying the universe because she enjoys finding patterns in nature.

“We’re wired up to appreciate them,” she said. “And there’s something beautiful about it, and there’s something extraordinary about seeing it for the first time.”

Geller’s maps allowed for the largest patterns known to humans — patterns in galactic distribution — to be viewed in a new way, and one of her long-term goals is to understand how these patterns came to be, according to her biography on the Smithsonian Astrophysical Observatory website.

Another dream of Geller’s, who was recently awarded the James Craig Watson Medal of the National Academy of Sciences for her lifetime achievements in astronomy, is for women in the physical sciences to have access to the highest level of positions and recognition in their field.

“The physical sciences are really backward,” Geller said, adding that the structure of the field and the way it’s funded don’t allow for much change, and that a Nobel Prize hasn’t been awarded to a woman in physics since 1963, when she was in high school. “It’s not that any particular woman should get the Nobel Prize or any particular person; it’s that it ought to be possible,” she said, chuckling.

Geller has noticed some change in the treatment of women in the physical sciences. One such instance occurred in 2000, when she was invited to speak at Princeton and represent the physical sciences for the graduate school’s anniversary; it was then she had a surprise conversation with the dean of the graduate school from her years as a student.

“He came up to me and apologized for the way Princeton treated women at the time I was a graduate student,” she said. “I was really overwhelmed, because it really shows you how ... a person and an institution can change. ... He showed that he had really thought about it and that he thought it was very important for the institution to make it clear ... that they understood.”

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OPERA

Young Artists lament loneliness at today's Artsongs recital

by Alison Matas
Staff writer

Three Young Artists will be singing about yearning and despair at today's 4 p.m. Artsongs recital at the Athenaeum Hotel.

This theme of longing, however, isn't as dominant in the songs the artists share. To open the concert, they will all be singing a trio from *Die Zauberflöte*, or *The Magic Flute*, by Wolfgang Amadeus Mozart. In addition, they'll be performing a set of Franz Schubert pieces together, several of which speak about the joys of love and nature.

The darker part of the recital literature is found in each singer's individual set. Tenor Eric Neuville, 26, will be performing two pieces by Vincenzo Bellini, "La ricordanza" and "Torna, vezzosa Fillide." He thinks listeners who also saw *Norma* will leave with a better understanding of the composer. "I hope that by

presenting two of Bellini's pieces in another form — that being art song versus opera — they'll be able to have a Rosetta Stone for understanding how he writes," he said.

The second song in Neuville's set is one he fell in love with immediately and one that truly embraces the recital's theme. "It's about a shepherd who is crying out to his lost love," he said. "He goes through all the stages of loss: questioning and then longing for her return and then remembrance, and then it just kind of breaks loose at the end and becomes severely agitated as he just wishes for death to come sooner."

Music aside, Neuville's claim to fame is his title of



Hahn



Johnson



Neuville

2009 Chautauqua Opera Iron Chef Champion. Last year, the Young Artists created their own version of the famous competition, with both a chicken and a chocolate challenge. Neuville cooked chocolate soufflé and mint-infused chocolate butter truffles for the win.

The next Young Artist on today's recital is soprano Taylor Johnson, who is 24. She will start her set with "L'air de Lia" from Claude Debussy's one-act "L'enfant de prodigue." The song tells the biblical story of the prodigal son from his mother's perspective.

"She is mourning the loss

of her son, and the great thing about this piece is it's so dramatic," Johnson said. "You can feel that sadness that she has, and as she continues to talk about how much it hurts her to grow old because she cannot live those years with her son, she begins to cry out ... 'Why have you left me? Why have you forsaken me?'"

On a more lighthearted note, Johnson will also be singing "Cowboy Songs" by Libby Larsen. This is a cycle taken from writings of outlaws. The final piece in the set is "Billy the Kid."

"It talks about how Billy was a bad man," Johnson said. "He carried a big gun, and he's terrorizing the folks of every town that he comes across, and at the end he dies, and no one misses him."

Johnson's love of music doesn't end with opera — she's been writing R&B songs since she was 12 years old.

"My godmother, who was

also my first voice teacher, was the one who really encouraged my talent in songwriting," Johnson said. "It's a wonderful release of emotions. It's just a great outlet for my expression, and I love it." Currently, she's in the process of sending songs to recording companies in hopes of finding a main artist or getting a publishing deal.

This afternoon's final singer is 23-year-old bass Alexander Hahn. He'll be performing three Richard Strauss songs that can only be categorized as "sobby, romantic stuff," he said. The first two detail what a lover would do for just one glance from his beloved's beautiful eyes and how the look makes him feel. The final song explains that the man carries his love in his heart, so even when something bad happens, he's safe because she's always with him.

"You sing what you love,

and I love those three songs," Hahn said. "It's so beautiful. It's so intimate, and, at the same time, extremely passionate. They seem like opposites, but (Strauss) makes them work."

Where Hahn really incorporates the theme of longing, however, is with the Pyotr Tchaikovsky song "None but the Lonely Heart," which is a translation of a Johann Wolfgang von Goethe poem. The speaker is lamenting how separated he feels from heaven and all joy, relating his emotions to a burning fire that is devouring him.

Although the songs might not be particularly uplifting, Hahn hopes he and the other Young Artists do the music justice and, consequently, encourage audience members to return in the future.

"It's an hour well-spent," Hahn said. "If they want to come next Thursday, I think we did our job well."

Young Artists gather at the 'Starbright Cafe' for tonight's performance

by Alison Matas
Staff writer

It's noon on a Saturday, and nine Chautauqua Opera Company Young Artists are chatting over coffee, exchanging smooches and listening to Jennifer Feinstein croon a ballad.

While they all look at ease, nearly as though they're taking a break, the 10 singers are actually rehearsing for tonight's musical theater revue "Changing Partners: Looking for You," which plays at 10:30 p.m. tonight and Aug. 5 in Elizabeth S. Lenna Hall.

According to director Teddy Kern, this relaxed atmosphere is exactly what she envisioned when she designed the production. The show is set in present day at "the Starbright Café" (a play on Starbucks) in New York City in autumn, where events transpire between co-workers, clandestine lovers and strangers.

"All kinds of things happen because it's nature, and it's life," Kern said. "Mostly, it's a place where people come to take a break. That's what

a Starbucks really represents to people is it's a place to get away from whatever ... is out there outside of the door."

The revue is based on the play "La Ronde" by Arthur Schnitzler and features music from various Broadway productions and classical movies from the 20th century.

"We have things in here that Fred Astaire has danced to in the movies, that Judy Garland has sung, songs that everybody has sung from Frank Sinatra to things that are so familiar that it's wonderful to put our twist on them and put them in a new light in a way that they've never been heard or seen before," musical director Sterling Price-McKinney said.

There is no dialogue in the show, only singing. Consequently, there are about 25 numbers in the hourlong production.

"The song tells its own story. You don't need to speak," Kern said. "It goes like lighting from the very first note. It doesn't ever stop."

Adding to the rapidity is the vast amount of choreography included in the revue.

"I torture them just a little bit," Kern said. "At the beginning of the process two and a half weeks ago, they just stared at me with these glazed eyes and sheer terror knowing they were going to dance, but everybody's gotten past it."

And now, the performers aren't complaining. Dancing in opera is generally very formal, social dancing, while this incorporates more modern styles, "like the Charleston, that you don't get to do unless you go to a studio and pay for lessons and have a friend that knows how to do it," Feinstein said.

Aside from dancing, what makes this cabaret particularly entertaining for the Young Artists is that they aren't playing characters — they're playing themselves. For some, this means tapping into emotions they're currently experiencing.

"We just read it the first time, and I found moments where I knew exactly what I should be doing because it had just happened," Errik Hood said.

And, for others, it is a



Photo by Rachel Kilroy
Chautauqua Opera Young Artists rehearse for the Musical Theater Revue, which plays at 10:30 p.m. tonight and Aug. 5 in Elizabeth S. Lenna Hall.

chance to hearken back to a past experience.

"I can't play myself at the current time because I'm married, and if I were myself, then I'd be in a lot of trouble after this, so it's actually nice," Dane Thomas said. "I have to play a previous version of myself ... when I was a single guy and on the prowl."

Their methods must be working, as McKinney has no

trouble seeing the raw emotion behind the Young Artists' performances.

"These guys are very technically advanced and can sing all over the map and do these technical things, but what moves me is when they're absolutely genuine, when they're not just showing what they can do but having a connection with their heart to the mate-

rial," Price-McKinney said.

Just as they do, the Young Artists are confident everyone will be able to relate to something in the show.

"I'd be shocked if anyone came and didn't see at least one thing that they had been through, were familiar to, or at least cry," Hood said. "If they don't, they're robots."

Thomas agreed. "Soulless robots."



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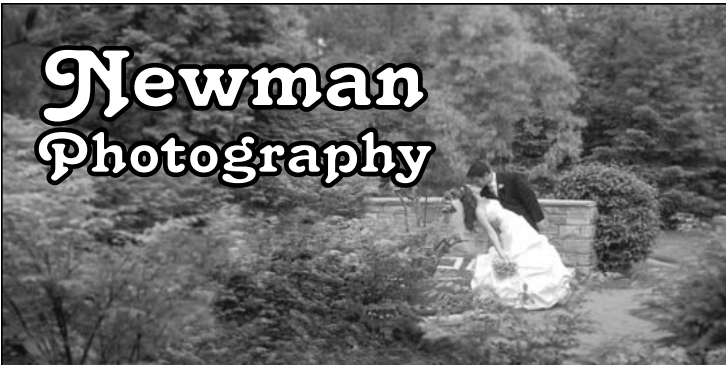
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LECTURE

Mahoney describes ethics of photo connoisseurship

Elizabeth Lundblad
Staff writer

When it comes to selling photographs and art, Christopher Mahoney must contend with ethical decisions; however, they are not always as glaringly apparent as a photographer's thumb is in a picture.

As the senior vice president of Sotheby's photographs department, Mahoney said performing his job correctly is the best way for the ethical aspects of his profession to be fulfilled.

"Doing right by the people who both buy and sell photographs at Sotheby's and doing right by the photographs, understanding them, dating them correctly, estimating them accurately, describing them precisely and presenting them to the public in the clearest, most complete way possible," he said. "That's the ethical bedrock of selling photographs at an auction house."

Sotheby's hosts two large photography auctions a year and some photographs, depending on a list of criteria, can go for thousands of dollars and even more. In 2006, an Edward Steichen photograph titled "The Pond – Moonlight" sold for \$2.9 million, Mahoney said.

"As we are selling photographs for greater sums of money, it becomes that much more imperative to be very clear about what it is we are selling. We want to make sure that the material that

we sell is as we represent it," he said.

In its catalogue of items for auction, Sotheby's provides comprehensive historical information and an informed value estimate, Mahoney said.

"We have researched everything to the full extent that we can research it and we are as close to certain as we can be about the information that we set down," he said. "Sotheby's is dedicated to accurate description and representation of the work that we sell."

Mahoney described this dedication in two sets of ethics: business ethics and connoisseurship ethics.

Auctioning art and photography is a business, and the mission of any business is to make a profit. However, Sotheby's is in a line of commerce that is more democratic and consumer-driven, Mahoney said.

"I think that auction is a very democratic way of selling art, not just photographs, and a very democratic way of arriving at a value. Value is effectively arrived at by consensus; it is what two people, three people, are willing to pay," he said. "Prices are arrived at by competition. People decide when they want to drop out."

Sotheby's assists its customers in putting initial price estimates on photographs, Mahoney said. Every photo in its catalog includes a pre-sale estimate that is based on the auctioneers' understanding of the mar-



Christopher Mahoney, senior vice president of Sotheby's photographs department, speaks during the afternoon lecture Tuesday in the Hall of Philosophy.

ket, the importance of the photo and the track record of similar items that have sold at auctions in the past.

The ethics of connoisseurship adds to the business ethics because it is what provides the knowledge for the consumer, he said.

"What connoisseurship refers to is that body of knowledge that we build up

to the study and handling of the material," Mahoney said. "It's not a static skill set. We're always learning more in photography."

This compendium of knowledge stems from an understanding of the physical aspects of the medium and an understanding of the history of the medium, and, ideally, it incorporates the

desire to learn more about the medium, he said.

Sotheby's, on occasion, has the opportunity to deal in rare or unique photographs, Mahoney said. This places responsibility on the researchers and auctioneers to provide relevant and accurate information.

"Sometimes we get to publish information that

no one else has published before, or we get to publish images that no one else has seen before and this is very exciting," he said. "We do handle unique photographs and we are very diligent about publishing this new information because sometimes we're offering new information that changes photographic history."

Newman will discuss elements of basic photography at EJLCC today

In keeping with Chautauqua's focus on photography during Week Five, Roy Newman will speak on "Photography: Basic Elements of Artistic Composition" at 3:30 p.m. today at the Everett Jewish Life Center. Part of his presentation will include images from the 2009 dedication of the center.

The proprietor of "Newman Photography" in nearby Mayville, Newman has operated a portrait studio

for 26 years. A graduate of the S.I. Newhouse School of Public Communications at Syracuse University with a major in photo illustration, Newman has taught photography for professional photographers in New York and recently for the Vermont Professional Photographers Association. His images have won numerous awards on regional, state and international levels. His work has been published in

a broad range of professional journals, among them the *Photographer's Forum* Best of Photography Annual.

As part of his visual presentation at the Everett Center, Newman will discuss those elements of photography basic to all artistic composition and how even an amateur can learn, with some simple "readjusting," how to turn an ordinary photograph into an image of higher impact and artistic value.

Daily editors to speak at Men's Club Friday on publication's history, role

Chautauquan Daily editor Matt Ewalt and assistant editor Jordan Steves will be the guest speakers at the Men's Club weekly meeting at 9:15 a.m. Friday at the Women's Clubhouse.

Ewalt and Steves, both in their fourth season at the Daily, will reflect on the history of the publication and its roles as archival record,

community newspaper and training ground for tomorrow's journalists. Steves will also discuss the Daily's recent efforts to provide online content through its new website chqdaily.com.

A graduate of Carnegie Mellon University, Ewalt is a former news editor and reporter for the *Times Observer* in Warren, Pa. During the

off-season, he serves as publications editor for Chautauqua Institution.

A graduate of St. Bonaventure University, Steves served as design editor at the Daily in 2007 and 2008 and was named assistant editor in 2009. During the offseason, he serves as the Department of Education's lecture associate, helping to coordinate the morning lecture platform.



CATCH THE ACTION!

Thursday, July 29 @ 7:05 pm - ITALIAN HERITAGE NIGHT: Come celebrate Jamestown's Italian history on this special night. There will be Italian music and food. The Jammers are teaming up with the Italian American Charity Golf Association to raise money to support the WCA Cancer Treatment Program's fight against lung cancer.

Friday, July 30 @ 7:05 pm - LUCI-DESI NIGHT: The Jammers will wear special Lucy-Desi jerseys to honor the birthplace of one America's most beloved entertainers.

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RELIGION

Baptist House

In keeping with the theme of the week, the Rev. Z. Allen Abbott speaks on “A Lifetime of Portraits” at 7 p.m. today in the Baptist House. All are welcome to attend.

Blessing and Healing Daily Service

The Blessing and Healing service takes place at 10:15 a.m. every weekday in the Randall 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. Eugene O'Reilly speaks on “Christianity is Not a Religion — Rather a Way of Living” at 12:45 p.m. today in the United Methodist House chapel. The Rev. Jude Winkler speaks on “The Psalms: Songs of Praise, Hymns of Life” at 12:45 p.m. Friday in the United Methodist House chapel. All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a class titled “Maimonides — a Guide to the Perplexed” at 9:15 a.m. today in the library room of Alumni Hall. Rabbi Vilenkin leads a class titled “Bible Decoded” at 9:15 a.m. Friday in the library room of Alumni Hall. Challah baking takes place at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center at Chautauqua.

Chapel of the Good Shepherd

The Rev. Shawn Carty celebrates the Episcopal service of the Holy Eucharist at 7:45 a.m. weekdays in the chapel.

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Interfaith News

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The chapel is wheelchair-accessible via an elevator on the Park Avenue side of the church. More information about the chapel can be found at www.chautauquaepiscopalchapel.org.

Christian Science House

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

Ecumenical Community of Chautauqua

“Personal Faiths” is the topic of the 12:15 p.m. Brown Bag lunch today at the Hall of Christ. Lunch is offered when ordered in advance. This event is co-sponsored by Ecumenical Community of Chautauqua with the Department of Religion.

Everett Jewish Life Center at Chautauqua

The Maltz Museum exhibition continues throughout this week at the Everett Jewish Life Center at Chautauqua.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi Samuel Stahl, rabbi emeritus of Temple Beth El, San Antonio, conducts the service. Susan Pardo is soloist. For information about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the Pier Building. The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community United Methodist Church. Rabbi John Bush,

Temple Anshe Hesed, Erie, Pa., conducts the service. Joanna Bush is soloist. Following services, a light Kiddush lunch is served. The Kiddush is sponsored by Marilyn and Casey Neuman in honor of the 50th anniversary of the Hebrew Congregation and by Bea Weiner in memory of her brother Louis Charles Goldberg and cousin Lucille Procida. Everyone is welcome to attend.

Hurlbut Church Meal Ministry

The weekday lunches offer a choice of homemade soup and sandwich, turkey salad plate, fresh fruit plate, or a special-of-the-week quiche, taco salad or crab salad. One special is offered throughout an entire week, with a new special replacing it the following week. All lunches are served with a beverage and a freshly baked cookie for \$6. Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious homemade dessert and a beverage. The cost is \$10 for adults and \$5 for children.

Lutheran House

The Rev. Robert R. Rigg, Mars, Pa., presides at the 7 p.m. evening service today at the Lutheran House. The Rev. Stanley Reep, York, Pa., accompanies the service on piano.

Ticket Refund/Replacement Policy

Long-term tickets will be refunded to the original form of payment until June 25, 2010 (\$10 service fee applies). No refunds will be processed after this date.

201 single event tickets are nonrefundable and non-replaceable. Exchanges are allowed but must be made at least 24 hours prior to performance time. No exchanges are allowed if either performance is sold out. A \$10 service fee applies to any change requested after the initial order has been processed.

Long-term tickets (overnight and longer) or parking permits that have been lost, stolen or misplaced will be replaced. A non-refundable fee of \$25 will be charged for this service. Single opera and theater tickets can be replaced at a charge of \$2 per ticket. Theater and opera tickets will be refunded ONLY with corresponding long-term ticket refund requests.

Metropolitan Community Church

Joy Johnson speaks on “Exceptional Life” at the 7 p.m. vesper service today in the Hall of Christ.

Presbyterian House

The Revs. Hart and Cheryl Edmonds lead a vespers service from 7 to 7:45 p.m. today in the Presbyterian House chapel. The program is titled “What’s All This Talk About a New Kind of Christianity?” All are invited to attend. 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 friends and new acquaintances.

United Church of Christ


The Rev. Clifford Aerie leads the 7 p.m. vesper service today at the United Church of Christ house.

United Methodist

Join us for coffee on our porch each day between the morning worship and the morning lecture. The Rev. Barry Lewis leads a program titled “Images of Home” with the Circuit Rider Five from Erie, Pa., at 7 p.m. today. Lewis sang with the group when he served the Simpson United Methodist Church in Erie. All are welcome.

Unity of Chautauqua

The Rev. Judi Purcell presents a lecture titled “Transformation — Seeing the Familiar with New Eyes” at 6:30 p.m. today in the Hall of Missions.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

The ending is up to us

Fig trees. They’ve always been important to the diet of people in the Holy Land. One obligingly provided a teaching parable for Jesus and Wednesday’s sermon focus for Chaplain Barbara Brown Taylor. Her “Wake Up Call” reminded all the religious people in the audience whom she loves, to follow the church’s persistent teaching to approach all life’s blessings and challenges with the same grateful affirmation: “Thanks be to God.”

It must have been hard for the crowd of people in the beginning of today’s gospel message to find anything to thank God for in the bad news they’d just received. Pontius Pilate had apparently slaughtered some rebel Galileans, mingling their blood with the blood of their sacrifices to God. Taylor compared it to “people being gunned down in church on a Sunday morning, right in the middle of Communion.

“What was God thinking?” she asked. “What could it possibly mean? Based on Jesus’ response to the crowd, they thought it meant God was punishing the people for their sins.”

Taylor recalled hearing a Christian evangelist saying, after Haiti’s earthquake, that the Haitians had made a pact with the devil, promising to serve him in exchange for liberation from their French overlords. They’ve been cursed by one thing or another ever since, he declared. To show that that’s not God’s way, Taylor paraphrased Jesus’ words to the crowd: “Give it up! The ones who died weren’t any worse than some of you, but God’s mind doesn’t work the way yours does. While you’re trying to figure out how much you can get away with, God’s dying for you to want more than that. God never stops offering you a way of life that runs at a right angle to the one you’re living, and if you don’t turn in that direction pretty soon, you’re going to be a ghost without a building falling on you. God won’t have to do a thing to you. You’ll do it to yourself by persisting in your barren, accidental lives.” Then Jesus tells them the parable of the fig tree. It’s not the one Mark and Matthew said he cursed — the only thing he ever cursed in his life — but a fig tree planted in a vineyard. What the two had in common was that neither bore fruit.


The vineyard owner, “a member of John the Baptist’s church,” Taylor joked, where barren trees are burned, wanted it cut down. But his gardener, “belonging to some other church,” pleaded for its life. If this parable were staged as a medieval morality play, it would have had three characters: the vineyard owner, who has every right to cut down the tree; a defiant gardener, willing to work to save it; and a very anxious tree, shifting from root to root while it waits to see what will become of it. And Jesus leaves the ending up to us.

“Since parables are ‘do-it-yourselfers,’” Taylor mused, in her contemporary application, “I spend a lot of time speeding along like I had all the time in the world — thinking of all the good deeds I’m going to do any minute now. I have a vision of what abundant life looks like — I really do. I just haven’t had a minute. “The longing to live lives that matter,” Taylor said, “is embedded in each of us, but it doesn’t happen automatically. Time really does run out, and, God knows, the world needs fruit as much as we need to produce it. “Where is the Holy Spirit in this parable?” Taylor asked, in closing. “Praise to the she-bird sitting on her nest, deep in the branches of the fig tree, enjoying the breeze, the view and all those lovely green leaves.” Taylor is Butman Professor of Religion, Piedmont College, Demorest, Ga., and adjunct professor of Christian spirituality, Columbia Seminary, Decatur, Ga. The Rev. Natalie Hanson, Niagara Frontier District Superintendent for the Upper New York Annual Conference of the United Methodist Church, was liturgist. United Methodist House host Bob Doud read Luke 13:1-9.

Worship coordinator Jared Jacobsen led the Motet Choir in K. Lee Scott’s setting for Timothy Dudley-Smith’s poem based on a prayer of St. Augustine, “Light of the Minds that Know Him.”

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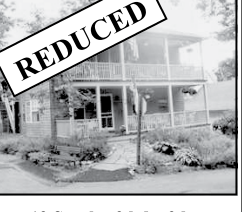


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YOUTH / COMMUNITY

Opera Company cultivates love of the stage early

by Alison Matas
Staff writer

Shannon Stewart, daughter of Dan and Kathleen Stewart of Mayville, N.Y., wants to be a movie actress when she grows up, so she's spending her Wednesday evening outside the Jane A. Gross Opera Center, waiting for her turn to rehearse.

This 13-year-old isn't the only young singer present. Joining her are about 15 other children who are chasing each other around the parking lot, giving each other piggyback rides and quietly giggling.

Much like those in the School of Music's recent production of *La Bohème*, these kids play small but crucial roles. In both operas, they are supernumeraries, or walk-ons, but, in *I Pagliacci*, or *The Clowns*, 12 of the older children sing the junior chorus number.

To earn a singing part, the children had a "low-key" audition with Chautauqua Opera Company Chorus Master and Music Administrator Carol Rausch, during which they each performed a short song or completed a series of vocal exercises.

While a good voice is important, so is a bold personality. "Part of what you're looking for is kids who are outgoing enough to do this," Rausch said. "You don't need shrinking violets."

Nine-year-old Maev Rogers, daughter of Bob and Deb Rogers from Westfield, N.Y., learned the opera was looking for children's chorus members from a friend of the family, and she was excited to try it. "I like singing, and it's a once in a lifetime opportunity," Rogers said.

Seven-year-old Alessio Pantaleo, son of Leann Sandel-Pantaleo from Norwalk, Conn., got involved with the program because his mother is singing the principal female role in *Cavalleria Rusticana*, or *Rustic Chivalry*. Performing with her is what he enjoys best about the experience. "There's one part I really like — being with my mom onstage," Pantaleo said.

Rausch thinks making opera a family affair is a wonderful way to get people interested in the art form. "These are not people who, when asked,



'Isn't opera boring?' are going to say 'Yes,'" she said. "They're going to say 'No, it's so fun, and it was a great experience for my daughter and myself or my son and myself.'"

And once bitten by the opera bug, it's hard to stay away. Some of the children are making their operatic debuts, but most have graced the stage multiple times. Nine-year-old Rebekah Novak, daughter of Sarah Novak and Diane Miller from Mayville, N.Y., has also been in Chautauqua Opera Company's performances of *Street Scene* and *Tosca*.

The first time she performed, she was nervous. "It was scary but nice at the same time because you meet new people, but you don't know what's going to happen," Novak said.

This time, however, she's prepared. "I think it's going to be fine because I think I've gotten used to people looking at me," she said.

Nine-year-old Chloe Gilpin, daughter of Beth and Tim Gilpin, relishes that feeling. "I like how I can see all the peering down audience looking at me," she said.

Being onstage, however, is only part of the Chautauqua Opera Company adventure. The kids also have fun getting to know the Young Artists. At the Wednesday night rehearsal, children were leaping into the Young Artists' arms and bouncing on their knees during downtime.

"I like being picked up,"



Photos by Rachel Kilroy
Above, children rehearse for the upcoming production at Norton Hall. At left, Opera Young Artist Ann Renée Robinson and Sophie Gilpin, 5, rehearse.

5-year-old Sophie Gilpin said. "They grab me and pick me up."

Rausch has noticed the Young Artists taking on these more paternal and maternal roles.

"It's ... fun for me to watch our Young Artists, who are in their 20s, suddenly become parents onstage, and, actually, there's just been some very charming interaction between our Young Artists and their new 'kids,'" she said. "It's been fun."

Based on this experience, 9-year-old Emma Heid, daughter of Mark and Jessica Heid from Lewisburg, Pa., thinks she would enjoy being a Young Artist someday. "I like it. I wish I could do some

of it because they get to do more," she said.

And Sadie Novak, 13, appreciates the talent the young professional singers have. "It's kind of like an honor. These are really experienced people," she said. "They just try to get to know us and interact with us. It's really cool."

There are many aspects to being in the opera, but when the children go home for the night, the time spent rehearsing hasn't just been about meeting new people or wearing a costume. For Rebekah, the experience means something more. "I just always loved singing," she said. "If I'm angry or sad, I can just take all my anger out by doing that. It's nice."



Submitted photo
Yvette and Claude Weir

Weirs' donation helps bring young artists to Chautauqua

by Anthony Holloway
Staff writer

One's first steps onto the Chautauqua grounds is always a memorable experience. By providing scholarships for students in the Schools of Fine and Performing Arts, donors Claude and Yvette Weir are hoping to give more young people the same opportunity.

Claude and Yvette, both retirees from JPMorgan Chase bank, first came to Chautauqua last year after an invitation — and "rave reviews" — from friends Jim and Mimi Gallo.

Numerous photographs and brochures gave them some idea of what to expect, but upon arriving, both Claude and Yvette were overwhelmed by the number of programs and opportunities on the grounds. They quickly grew to love the Chautauqua Symphony Orchestra, Chautauqua Opera productions, Chautauqua Cinema and the morning lecture platform. When they returned home to New York City, they also discovered that many of their friends and colleagues were already familiar with Chautauqua.

Claude said his first impression of the Institution was that of déjà vu; it reminded him of time spent as a student on the Dartmouth College campus. Fond memories of his Dartmouth days also helped Yvette and him realize they wanted to help in the Institution's effort

to reach out to promising arts students.

"When I was a young boy, I was given the opportunity to go to an elite school by an Irish Catholic gentleman who saw something in me," Claude said. "And by doing that, it exposed me to a whole world I would not have been exposed to" otherwise.

Claude said he would never have had the chance to attend Dartmouth "if it had not been for this gentleman reaching out and giving me this opportunity by presenting me with this scholarship."

"So this is like reaching back and doing the same for someone else," he said of the gift to Chautauqua.

While Claude and Yvette have not specified an area of the arts for the scholarship, their intention is to support a minority student. Both feel it's an important step in achieving diversity within the Chautauqua community.

"I really feel it opens up a whole world to those who may not otherwise be exposed," Claude said.

Yvette said increasing diversity on the grounds is "a long-range challenge" for the Institution and can't be accomplished overnight or by just one couple, but she and her husband, reflecting on their own humble beginnings, still consider providing an opportunity to study at Chautauqua, even for one student at a time, a step in the right direction.

Arts and crafts duo named Week Four's best Club counselors

by Jack Rodenfels
Staff writer

While Boys' and Girls' Club is largely outside, with kickball, capture the flag, sailing and swimming, campers also flock inside to get away from the heat and to participate in arts and crafts.

Alexa Vilardo and Alicia Hardenburg have been arts and crafts instructors at Club for four and three years, respectively. In the arts and crafts room, located in Beeson Youth Center, the counselors assist campers in creat-



Photo by Tim Harris
Alicia Hardenburg, 22, of Portland, N.Y., and Alexa Vilardo, 21, of Westfield, N.Y., were the Week 4 Counselors of the Week.

ing lanyards, clay creations, tie-dye clothing and a host of other creations.

In her third year as a counselor, Hardenburg, 22, hails from Portland, N.Y., and spent time this past year as a student teacher.

"After I spent time student teaching, I became much more confident in my teaching abilities," Hardenburg explained. "It translates to Club, and my time as a counselor this summer has been great. It's fun just to sit with the kids and participate with them."

Alexa, endearingly known as the "crafts lady" to campers, said that this summer, campers have gotten to know her better.

"It's crazy; some of them actually know my name now," Vilardo joked. "I'm no longer known as being the 'crafts lady' to some of them!"

The arts and crafts room, where the public can come in and buy lanyard strings for 25 cents per string, is open to the public from 1:30 to 2 p.m. Monday through Friday and from 4 to 4:30 p.m. Tuesday and Thursday afternoons.

IT'S TIME FOR 'AIRBAND'



Daily file photo

The lip-synching and dancing spectacle known simply as "Airband" returns to the Amphitheater at 4:30 p.m. today. The annual Boys' and Girls' Club competition will feature 12 different age groups performing on stage. Now celebrating its 27th year, "Airband" is one of the most anticipated events of the summer for Chautauquans young and old.

Pets

Register cats and dogs at the Chautauqua Police Department (located behind the Colonnade Building) 9 a.m. to 5 p.m. Monday through Saturday (357-6225). There is a \$1 fee. Leashing and cleaning up after your dog are mandatory and will be appreciated by walkers, joggers and barefoot sunbathers. Dogs should be restrained from frolicking in formal gardens, Bestor Plaza, the lake-front promenade, playgrounds, beaches, Miller Park and areas around public buildings.

A "dog park" has been created at the north end of the Turner Community Center. Dogs can run inside a fenced area and play with fellow canines. Hours are 6 a.m. to 8 p.m.

With the exception of dogs assisting disabled people, pets are not permitted in any Chautauqua Institution buildings or program facilities.

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NEWS

WHAT’S OLD IS NEW



At left, a painter works near the Hall of Philosophy. The photograph was taken with a 1930s-era Kodak Anastigmat 7cm f/3.5 lens from a Duo Six-20, adapted for use on a modern DSLR camera. At right, detail from a fountain near Bestor Plaza. The photograph was taken with a single-element meniscus lens from an early 1920s Kodak Brownie Autographic 2A camera, adapted to a DSLR using an old lens housing and some masking tape. The total cost of the project was less than \$20.



Photos by Greg Funka

Keyser to speak on musical theater in lecture

by Laura Lofgren
Staff writer

Herbert Keyser is a man of many facets. He’s a performer, a chef, a doctor and an author. Today, he’ll incorporate two of his careers when he speaks at 4:30 p.m. in Elizabeth S. Lenna Hall.

First, Keyser will be speaking about his most recent book, *Geniuses of the American Musical Theatre: The Composers and Lyricists*. He completed this compilation in 2008 after five years of researching and collecting information on 12 composers and lyricists.

“I’ll tell them how (musical theater) got started and how it developed,” Keyser said.

After his talk, he’ll be singing a few songs with Bette Butler, who, Keyser says, is “the premier jazz, piano jazz vocal-

ist in San Antonio.” Included in the night’s events will be videos of Judy Garland, some of which, Keyser said, have never been seen before. He’ll preface the videos with the sad story of Garland’s life.

While writing the biographical information of famous composers such as Edward “Duke” Ellington and Howard Dietz, Keyser said he had to eliminate many other artists due to the lack of historical, personal information.

“The reason some really wonderful composers were left out of is because no one has ever written much about their private lives,” Keyser said. I wanted to try to reach into their lives and see what their stories were really like. If no one has ever written about them, then it’s almost impossible to find anything worthwhile.”



During the production of *Geniuses*, Keyser discovered shocking insight into the lives of the composers and lyricists.

“I found out many things ... even though I had always loved and been involved in the theater ... so many things I didn’t know about their private lives,” he said

Today, Keyser is working on a sequel to *Geniuses*. As soon as publishers saw the book in 2008, they had Keyser start writing a follow-up to it.

“I’ve been writing the sequel for almost two years now,” he said. “The sequel is about the performers of Broadway. I’m about a third of the way through that book now.”

Keyser’s favorite part of *Geniuses*?

“(George) Gershwin, because his story is just so unbelievably tragic and he had what some people believe had the greatest potential of any of these composers,” he said. “But his life was cut short so early by a brain tumor.”

Keyser will sign *Geniuses* at his performance and lecture today.

CSO musicians to present for Chautauqua Speaks

by Lori Humphreys
Staff writer

Following Week Three’s examination of “From Asia to the Middle East,” today’s Chautauqua Speaks program will offer further insight into “China: Its History, Music and Culture” with a special presentation by Ming Gao, Chautauqua Symphony Orchestra first violinist, and his wife, Si-Cheng Liu, a cellist performing with the Naples Philharmonic Orchestra in Florida.

The program, which begins at 9:15 a.m. at the Women’s Clubhouse, will be an interactive introduction to Chinese culture, combining musical performance, a guessing game and fascinating bits of Chinese history. Gao and Liu’s presentation will be a chance to hear the Chinese traditional stringed instrument *erhu* and the wind instrument *hulusi*. The audience will also learn how China got its name, the importance of *The Book of*



Submitted photo
Si-Cheng Liu and Ming Gao

Change and the role of the first emperor.

Gao and Liu were born and raised in Nanjing, China, and are now American citizens. They grew up in

China during the Cultural Revolution, and their childhood studies of Chinese culture and philosophy have influenced their lifestyles. Gao writes in his biography that

his study of Chinese history, philosophy and literature is inspired by his mother, who was a magazine editor and reader of Chinese literature.

Gao is associate concertmaster of the Naples Philharmonic Orchestra, Fla. He has served as concertmaster of the Nanjing Experimental Orchestra in China, the Eastman Philharmonia in the Heidelberg Castle Festival, Germany, and acting concertmaster of the Youngstown and Harrisburg symphony orchestras. He was a former member of the Pittsburgh Opera and Ballet Orchestra.

Liu received a Bachelor of Arts from Nanjing Arts College and a master’s degree and artist diploma in cello from Duquesne University. She has played with the St. Jose, Youngstown and Chautauqua Symphony Orchestras. Liu is a member of the Edison Community College faculty and plays with the Naples Philharmonic and Southwest Florida Symphony.

Old Chautauqua film records pageant of American history

by George Cooper
Staff writer

This film is different, a film done on the grounds in the early 1920s, a film of women portraying justice, liberty and history. The film titled “A Pageant of History,” produced by the Chautauqua Women’s Club in 1923, will be screened at 3:30 p.m. Friday in the Hall of Christ. The screening will be followed by questions and discussion and then an interactive session on identifying old Chautauqua photos. The presentation is part of the Archives Heritage Lecture Series.

Danielle Trusso, project assistant to the Oliver Archives Center, researched this film and coordinated its restoration in digital form. A native of Jamestown, N.Y., Trusso graduated from Ohio University and is about to begin a master’s program in library science and history at Indiana University at Bloomington, Ind.

“Anna Pennybacker had this idea for a long time,” Trusso said. “It was part of the Federation of Women’s Clubs. She envisioned celebrating July Fourth as Citizenship Day.”

Pennybacker sought a more dignified way of celebrating the Fourth than fireworks. “She wanted to focus on the right to vote,” Trusso said, “to give more ritual to it, and aim it at young men of age 21 who had the right to vote and, too, women and immigrants.”

Trusso said that Pennybacker had an idea of a pageant. “A lot of people submitted ideas, and they ended up choosing a pageant submitted by Albion Fellows Bacon,” an activist

and reformer from Evansville, Ind.


Produced on the grounds, the film leads viewers through various scenes representing what it means to be American and emphasizes American history, Trusso said. Pilgrims land from Chautauqua Lake at Palestine Park. Another scene depicts a treaty signing between Native Americans and William Penn.

The film had been stored in Smith Memorial Library. Trusso said it had been there for a while. “Nobody had gotten to the project. I had been working on property records in September 2009 when (Archivist and Historian) Jon (Schmitz) suggested I look into the history of the film.” Using preservation manuals she found online, Trusso used the information to date the film and figure out what the film was made from.

“The film stock was made in 1923 and ’24. Most films of the time were made out of nitrate, which is extremely flammable and breaks down easily,” Trusso said. “But this is actually diacetate. It is more stable and doesn’t degrade or is flammable.”

Trusso ended up taking the film to the George Eastman House in Rochester, N.Y., where a film technician assessed it and gave an option for digitizing and preserving the film. Kodak eventually digitized it.

Following the film and the discussion with Trusso, Oliver Archives Center workers and volunteers will break out some old Chautauqua photos to do a little mystery detective work. The old photos are fun to figure out, Schmitz said.



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LECTURE

Sasson shares photography’s journey to the digital age

by Karen Kastner
Staff writer

No one is more surprised than Steve Sasson that digital imagery was developed at all, let alone that the technology enjoys nearly universal adoption.

In a presentation peppered with self-effacing humor, Sasson acknowledged to Wednesday’s morning lecture crowd the digital camera’s humble beginnings at the Eastman Kodak Company, where digital advancements proved a political problem for their champions.

In his first visit to Chautauqua Institution, Sasson said the setting turned out to be “every bit as wonderful as I had heard.” Sasson, who retired in 2009, said he has traveled the world to tell the story of the digital camera.

Mike Sullivan, director of Institution relations and public affairs, introduced Sasson at the midpoint of both Week Five and the season, recalling that Sullivan’s own connection to Eastman Kodak was his having spent summers cleaning cigarette butts off the floor there.

The roots for the digital camera, Sasson said, lie in a “disruptive technology inside a corporate environment” established in 1888 to sell simple cameras carrying the slogan “you push the button, we do the rest.”

In an era “when VCRs were coming out,” Sasson said, he began a project to build a self-contained portable camera with storage and a playback device for captured images so that photographers could access them.

His aim was to build the newfangled camera “with no moving mechanical parts” in a company where he, who had earned a bachelor’s and master’s degrees in electrical engineering from Rensselaer Polytechnic Institute in Troy, N.Y., was “surrounded by mechanical engineers.”

“I would like to say that I saw the digital age coming,” but the truth is, he said, that he simply did not. In fact, Sasson pointed out, there was “no public acknowledgment until 2001” of his work.

Sasson, who acknowledged many talented colleagues who helped him along the way, called his a “very small project” with no budget and no workspace when it began in late 1974. Sasson said he “barely” ever spoke to his supervisor about the project, to which two employees besides Sasson were assigned on a part-time basis.

Having no capital, Sasson said, he “stole” equipment from the used parts bin for his prototype.

The group “cleaned out a back lab” and set to work on what Sasson characterized as an “unrealistic” project. “No one knew where we were working. In some ways, it was just about perfect,” Sasson joked.

Designing a playback system, he said, proved only “one of the problems we had to solve” as the project progressed, with the first image captured and displayed in December 1975.

Sasson said that it had “almost been an afterthought” to try to make a picture with it once its parts were assembled. When he displayed on a television screen a head and shoulders shot of a female co-worker, Sasson remembered that he and the others assigned to the project “were overjoyed” that any image had materialized.

But the co-worker, whose image was “unrecognizable,” he said, told Sasson that the camera “needs work.”

In 1976, what Sasson termed as “bizarre” internal demonstrations began to take place, with the engineer routinely scrambling to “hide” the 23-second forced delay between photographs. Gradually, supervisors on increasingly higher levels



Steve Sasson, inventor of the digital camera, delivers his morning lecture, titled “Filmless Photography: The Story of the First Digital Camera,” in the Amphitheater Wednesday.

saw the prototype, which many deemed “not ready for prime time.”

Some powerful figures at Eastman Kodak, he said, perceived that his project would “heist the corporate image” so closely associated with the iconic camera. “This was not a good way to get invited to the Christmas party,” he said. Many believed that seeing somewhat fuzzy photographs on a television — not printed on paper — was “too far out there.”

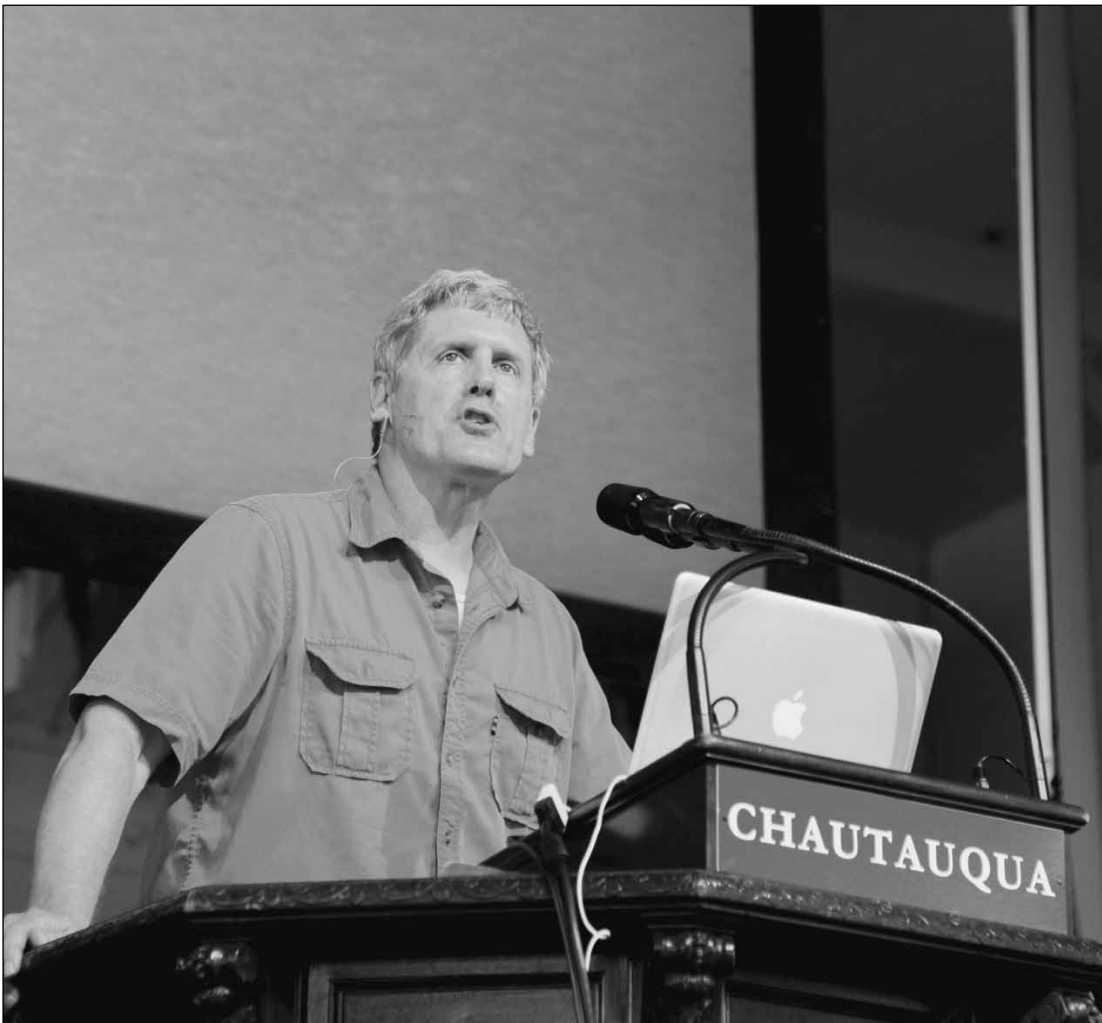
“Filmless photography” seemed like a “really bad choice” to many Eastman Kodak employees, he recounted. As opposed to the literally and figuratively solid work Kodak had been doing for decades, Sasson said, digital photography seemed “esoteric” and even “unreliable” to many.

As a copy of his official January 1977 technical report was published, Sasson joked that few seemed to notice or care.

The prototype, he said, consisted of parts that included a white cassette tape, visible in the enlarged photographs he showed to the crowd. Unveiling the oddly shaped real-life prototype, Sasson called it “my baby.” He commented, “Beauty is in the eye of the beholder.”

If anyone in the audience was carrying an up-to-date version, Sasson said, “introduce it to its great-great-grandfather.”

Early on, Sasson said people kept asking him when the digital technology would “impact consumers.” He had estimated that it would take 15 to 20 years, and, indeed, it took about 18 years to launch. Sasson called this “an accident,” however, admitting that he “overestimated” and “underestimated” how long



various steps in the process would take.

He pointed to several 1980s innovations, including image compression — the basis for JPEG — as major steps forward in the digital age. Although Sasson admitted that he and colleagues “didn’t think there was much of a technical application” for transceivers, among few buyers was CBS News. The concept of pixilation presented a “cultural problem” to those devoted to traditional photography, Sasson explained.

When the riots occurred in China’s Tiananmen Square in Beijing in 1989, CBS secreted images out of the country, thanks to the largely unknown technology. If the transceiver had not existed, Sasson pointed out that CBS would have had to smuggle out of China a videotape of the massacre.

Eastman Kodak, Sasson said, agreed to allow CBS to broadcast a story about the transceiver if CBS would not verbalize the company name on the news. Kodak did not want its name associated with digital photography. Executives “didn’t want to upset photographers” using traditional Kodak equipment, Sasson said.

The morning-lecture crowd chuckled twice when the word “Kodak” flashed briefly on the overhead screen as Sasson played the 1989 news clip in which broadcasters marveled at the transceiver a “marvel of technology.” As for Sasson and his colleagues, “We had no idea. ... We didn’t even think anybody had bought the thing.”

Eastman Kodak marketers hesitated to sell various versions of the digital camera because, if successful, it would “come at the expense” of traditional photography on which the business was based. Various iterations did not use the Kodak name and one model

was even made to look like binoculars rather than a camera, Sasson said.

By the time the first professional digital cameras were produced in 1989, Sasson said they could handle two frames per second. He added that, since the first megapixel camera came out in 1998, pixel resolution increased by about one million pixels a year since.

Next year, he said, the average price of a digital camera will dip below \$200 — “a major milestone with respect to cost,” he commented, adding that he had not believed that he would witness that in his lifetime.

Sasson said in conclusion that, although engineers often underestimate or overestimate what they can do in a certain time frame, he could never have imagined the digital age that got its start in that out-of-the-way lab in Rochester, N.Y.

See Q&A, Page 12

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Franz Schubert (1797-1828)
Symphony No. 8, "Unfinished" (1822)

One of music's perpetual mysteries is why Schubert abandoned this symphony after completing only two movements, instead of "finishing" it with two more. What he left us is a spectacular torso, a masterpiece of musical concentration. Indeed, it invites speculation that Schubert might have thought the work needed no additional finishing.

Alternatively, perhaps Schubert feared that his debts to Beethoven are too evident in this work. Or maybe his inspiration dried up, or a sudden onset of illness soured him on the task.

Whatever the reason, Schubert started composing this work in the fall of 1822, and less than a month later he put it away—two movements completed, plus sketches for beginning a third. He never returned to finish it. The symphony waited over 40 years before receiving its first performance in 1865.

Some light is shed on the "Unfinished" by following its convoluted history. A few months after he ended work on this symphony, Schubert was elected to honorary membership in the Styrian Music Society. It was a rare honor. He was only 26 years old, and relatively unknown outside a small circle of musical friends. He responded to the honor with a letter, which reads:

*Highly esteemed Society!
For the diploma appointing me an honorary member — which on account of my prolonged absence from Vienna I received only a few days ago — I thank you most devotedly.*

May my fervor to serve the art of music make me fully worthy of this distinction. To express my sincerest gratitude in a musical form as well, may I take the liberty of sending your worthy society as soon as possible the score of one of my symphonies.

*With the deepest respect
A most grateful and obedient servant of this worthy society,
Vienna, Sept. 20th, 1823
Franz Schubert*

One of Schubert's friends, named Anselm Hüttenbrenner, was on the board of the Styrian Music Society. Schubert sent the original score for this incomplete symphony to him in fulfillment of his promise to the Society. Evidently, he thought highly enough of the two-movement symphony (with its sketch of a Scherzo) to have it represent him before the "highly esteemed Society."

The history gets muddled at this point. Hüttenbrenner was a wealthy landowner and government official. He was also a small-time composer who enjoyed the com-

pany of musicians. He was friendly with Ludwig van Beethoven and Schubert, studied with Antonio Salieri, and he knew Franz Liszt. He kept Schubert's manuscript at his home. It was never given a performance before the Society, and might never have been discovered at all except that, long after Schubert's death, Hüttenbrenner's brother mentioned its existence to the conductor Johann Herbeck. Herbeck coaxed the reluctant Hüttenbrenner into permitting a performance of the symphony. (The clincher in Herbeck's argument came when he proposed opening the concert with one of Hüttenbrenner's own works.)

The performance took place on Dec. 17, 1865. Eduard Hanslick reviewed the concert: "The concert began with an overture by Anselm Hüttenbrenner, followed by Schubert's novelty, which roused extraordinary enthusiasm. It consists of the first two movements of a symphony, which had been in Mr. Hüttenbrenner's possession for 40 years and had been thought lost. We must be content with two movements which, restored to life, also brought new life to our concert halls.

"When, after a few introductory bars, clarinet and oboe sound as a single voice, a sweet melody on top of the quiet murmuring of the strings, any child would know the composer; and a half-suppressed exclamation 'Schubert' buzzes in whispers around the hall. He has hardly entered, but it is as if you recognized his footsteps, his very way of opening the door. ...

"Enchanting is the beauty of sound in both movements. With a few horn passages, here and there a brief clarinet or oboe solo of the simplest, natural orchestration, Schubert achieves sound effects which no refinement of (Richard) Wagner's instrumentation ever attains. We count the newly found symphonic fragment among Schubert's most beautiful instrumental works and say this all the more gladly as we have more than once warned against an exaggerated Schubert piety and glorification."

Listeners' Aid: Schubert is best known for his songs — about 600 of them. Writing within the confines of that intensely compressed genre taught him how to treat listeners to best effect. Many of his songs are strophic — having multiple verses set to essentially the same music. Schubert de-

SYMPHONY

Symphony Notes

BY LEE SPEAR

veloped ways to make repeated music sound fresh, or to possess radically different "meaning" when heard a second or third time. He employed that skill in this symphony.

The structural design of a symphonic first movement mandates the literal repetition of the first section, the "exposition" of themes, before taking the listener onward into the "development" and "recapitulation" of those themes. Normally the repetition serves listeners by burning the themes into memory, but in the first movement of his "Unfinished Symphony," Schubert uses the two passes through the exposition to give contrasting perspectives on the material. The music is, in fact, identical — it is literally just being played twice — but the first hearing alters the listener's viewpoint so that the second hearing reveals something different.

The movement opens with a quiet introduction for cellos and basses, followed by the "sweet melody" over murmuring strings that Hanslick described in his review. A short bridge leads to a second theme, similarly inviting and set in a cheery major key.

Then the unexpected happens. Everything stops. The cheery tune gets chopped off in mid-phrase, leaving silence. After a long moment of suspense, somber chords replace the happy little tune. In an instant, the mood plunges from cheery to grim.

Fragments of the happy theme are kicked and tossed around in new, harsher surroundings. And then Schubert sounds the alarm once more, right before starting the repeat of everything from the beginning.

In the repeat we hear the same music we heard just three minutes earlier, but we hear it with changed ears. The quiet cellos and basses have become portentous. The murmuring strings now sound fidgety. We notice that the sweet melody is filled with foreboding, and we hear things — like the accented thump in strings and horns — that passed us by before.

Our listening innocence has vanished, and it is time for the development.

Johannes Brahms (1833-1897)
Violin Concerto in D, Op. 77 (1878)

Esteemed today as one of the handful of great concertos for violin and orchestra, the Brahms D major languished until the 20th century before becoming part of the standard repertoire. While violinists appraised it as fine, the work simply was not worth their effort.

Brahms transgressed three ways in creating the concerto. First, he set the soloist and orchestra in true opposition to each other. Theoretically, that is what concertos are meant to do, but with the exception of Beethoven, composers had usually made the orchestra's role more supportive than contentious. (Leave it to the two composers who couldn't play the violin — Beethoven and Brahms — to break with tradition.)

The second sin is worse. Brahms wrote an intensely difficult solo part for the violin — that is expected — but the music goes together so organically that an audience is not aware how blisteringly difficult it is. Diffidence is a rare virtue among virtuosos. They delight in playing music that taxes their technical ability, but prefer for the feat to be evident in all its enormity. If a composer is to err in one direction, it should be to make the music look and sound even harder than it is. Brahms did the opposite.

And to top it all, he did not keep the soloist in the spotlight. Pablo Sarasate was blunt when asked if he intended to add the Brahms to his repertory: "Do you imagine I am going to stand there, violin in hand, and listen to the oboe play the best tune in the entire piece?"

Brahms always turned to his friend Joseph Joachim when he had a question about violin technique. For this project, the two men col-

laborated to such an extent that, if this were Hollywood, Joachim would be listed as "associate composer." (He did get the dedication.)

The two men were well-suited to each other. Both were outspoken against "empty show" in concertos, those fireworks that have no justification other than to demonstrate the soloist's athletic prowess. They agreed that this should be a concerto of symphonic importance. And it is, but as a result, years passed with Joachim almost the sole advocate for this work. Even Joachim had some second thoughts, questioning whether the solo part was overly demanding — whether even he could manage it "in a hot concert hall."

I. Allegro non troppo — After a classical opening in which the orchestra alone presents the two primary themes, the soloist enters with as flamboyant a statement as any virtuoso could wish. The fire quickly subsides, however, as Brahms settles into his more comfortable realm of expressive beauty. Then soloist and orchestra together revisit the themes, to see what they might yield. It is not until the closing of this exposition that the violinist is again permitted to exhibit his fiery potential.

A brass fanfare ushers in the development section and one begins to anticipate a flamboyant solo entrance. Delay after delay keeps the violin out of the texture, however, and when the solo finally does arrive, all the urgency has dissipated, leaving the soloist no choice but to play quiet, sensitive arabesques until it is time to prepare for the recap of the main themes.

II. Adagio — The slow movement opens with a simple oboe melody, lightly accompanied ("The best tune in the entire piece"). When the violin eventually takes up the melody, it breaks off



after only three notes and begins wandering off to "improvise" around it or to "comment" upon it. In fact, the soloist never actually gets to play the primary theme of the movement, but spends the entire time building delicate decorations — a fantasia on the oboe theme.

III. Allegro giocoso, ma non troppo vivace — Finally, Brahms gave his listeners more of what they expected — a gypsy violin extravaganza. Twenty-five years earlier, as a youth of 20, Brahms had signed on as piano accompanist to the Hungarian violin virtuoso Reményi, who taught him the real "zingarese" gypsy style of playing. This rondo movement is true to the model — filled with flashing colors, double-stops and special effects, plus quirky rhythmic syncopations and surprises, from start to finish.

"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 lecture is at 6:45 p.m. in the Hurlbut Memorial Community United Methodist Church sanctuary. Admission is free.



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2010 SEASON

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15 WILEY, 3 bed, 3 bath, adorable cottage in Scandinavian style, sleeps 8. Near Children's School. Weeks 7, 8, 9. Parking available. \$3000/week, pets extra. 716-445-4833 evenings

3 OAK- 2 Home and 2B-2B, and 2B-1B, one or both. Parking large patios between Pratt and Lake. Call 440-759-0069

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

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CHAUTAUQUA REGIONAL Youth Symphony announces the following openings for the 2010-11 season: Executive Director, Orchestra Manager. Please send resume with experience to CRYSymphony@me.com or: CRYs, c/o 6 Fairwood Drive, Lakewood, NY 14750

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Skateboarding is not permitted on the grounds.

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WEEK 3 July 2011- ground floor apartment, either 1 bedroom king or 2 bedroom, 1.5-2 bathrooms, living room, nice kitchen for cooking in, near the Amphitheater (not down the hill). 561-716-7912 or 561-716-7913

2011 SEASON

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3 BEDROOM, 2 Bath apt. Weeks 6, 7, 8, 9, A/C, Heat, D/W, W&D, Cable, WiFi, Modern, well furnished, fully equipped, huge sleeping and dining porch, 42 Foster, jimorris@morristrust.net, (716) 357-5171

3 ROOT CONDO 3 Modern, Top Condition, 2 Bedrooms, 2 Baths, Large Treehouse Deck, All Amenities, Minimum 3 Weeks. 357-2111

51 FOSTER, newly renovated garden apartment, historic district close to Amphitheater, Hall of Philosophy, 2 Bedroom (king or singles), cable, Wi-Fi, Tv, A/C, Season/ Half-season, 240-687-2452, after 7/31 301-737-4230

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Districts
6 Woody Allen film
11 Jane of "Glee"
12 Congo's former name
13 Pitcher Martinez
14 Goodie
15 Lorry fuel
17 In the past
19 Ravine
20 Butter serving
23 Cause to goof
25 Travel document
26 Be champ without a knockout
28 Poker price
29 Sulking
30 Hwys.
31 Hill dweller
32 Mine output
33 "Dracula" star
35 Wash-room fixture
38 Spotted horse
41 Are
42 — alia
43 College books
44 French film award

DOWN

- 1 The Matter-horn, for one
2 Reuben base
3 Line-segment parts
4 Farm chunk
5 Marriage incentive, at times
6 "Sharp Dressed Man" band
7 Rank above viscount
8 Fiction
9 Writer Levin
10 Obtain
16 Jay-Z's forte
17 Fighting
18 Dull routine
20 Identifies
21 Showy flower
22 Refinement
24 "The Gold-Bug" writer
25 Through
27 Relevant

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Yesterday's answer

- 31 Reunion attendees
33 Shopper's aid
34 Trig function
35 Wager
36 Forest feller
37 Middling card
39 Caffeine source
40 Bruins legend

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

1	2	3	4	5		6	7	8	9	10
11						12				
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13										
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35	36	37					38			39
41							42			
43							44			

7-29

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.

7-29 CRYPTOQUOTE

P I R K M S K Y Z Q I E U I K H R Q , P X D I

S Y K U Y H R Q , W Y N I

S Y K U Y Z Y K K Y C .

— R P A I K U I X M E U I X M
Yesterday's Cryptoquote: METHOD IS MUCH. TECHNIQUE IS MUCH. BUT INSPIRATION IS EVEN MORE. — BENJAMIN CARDOZO

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

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

Difficulty Level ★★ ★

7/29

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

Difficulty Level ★★ ★

7/28

Q&A

Q.How did you get to become an electrical engineer, and were you a big fan of Dick Tracy's wristwatch radio or something?

A.When I was a kid I loved electronics. I grew up in Brooklyn, and I used to tear apart radios and TVs and build things. So I was always interested in electronics, but I must admit, I think if I had been given the task to build the conventional camera in 1975 I wouldn't know how to do it. I didn't know much about traditional cameras.

Q.As long as photos are in digital form, will we run into storage problems as the technology keeps changing?

A.You mean in terms of content, or in terms of format? As far as content, the content problem has really been solved. Digital memory is progressing to the point where you can get terabyte drives now for a hundred dollars or something. Format, I think is a bigger issue, and archivists have a big problem. How do you maintain the integrity of your digital images, which are precious memories? It's the only digital file that gets more valuable the older it gets, and yet the formats change. So over 10 years you may not have the equipment necessary to read back the images. I think that's the real challenge that we face, and I think the archivists are trying to deal with that.

Q.When did the first Kodak CEO embrace digital photography, and who was it?

A.Well, we had a big milestone change in our top leadership in 1993 when George Fisher from Motorola came. He was the first outsider to come and head up the company. Up to that point in time, traditionally raised Kodak people became CEOs, and they had a strong film and chemical background. Well, when George Fisher came, he challenged a lot of people and he was, of course, from an electronics company, and he was the first guy to say, 'Hey guys, we're an imaging company and no matter how it's done, we're interested in it.' He made some really good changes, and he opened up the dialogue around it. I think prior to that the dialogue was a very defensive dialogue. We had introduced a product called Photo CD in 1990, which was capturing an image on film and then we will scan them and put them on a CD for you. It was a really defensive kind of strategy. After '93, in '94, we introduced our first consumer digital camera, and we had been introducing some of the professional cameras before that. I think George Fisher was one of the moving influences there.

Q.What are the management lessons you learned in terms of, did Kodak wait too long? How do we move forward in a way that embraces what you've learned?

A.In the past it was a very, very long road. Kodak is quite successful with digital imaging, but it's just a different business model.

el. We have world-class cameras. We have world-class systems, but it's a different business model, so it requires a lot of different thinking and that takes a while to change. So if you want to be a change agent, I think the most important thing inside you have to be patient. You have to be persuasive, and you have to be persistent. You have to do all of those things because it's not going to be a short time. You have to work at it, and you have to educate people because if you're thinking about a concept a lot and then you present it, you know that person you're presenting it to only just heard it and it takes a while to absorb it. So I think, as a change agent, you have to spend a lot of effort to make changes. I don't know what we would have done differently, and I mean there are probably some things we would have done differently. I would say we're at a good place right now, but I would say the business model has completely changed, and going into the future, I'm not sure how to answer that one other than keep your eyes open, and change waits for no one.

Q.In the years ... of first development when you were working in the back room, when did they let you out of the back room, and what else were you working on during that time?

A.Actually, I was working on a lot of things at that time. This project wasn't my full-time job actually, because there was real work to be done in the lab. I worked on and off on this sort as a

labor of love kind of thing in the back, but I worked as a development engineer for a good long time. I built other digital cameras after this, using CCDs and different aspects of this, and I began to realize that — I had to realize — I had to develop some other skills, because if you have a concept that you are trying to get across to somebody — and I don't care what profession you're in — when you're trying to get across a new idea, you're in the public relations business and you have to pay attention to that and you have to be persuasive and you have to be sensitive to the cultural environment that you're in when you are presenting things. You may be sure you're right, but it's going to take a while to get that across, so I had to develop some other skills. So, I tried to develop those skills, and I sort of went into management for a little bit, which was challenging for me, and then recently I have done a lot of public relations work, which is a really great training for me.

— Transcribed by
Anthony Holloway

Boat Rentals

Sailboat rentals are available at the John R. Turney Sailing Center (357-6392). Paddle boats, canoes, kayaks and a rowboat are available to rent at the Sports Club (357-6281).

VISUAL ARTS

BE A PART OF THE ‘CHAUTAUQUA COLORAMA’



“Colorama #303: Teenagers on Bikes at Beach Monterey Peninsula, California” by Peter Gates. Displayed at Grand Central Terminal: March 11-April 1, 1968. Courtesy of George Eastman House collections.

All are invited to Bestor Plaza at 10:15 a.m. today to be part of the “Chautauqua Colorama,” in which a *Daily* photographer will capture a Week Five moment with an image that harkens back to the gigantic panoramic images displayed in Grand Central Terminal from 1950 through 1990. At the time, Coloramas were promoted by Kodak as “the world’s largest photographs.”

The towering backlit transparencies were 18 feet high and 60 feet wide, each illuminated by more than a mile of tubing. A total of 565 Coloramas were publicly displayed, changing out every three weeks. George Eastman House International Museum of Photography and Film is currently celebrating the 60th anniversary

of the Kodak Colorama with an international exhibition of the Colorama archive donated by Kodak on view now at Eastman House through Oct. 17. As Coloramas often showcased photography as a social activity, Chautauquans are encouraged to bring their cameras along and capture the moment themselves.

New Strohl exhibition blends literary arts with visual arts

by Laura Lofgren
Staff writer

Now on display in the Strohl Art Center, “Messages and Written Narratives” showcases work from four artists who have shown their paintings, drawings, photographs, sculptures and prints all over the country. Mixing literature in with their art, these artists have a specific message for viewers in each piece.

Michael Rogers

Taking seven separate panes of glass, situating silk-screen imagery in between each one, Michael Rogers fuses the panels together to create his art. Rogers is a visual artist who has been working with glass for over 30 years. He received his Master of Fine Arts from the University of Illinois. Michael is a professor at Rochester Institute of Technology’s College of Imaging Arts and Sciences, where he teaches a sculptural approach to working with glass. He lives and maintains his private studio in the countryside of upstate New York.

“I like to work with objects and images the way poets work with words,” he said. “I create multiple associations,” which, he said, can lead to multiple interpretations. Along with the glass panes, Rogers’ work includes sculptural glass figures, including two crows entangled in glass rope.

These will also be shown in “Messages and Written Narratives.”

Sherry Karver

Inspired by a tiny photograph in a New York newspaper, Sherry Karver began creating her photo-based work in the early ‘90s. Around 2000, Karver began writing text over some of the people in the photos she had taken in an attempt to personalize or individualize them. She wanted to make them stand out from “a sea of sameness.” Superimposing these “biographies” she wrote on top of the photographs, Karver gives life to these strangers. “I try to give a little bit of history about the person; where they are from, their age, what they do, their hopes, their dreams, and often something humorous, embarrassing or personal, that they would rather not have revealed,” she said. Karver received her Master of Fine Arts from Tulane University in New Orleans and now lives and works in Oakland, Calif.

Squeak Carnwath

Squeak Carnwath is a well-known American



Photo by Emily Fox

Squeak Carnwath, “History goes Around,” “Good Ideas” and “Pie,” mixed media

painter. The evolution of Carnwath’s approach to composition and subject matter was described in an essay for a 2001 Flintridge Foundation catalog. Noriko Gamblin wrote: “The work for which Carnwath first became widely known in the mid- and late-1980s is characterized by simple, iconic images and words floating like astral bodies within monochromatic or bi-chromatic fields.” Featured in “Messages and Written Narratives,” Carnwath’s art represents common things — chairs,

vessels, bones, feet, genitalia, flowers, birds, houses and so on — using emphatic black outlines and rudimentary forms. Her work has an almost childlike quality with roots of maturity and wisdom. Carnwath received her Master of Fine Arts from the California College of Arts and Crafts in Oakland, Calif., in 1977.

Donna Rosenthal

Growing up in a family of artists, Donna Rosenthal spent years privately study-

ing art. Her father drew while her mother was doing needlework. In 1996, she received her Master of Fine Arts in mixed media from Long Island University. Rosenthal’s work in “Messages and Written Narratives” is composed of dresses and suits made of mixed paper, including newspaper, romance novels and music lyrics. In each piece, there are themes of internal and external struggles and of accomplishments. Some involve romance, some confronta-

tion, some humor. Trimmed with ribbons or glitter, the unique outfits examine the role of gender, social positions and relationships. In her online artist statement, Rosenthal said “The text, whether tender, ironic or humorous, is almost always used as a tool for social commentary, bringing the entrenched habits of daily rituals into the public forum.” “Messages and Written Narratives” will be in the Strohl Art Center now until Aug. 23.

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MLS

PROGRAM



Photo by Brittany Ankrum

Grant Cooper guest conducts the Chautauqua Symphony Orchestra as soprano Janet Brown sings “A Song of Longing, Though...” during Tuesday evening’s concert in the Amphitheater.

Thursday, July 29
LIBRARY DAY

- **Chautauqua Photo Scavenger Hunt from Kodak.** Final day. Info at Hultquist Center
- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: Subagh Singh Khalsa (Sikhism/ Yogic Meditation). Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** The Rev. Shawn Carty, Emmanuel, Hailey, Idaho. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 **Library Day.** Celebration on porch of Smith Memorial Library
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:15 **Chautauqua Speaks.** (Programmed by the Women’s Club) **Ming Gao.** Women’s Clubhouse
- 9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin,** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:15 **DEVOTIONAL HOUR.** The Rev. Barbara Brown Taylor, Episcopal priest, Butman Professor of Religion, Piedmont College. Amphitheater
- 9:30 (9:30-10) **Photo Chat.** Presentation of vintage “Chautauqua” camera. **Todd Gustavson.** Hultquist Center
- 9:30 **Unitarian Universalist Ethics Series.** “Do We Need a New Ethical Framework on the Internet?” **Jack McCredie.** Hall of Philosophy
- 10:15 (10:15-10:25) **Special “Colorama” event.** Meet on Bestor Plaza for re-creation of historic colorama photo. Bring your camera
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Click! The Universe.” Margaret Geller, space photographer, astro-physicist. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd

- 12:15 (12:15-1) **Brown Bag: Theater.** *Inside Look* at New Play Workshop *An Incident* with the author, director and cast. Bratton Theater
- 12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15-1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). “Yoga.” **Pat McFrederick.** Alumni Hall porch
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Tapping the Inner Foundation of Ethics.” **Subagh Singh Khalsa,** author and meditation teacher. (Sikhism/ Yoga). Hall of Missions. Donation
- 12:45 **Chautauqua Catholic Community Seminar.** “Christianity is not a Religion–Rather a Way of Living.” **Rev. Eugene O’Reilly,** CSr, Mission and Retreat Director, Edmonton/ Toronto Province, Canada. Methodist House Chapel
- 1:15 **Duplicate Bridge.** **Herb Leopold,** director. Sports Club. Fee
- 1:30 (1:30–3) **Student Chamber Music Recital.** McKnight Hall (Benefits the Chautauqua Women’s Club Scholarship Fund)
- 2:00 **INTERFAITH LECTURE SERIES.** **Fred Ritchin,** professor of photography, director of PixelPress. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 (2:30-4:30) **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee

- 3:30 **CLSC ROUNDTABLE/ LECTURE.** “Don’t Look Now: 9/ 11 and Visual Culture.” **David Friend,** *Watching the World Change.* Hall of Philosophy
- 3:30 **Presentation.** “Photography: Basic elements of artistic composition.” **Roy Newman.** Images from 2009 EJLCC dedication will also be presented. Everett Jewish Life Center
- 3:30 (3:30–5) **Christian Thought Seminar.** (Sponsored by the Department of Religion). “The Ethics of Identity: How to Be You in a World of Unlimited Identities.” **Rev. Dr. Paul Womack.** Hall of Missions
- 4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:30 **Chautauqua Boys’ and Girls’ Club’s Air Band Competition.** Amphitheater
- 4:30 **Special Presentation.** (Benefits the Chautauqua Women’s Club Scholarship Fund). **Herb Keyser** presents *The Creation of Geniuses of the American Musical Theatre and The Life and Music of Judy Garland.* (Lecture and book signing) Elizabeth S. Lenna Hall.
- 5:00 (5-5:30) **Photo Chat.** Encore presentation of “Creative Photography Unleashed by the Internet.” **Jennifer Cisney,** Kodak chief blogger. Hultquist Center
- 6:00 (6:00–7:45) **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) “Transformation: Seeing the Familiar with New Eyes.” **The Rev. Judi Purcell,** Pensacola, Fla. 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
- 8:00 **NEW PLAY WORKSHOP.** *An Incident* by **Anna Ziegler,** directed by **Vivienne Benesch** and **Katherine McGerr,** with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** (Community Appreciation Night). **Stefan Sanderling,** conductor; **Augustin Hadelich,** violin. Amphitheater
 - Symphony No. 8 in B Minor, D.759 (Unfinished) Franz Schubert
 - Violin Concerto in D Major, Op. 77 Johannes Brahms
- 10:30 **Musical Theater Revue.** “Changing Partners: Looking for You.” Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

Friday, July 30

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Yogic Meditation). Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** The Rev. Shawn Carty, Emmanuel, Hailey, Idaho. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin,** BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:15 (9:15–10:15) **Men’s Club.** **Matt Ewalt** and **Jordan Steves,** *The Chautauquan Daily.* Women’s Clubhouse
- 9:30 (9:30-10) **Photo Chat.** “The Early Days of Digital.” **Jerry Magee,** Kodak. Hultquist Ctr.
- 9:15 **DEVOTIONAL HOUR.** The Rev. Barbara Brown Taylor, Episcopal priest, Butman Professor of Religion, Piedmont College. Amphitheater
- 9:15 **Class.** “The Bible Decoded.”

- Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:30 **Unitarian Universalist Ethics Series.** “Why the Wizard is the Star in the Land of Oz?” **Daniel Sklar.** Hall of Philosophy
- 10:00 (10-11) **Voice Master Class.** (School of Music). **Marlena Malas,** presenter. McKnight Hall.
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Billy Collins,** former U.S. poet laureate. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15-12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “How You Look: Angles of Vision in Literary Fiction.” **Nancy Reisman,** prose writer-in-residence. Alumni Hall porch
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church). Chautauqua Women’s Club
- 12:15 **Meet CSO Musicians.** Come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:45 **Catholic Community Seminar Series.** “The Psalms: Songs of Praise, Hymns of Life.” **Rev. Jude Winkler,** OFM Conv., Director of Evangelization, Companions of St. Anthony, Ellicott City, Md. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Hall of Philosophy
- 2:00 **INTERFAITH LECTURE SERIES.** **Anthony Bannon,** Ron and Donna Fielding Director, George Eastman House International Museum of Photography and Film, Rochester. Hall of Philosophy
- 2:00 (2-4:30) **Violin Master Class** (School of Music). **Jacques Israelievitch,** presenter, McKnight Hall. Fee
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

- 2:30 (2:30-4:30) **Piano Performance Class.** (School of Music). Sherwood-Marsh Studios. Fee
- 3:00 **Dance Lecture.** “My Career as a New York City Ballet Principal Dancer.” (Programmed by Chautauqua Dance Circle). **Daniel Ulbricht.** Smith Wilkes Hall
- 3:30 **Chautauqua Heritage Lecture Series.** “Chautauqua in the Movies II: A patriotic film by the Chautauqua Women’s Club 1923.” Introduced by **Danielle Trusso,** project assistant, Chautauqua Archives. “Name that Picture.” **Archives staff** and audience participation. Hall of Christ
- 4:00 **NEW PLAY WORKSHOP.** *An Incident* by **Anna Ziegler,** directed by **Vivienne Benesch** and **Katherine McGerr,** with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Native American Storytelling.** (Programmed by the Bird, Tree & Garden Club). **Tina Nelson.** Mabel Powers Fire Circle (South Ravine). Rain location is Smith Wilkes Hall. (Children under 12 accompanied by adult)
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by **Rabbi Samuel Stahl.** **Susan Pardo,** soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 **Visual Arts Lecture Series.** **Elaine King,** professor of art history, Carnegie Mellon University. Hall of Christ
- 7:30 **OPERA.** Double-bill of *Cavalleria Rusticana (Rustic Chivalry)* and *I Pagliacci (The Clowns).* **Jay Lesenger,** stage director. **Dean Williamson,** conductor. Norton Hall (Reserved seating; tickets available for purchase at Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 **SPECIAL. An Evening with Dion.** Amphitheater

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**** Despicable Me 3D (PG) ****

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**** Cats & Dogs: Revenge of Kitty Galore 3D (PG) ****

Presented in REAL D 3D/No Pass
Daily (1:00, 3:00, 5:00) 7:00, 9:10

**** Salt (PG-13) ****

Daily (1:30, 4:15) 7:10, 9:20

Toy Story 3 (G) Standard

Daily (12:45, 3:40) 6:20, 8:45

Dinner for Schmucks (PG-13)

Daily (1:50, 4:10) 6:40, 9:05

Charlie St. Cloud (PG-13)

Daily (1:40, 4:00) 6:50, 9:00

Ramona And Beezus (G)

Daily (1:00, 3:30) 6:40, 8:50

**** INCEPTION (R) ****

Daily (12:30, 3:30) 6:30, 9:30

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

Twilight Saga: Eclipse (PG-13)

Daily (4:15) 6:45, 9:10

The Sorcerer's Apprentice (PG)

Daily (4:15) 6:45, 9:00

Communities in Conversation 2010

Brown Bag Lunch
Thursday and Friday at 12:15
Hall of Christ

Week Five: Personal Faiths

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6:30 p.m.
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When I consider Your heavens,
the work of Your fingers,
the moon and the stars,
which You have set in place,
What is man that You are mindful of him,
the son of man that You care for him?
You made him a little lower than the
heavenly beings and crowned him with
glory and honor.

– Psalm 8: 3-5

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