



MAHLER'S
THIRD

Review of Saturday's CSO performance » PAGE A7



THE
CLOWNS

Review of Chautauqua Opera's *Rustic Chivalry* and *The Clowns* double bill » PAGE B1



RUSTIC
CHIVALRY

The Chautauquan Daily

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Submitted photo

THE DODWORTH SAXHORN BAND

Brass band takes audiences back in time

by Jack Rodenfels
Staff writer

From 1836 to 1891, the original Dodworth Band was central to New York City's brass roots. Widely considered one of America's first all-brass bands, the Dodworth Band performed in a variety of venues — including music halls, rallies and even presidential inaugurations.

As a tribute to the original Dodworth Band, the Dodworth Saxhorn Band will turn back the clock at 8:15 p.m. tonight in the Amphitheater, as crowds will get a dose of music from 1840 to 1880, the time period that brought the beginning of the community brass band.

Based in Ann Arbor, Mich., the Dodworth Saxhorn Band is a 17-member band including 14 instrumentalists, a conductor and two vocalists who perform on antique instruments from the 1840-1880 era. The band's brass performs on "back'ard" bells, which were used by soldiers of the time for military use. The ensemble members dress in

clothing from the age and use poetry, dancing and props that engage the audience and help uncover the history of brass bands in America.

"All of our instruments date between 1830 and 1885 or so," conductor John Pasquale noted. "None are creations, they are all originals."

The antique instruments the band uses actually came before the modern trumpet, tuba and trombone. All of the instruments are handmade and not mass-produced; they were found in garage sales, at flea markets and in dusty attics. Based on their antiquity, the brass instruments are not necessarily constructed to be played in the tune of the songs. Additionally, the instruments' parts are not uniform in size, shape or action, so band members have to improvise at times to play in tune.

See **BAND**, Page A4

MORNING LECTURE

Darling-Hammond argues for equity in education

by Laura McCrystal
Staff writer

"I wrote this book for you," Linda Darling-Hammond told President Barack Obama when she handed him a copy of her book, *The Flat World and Education: How America's Commitment to Equity Will Determine Our Future*.

Darling-Hammond, who will deliver today's morning lecture, wrote the book while working as a leader of Obama's education policy campaign and transition team. Her lecture, based on the ideas in her book, will open Chautauqua Institution's week about "Excel-



Darling-Hammond

lence in Public Education" at 10:45 a.m. today in the Amphitheater.

See **DARLING-HAMMOND**, Page A4

INTERFAITH LECTURE

For Richard, the time for education reform is now

by Laura McCrystal
Staff writer

Although Ronald Richard works as president and CEO of The Cleveland Foundation to improve all aspects of life in the city of Cleveland, he thinks education is the single most important issue.

Richard will deliver the first of this week's 2 p.m. Interfaith Lectures based on "Public Education: a Moral Imperative" today in the Hall of Philosophy. His lecture is titled "Innovating Our Schools: Why We Can't Wait."

The issue of education is important because it is the "underpinning" of all other issues, Richard said; it affects everything the Clevel-



Richard

and Foundation does, ranging from arts and culture support to neighborhood revitalization and economic development.

See **RICHARD**, Page A4

LOGAN CHAMBER MUSIC SERIES

Audubon Quartet brings 'beautiful, luminescent' sound to Lenna Hall

by Kathleen Chaykowski
Staff writer

To the Audubon Quartet, playing the Beethoven String Quartet Cycle is "like going to Paris," said one of the quartet's violinists, Ellen Jewett; if you don't do it, then you don't really live.

Although the quartet has technically completed its 2009-2010 Beethoven Cycle, it is continuing that adventure at Chautauqua this summer, exclusively playing works by Ludwig van Beethoven in its two concerts on the grounds.

The Audubon Quartet will play its first concert as

part of the Logan Chamber Music Series at 4 p.m. today in Elizabeth S. Lenna Hall. The ensemble will perform the String Quartet in G Major, Op. 18, No. 2, or "Compliments," and the String Quintet in C Major, Op. 29, or "Storm Quintet," in today's performance.

Although the members of the quartet have changed throughout the years, current members Ellen Jewett (violin), Akemi Takayama (violin), Doris Lederer (viola), and founder Thomas Shaw (cello) celebrate the quartet's 35th anniversary this year. The quartet will be joined by David Salness for the Op.

29 quintet. Salness is a member of the Left Bank Quartet and a former member of the Audubon Quartet.

The ensemble has a long history at Chautauqua, first performing on the grounds in 1987. Its residence started in 1988, and it has been coming to Chautauqua every summer since.

Although the quartet meets up to play together throughout the year, "it's kind of like we reunite every time that we come back to Chautauqua; so it's very refreshing," Jewett said.

In addition to performing in the Logan Series, each of the quartet mem-

bers rehearses with chamber groups composed of students from the School of Music.

"It's very exciting, because by the time we play our first concert, we will have met with our first students," Shaw said. "The students are always there to see if you're practicing what it is that you're teaching."

Despite nationally publicized tension the quartet experienced in the early- to mid-2000s, Shaw said the quartet members take great pleasure in each other's company, and that this chemistry is reflected at performance time.

See **QUARTET**, Page A4



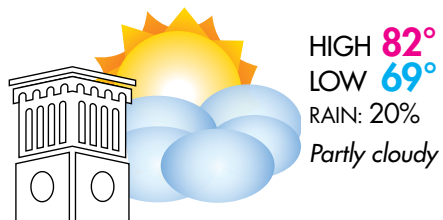
Submitted photo

The Audubon Quartet, which has been performing at Chautauqua for more than two decades, will perform works by Beethoven at 4 p.m. today in Elizabeth S. Lenna Hall.

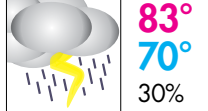
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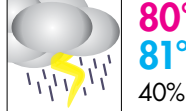
TODAY'S WEATHER



TUESDAY



WEDNESDAY



Finding love at Chautauqua

Two 2009 Young Artists to be married in 2011

PAGE A3



Contemplation in photography

Anthony Bannon delivers Friday's Interfaith Lecture

PAGE B2



Highlighting local ingredients

Athenæum hosts Farm to Table dinner for Bestor Society members

PAGE B4

NEWS



NEWS FROM AROUND THE GROUNDS

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

Tennis Center hosts weekday ‘Dawn Patrol’

Tennis players are invited to join a doubles round-robin each weekday from 7 to 9 a.m. at the Chautauqua Tennis Center. Sign-up is each prior evening at 4:50 p.m. near the Farmers Market at the tennis “lottery.” All are welcome. For more information, call the Tennis Center at (716) 357-6276.

Investment discussion group to meet in library

An informal investment discussion group will meet from 12:10 to 1 p.m. today in the meeting room in Smith Memorial Library.

Women4women-knitting4peace presents Brown Bag

Join us from 12:15 to 1:15 p.m. in the Hall of Missions’ west classroom and learn how women4women-knitting-4peace has created more than 6,000 items for women and children in global areas of conflict. For more information, contact Susan at (303) 918-4617.

Chautauqua Literary & Scientific Circle events

- The **CLSC Brown Bag lunch and book review** will be held at 12:15 p.m. today on the porch of Alumni Hall. *A Good Fall: Stories* by Ha Jin will be reviewed by Jonathan Eig.
- A **book discussion on *A Good Fall*** will be held at 1:15 p.m. today at Alumni Hall. Jeff Miller, CLSC coordinator, will head the discussion. All are welcome to attend.
- The **Banner Room** at the Oliver Archives Center is open this afternoon from 2 to 4 p.m. for people to learn how the CLSC Banner Committee cares for and stores the retired banners. The 52 banners in this archive are older banners that are too fragile to be hanging in Alumni Hall.
- Classes planning to have their class banners carried in the **Recognition Day Parade** Wednesday should register at the Alumni Hall front desk and arrange for the carrier fee of \$10. To be included, a banner must be in good condition and have at least one class member marching behind it.
- The luncheon for this year’s **CLSC graduating class** will be held at 12:15 p.m. Wednesday at Alumni Hall. Those who are not members of the Class of 2010 but want to attend the luncheon may make reservations and purchase tickets at the front desk in Alumni Hall.
- **Guild of Seven Seals 2010 graduates** will be feted by the Guild membership during a luncheon held in their honor at 12:15 p.m. Thursday in Alumni Hall. 2010 graduates will be guests of the Guild, but are requested to RSVP by picking up a free ticket at Alumni Hall today. Guild members may purchase tickets for \$4 by today at the Alumni Hall desk.

EJLCC hosts Jewish Film Festival screening

At 4 p.m. today, the Everett Jewish Life Center at Chautauqua will show David Eddleman’s oratorio, “Kolot min HaShoah” (“Voices from the Holocaust”).

Trunk Show discount offered

The Sandy D’Andrade Trunk Show, taking place today through Wednesday at the Athenaeum Hotel blue room, will be offering a 20 percent discount on all merchandise purchased from 4 to 6 p.m. to all attending the pre-opera dinner this evening.

Pre-opera dinner at the Athenaeum

The Chautauqua Opera Guild is sponsoring its next pre-opera \$25 dinner at 6 p.m. tonight at the Athenaeum Hotel. Call the Athenaeum Hotel at (716) 357-4444 to reserve and choose an entrée. Send checks, made out to Chautauqua Opera Guild, to PO Box 61, Chautauqua, NY 14722.

BTG sponsors Nature Walk today

Naturalist Bob Sundell will lead a Nature Walk at 6:45 p.m. today starting at the benches by the Main Gate. Bring gate passes, as the walk will proceed across the street. The walk is sponsored by the Bird, Tree & Garden Club.

Thorbies group holds golf social

Visitors to Chautauqua who play golf are welcome to join fellow Chautauquans at noon on Tuesday and Thursday for a friendly, social round of golf. Call the pro shop at (716) 357-6211 for information.

Community Band seeks instrumentalists

Tuesday’s concert will begin at 12:15 p.m. (Old First Night) on Bestor Plaza. Band shirts and lunch will be provided. Call Jason Weintraub at (716) 357-6217, or just show up.

Sports Club hosts mah-jongg Tuesdays

Mah-jongg is played at 1:15 p.m. every Tuesday at the Chautauqua Sports Club, free of charge. 2010 mah-jongg cards and sets are provided on a first-come, first-served basis.

Hebrew Congregation hosts student recital

The Hebrew Congregation invites everyone to attend a recital featuring music students who have received the Hebrew Congregation Scholarship awards. The recital begins at 3:15 p.m. Tuesday in the Community Room of the Everett Jewish Life Center at Chautauqua.

College Club presents free live music

Singer-songwriter Kev Rowe will perform at 9 p.m. Tuesday at the College Club. Admission is free and open to all.

Chautauqua Women’s Club hosts Koffee Klatch

Women 60 and over are welcome to escape to the CWC at 9:15 a.m. Wednesdays and relax for an hour over coffee.

Symphony Partners holds Meet the CSO Section

Join Symphony Partners in meeting Chautauqua Symphony Orchestra woodwind and horn players on the Amphitheater back porch after the 8:15 p.m. concert Thursday.

All welcome to Chabad Lubavitch Shabbat dinners

Chabad Lubavitch of Chautauqua will host a community Shabbat dinner on Friday at the Everett Jewish Life Center at Chautauqua. The fee is \$25 per person, and all Chautauquans are welcome. Space is limited. Call (716) 357-3467 or visit www.cocweb.org for details.

Herb Keyser guilt-free desserts for sale

Chautauquans looking for a tasty treat can now place their orders for an assortment of delicacies from Dr. Herb Keyser. The treats include: lemon tart, serves eight, \$50; sugarless lemon tart, serves eight, \$55; summer pudding, serves 14 to 16, \$100; chocolate surprise, in batches of eight, \$25. All proceeds benefit the Chautauqua Fund, and orders can be placed through their office at (716) 357-6407.



ILLUMINATED ART

Photo by Greg Funka
The Chautauqua School of Art aglow with activity this weekend

McCarthy Lectureship funds Week Six lectures

The Eugene Ross McCarthy Religious Lectureship provides funding for this week’s lectures. The Joseph H. and Florence A. Roblee Foundation of St. Louis, Mo., contributed to this lecture fund in tribute to Mr. McCarthy, who was born in Michigan in 1882. Raised in Auburn, N.Y., McCarthy spent most of his adult life in St. Louis, where he worked as executive vice president of the Brown Shoe Company. He was named vice chairman of the company’s board upon his retirement at age 65. Following his full-time business career, McCarthy served actively on behalf of the YMCA after World War II. McCarthy was a regular Chautauqua visitor. His daughters, Carol McCarthy Duhme and the late Marjorie McCarthy Robbins have been active at Chautauqua. Mrs. Duhme served as a trustee of Chautauqua from 1971-79, and her husband, H. Richard Duhme, Jr., taught sculpture.



Week Six book signings, August 2–6

Linda Darling-Hammond will be signing copies of her books at 1:15 p.m. Monday at the Author’s Alcove. **Barbara Bowman** will be signing copies of her books at 1:15 p.m. Tuesday at the Author’s Alcove. **Jebby Potter** will be signing copies of her poster at noon Wednesday at the Au-

thor’s Alcove. The Rev. **William J. Carl III** will be signing copies of his books at 12:15 p.m. Wednesday at the Author’s Alcove. **Jonathan Eig** will be signing copies of his books at 1 p.m. Thursday at the Author’s Alcove. **Rita Argan Auerbach** will be signing copies of her poster at 1 p.m. Thursday at the Author’s Alcove.

Weiss Lectureship funds Darling-Hammond lecture

The Berglund Weiss Lectureship Fund supports today’s 10:45 lecture featuring Linda Darling-Hammond, Charles E. Ducommun Professor of Education at Stanford University. The endowment was established by Dr. Robert Jonathan Weiss and Mary Berglund Weiss in 2009 through outright gifts to the Chautauqua Foundation, Inc. for the purpose of enhancing the lecture program. Robert Weiss is an oph-

thalmologist, cofounder and president of Seneca Eye Surgeons, Inc. and chair of the department of surgery for the medical staff at Warren General Hospital. A specialist in retinal-vitreous diseases, he received his Doctor of Medicine degree from the State University of New York at Buffalo School of Medicine and did his residency at Emory University. Mary is a graduate of SUNY Buffalo and is a retired RN from

Arts and Sciences. Weiss and Keverkine were partners in Seneca Eye Surgeons, Inc. until the latter’s death in a 2002 plane crash. *If you would be interested in discussing the possibility of establishing an endowed lectureship or supporting another aspect of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at 357-6244 or email her at kblozie@ciweb.org.*

CLSC class news

- The Chautauqua Literary & Scientific Circle **Class of 1978** will meet at 4 p.m. today in the Kate Kimball Room at Alumni Hall.
- The **CLSC Class of 1985** will be holding its 25th anniversary potluck dinner at 6 p.m. Thursday, Aug. 12 on the Alumni Hall porch. Please bring a dish to pass and your own table service. Any questions, contact Joyce Brasted at (716) 581-3903.
- All members of the **CLSC Class of 1993** are invited to breakfast at 7:45 a.m. on Recognition Day at the home of Marty Gingell, 14 Bliss Ave. Those who wish to walk in the parade can join it conveniently.
- The **CLSC Class of 1995** celebrates its 15th anniversary this summer with a class meeting at 5:15 p.m. today at the Prezio cottage, 8 Bliss Ave., followed by dinner. At 8 a.m. Wednesday, they will meet again at the Prezio cottage for breakfast prior to the Recognition Day Parade. Please reserve ASAP for these events by calling (716) 357-2089. Join the class table at the 6th Annual CLSC Gala. Call Alumni Hall by Tuesday to reserve at \$10 per person.

Monday at the Movies

Cinema for Mon, August 2

BABIES (PG-13) 4:15 6:15
79m Award-winning filmmaker **Thomas Balmès** joyfully captures the earliest stages of the journey of humanity that are at once unique and universal to us all. "Blessed with no narration, an absence of gimmickry and an embracing love for its subject matter, *Babies* is as sweet, joyful and filled with curiosity as a you-know-what." -*Tom Long, Detroit News* "Joyous and buoyant!" -*Bet-*

THE FATHER OF MY CHILDREN (PG) 8:15 110m
In French with subtitles. "What French writer-director **Mia Hansen-Love** has created is an extraordinarily empathetic humanistic drama, a film of love, joy, sadness and hope that understands how complex our emotions are and does beautiful justice to them." -*Kenneth Turan, Los Angeles Times* "A tale of cinema, a story about the agonies of trying to work outside the cinematic mainstream." -*Manohla Dargis, New York Times* "Beautiful, profound... phenomenally full of life." *Joe Morgenstern, Wall Street Journal*

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- The **CLSC Class of 1996** will be meeting for a Gala Dinner at 4:30 p.m. Wednesday at Alumni Hall. The cost is \$10. RSVP to Alumni Hall or to Joan Smith at (716) 357-4539.
- This is a reminder to the **CLSC Class of 1997** that the class is participating in the Recognition Day Gala Dinner on Wednesday. Tickets are \$10 in advance. Hope to see as many class members as possible.
- The **CLSC Class of 1998** will have breakfast at Kullberg’s (84 Stossel) at 8 a.m. on Recognition Day (Wednesday), then march in the parade together.
- The **CLSC Class of 2000** will celebrate its 10th anniversary at 4 p.m. today at the Longfellow. Beverages and “Chautauqua Tea” will be provided — please bring hors d’oeuvres to share. RSVP to Gloria Gould at (716) 357-2046.
- The **CLSC Class of 2002** will meet for coffee at 9:15 a.m. Tuesday in the Alumni Hall dining room.
- The **CLSC Class of 2004** will meet before the parade at 8 a.m. Wednesday for breakfast at the Afterwords Café. There will be a class meeting at 12:30 p.m. Friday in the Alumni Hall dining room. Lunch will be provided. If you need tickets for the All-Class Gala, call Susan Fowler at (814) 229-1438.
- The **CLSC Class of 2005** will have an outing Tuesday on the Chautauqua Belle. Meet at Miller Bell Tower at 1:45 p.m., and bring \$15 cash for the 1¼-hour trip. Snacks and beverages will be available for purchase. The class will meet at 8:45 a.m. Wednesday, Recognition Day, in front of the Colonnade. Please wear the class T-shirts to march in the parade. Coffee cake and white flowers will be provided.
- The **CLSC Class of 2008** will hold a meeting at 9:15 a.m. Tuesday at 46 Hurst Ave. Please RSVP to Susan Shea at (716) 357-2311.
- The **CLSC Class of 2009** is meeting at 9:30 a.m. Tuesday in the Kate Kimball room at Alumni Hall. The class will elect officers, and Jeffrey Simpson will review his book *American Elegy*.

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NEWS



2009 Opera Young Artists Angie Mortellaro and Jeff Beruan met and fell in love at Chautauqua. They'll be married next May.

Opera singers find real-life love at Chautauqua

by Alison Matas
Staff writer

As soon as Jeff Beruan saw Angie Mortellaro's head shot on the Chautauqua Opera Company website, he knew he was in trouble.

"I remember thinking that she was one of the most beautiful women I had ever seen, especially her eyes," he said.

Once the 2009 Chautauqua Opera Company Young Artist arrived at Chautauqua Institution, he found ways to be near Mortellaro. Beruan aided in unloading her car when she arrived at the Institution, and then changed a flat tire for her several days later.

After spending more time with her, Beruan discovered the attraction wasn't just skin-deep. "It took a week or so before I really had a chance to talk one-on-one with her, but once that happened, I realized that she was a beautiful person as well," he said.

Mortellaro also felt an immediate spark when she first talked to Beruan. "He has the most beautiful, resonant,

rich speaking voice," she said. "After melting from merely hearing him speak, I noticed his confidence and natural leadership. A man that knows who he is and knows what he wants is incredibly attractive."

The nature of the Young Artists program meant the two were always together at work, in the dorm and during their free time. "As we hung out over the course of the first few weeks, I started noticing that I had some feelings for her and had to find out if they were mutual," Beruan said.

The chemistry was obvious to both of them, and they discussed it early on. However, they were both busy concentrating on the demands of the Young Artists program and consequently didn't pursue a relationship.

After leaving Chautauqua, Mortellaro dismissed the experience as a summer crush, but it quickly turned into something more. Beruan decided to visit her in Houston, and Mortellaro started to overcome her hesitations about dating him.

"At first I said no, still trying to stick to my original decision to be single for a while. I eventually changed my mind because I realized that Jeff was someone very special, and I shouldn't be scared," she said.

Mortellaro flew to see Beruan in Portland, Ore., several times that fall. It was then that both knew the relationship was serious. "We were spending time together at his place ... during one of my visits," Mortellaro said. "Jeff looked at me and said, 'I'm going to marry you one day.' I didn't say much at that moment, but I knew he was right."

This spring, Beruan devised his proposal plan. The couple were traveling to see his parents in Kansas City, Mo., and Mortellaro's parents in Milwaukee, Wis., before heading to Florida for a few weeks. While they were with Mortellaro's family, Beruan spoke with her parents about his intentions.

He popped the question shortly after. "It was a Saturday night, and we were in St. Louis. He took me to

a very nice Italian restaurant, and since it was my birthday the day before, I assumed that was the occasion for the lovely date," Mortellaro said. "At the end of the night, he dropped down on one knee, and before he had a chance to say anything, we both started to cry. He told me how he felt about me and asked me to marry him. I said very loudly, 'Yes!'"

What Beruan particularly remembers about the moment is Mortellaro's eagerness. "When she said 'yes' after I asked her, she ripped the ring out of my hand and put it on so fast, I didn't even know what happened," Beruan said.

Since then, the couple have been traveling extensively for work and have often been apart. Next month, however, the two will move to Minneapolis together and be married in May 2011.

And while their careers may be opera-focused, there's not a hint of the art form in their relationship. "We are no drama, and we like it that way," Mortellaro said.

Ray to speak on 'Before Chautauqua'

by George Cooper
Staff writer

Although Chautauqua co-founders John Heyl Vincent and Lewis Miller were visionary in their understanding of how to transform the Fair Point lakeside from a camp meeting into an enterprise of reasoned belief, leisure recreation and education, their conception did not spring out of nothing. There was a chicken before the egg.

Angela Ray, associate professor in the School of Communication Studies at Northwestern University, will talk about "Before Chautauqua: Education and Entertainment in the Lyceum" at 3:30 p.m. Tuesday in the Hall of Christ. The lecture is part of the Oliver Archives' Heritage Lecture Series.

The Lyceum Movement reached its peak in the years preceding the Civil War. Ray said the term "lyceum" was used to describe a variety of activities through the 19th century. Early in the century local civic associations would sponsor groups of young men who would get together and debate among themselves.

By mid-century, instead of debate the young men might give lectures, writing out their ideas and reading from a prepared text. More than ideas were exchanged in these gatherings. "The norms of running a meeting varied from town to town. Joining a lyceum helped a person figure out how business was conducted," Ray said.

Most associations didn't last very long, not more than two or three years. "They started inviting lecturers from the community or nearby communities to give talks," Ray said. Eventually, "lyceums morphed from participatory clubs to public, fee-paying audiences." The development of railroads facilitated transportation, opening a network for popular lecturing.

By 1874, the Lyceum

Movement had become very commercialized. While local communities once could pick and choose presentations according to their interest, lecture bureaus out of New York and Boston coordinated package deals. Music, humor and impersonations became more and more frequent, in place of the once more serious, reform-minded subjects.

"I got interested in the Lyceum as a venue for 19th century social reformers for audiences who would not necessarily seek out such lecturers. Lyceum reformers made some money. But also, I was interested in looking at whether they modified messages for mass audiences," Ray said.

Social reform discourse was especially prominent in the aftermath of the Civil War. A good lecture had a clear theme. There was an expectation the lecturer would speak from personal experience and with a dramatic flair. Ray said, "a reformist message would be couched carefully in terms acceptable to a mass audience. As opposed to scientific evidence, a speaker would rely on common sense."

Although by 1874 the Lyceum Movement had become quite commercial, the Assembly at Fair Point recalled the Lyceum's serious-minded origins. Lectures on the Chautauqua Assembly platform were often informational or inspirational. But, too, the Chautauqua Circuits, having sprung from the Assembly at Chautauqua Lake, offered more popular kinds of entertainment and became enveloped in commercialism, just as had the Lyceum.

Angela Ray is the author of the award-winning book *The Lyceum and Public Culture in the Nineteenth-Century United States*. A book signing will follow her talk.

TODAY!

ADVERTISEMENT

New Designs • New Colors

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Artist D'Andrade presents couture at trunk show to raise scholarship money

Sandy D'Andrade thinks couture and opera should be seen and worn by everyone. To illustrate the point, she is having the fourth trunk show this season to raise money for Chautauqua Opera scholarships.

This much anticipated Chautauqua tradition takes place **today** at the Athenaeum Hotel and is a mainstay of this season's Chautauqua Opera Guild Program.

D'Andrade makes unique, wearable knits and has creat-

ed both "non-operatic" garments and designs specifically based on this season's operas. A portion of all proceeds will be donated to the Chautauqua Opera Guild's Young Artists Program.

Sandy comes up with her opera designs by researching the librettos (lyrics) for all the operas. She and her husband, Matthew Alperin, are both opera fans and originally came to Chautauqua in 2003 for a one weekend trunk show,

to benefit the Opera Guild.

"It was so successful that year, and each year since, that it has become our favorite place to show our work. And, over time, we expanded the benefit trunk shows to both coincide and tie-in to each of the operas every season."

D'Andrade wants Chautauquans to know all her designs, both her "non-operatic" creations and her opera ensembles, can be made in a variety of colors and custom sizes.

D'Andrade knits all her own designs and thinks Chautauquans are ideal customers because, "They get it. They know knits are durable and travel well. They're interested in art, travel and want something that's unique," she said.

D'Andrade hails from Philadelphia, and her



Slakoff, was an independent buyer during the Depression.

"She would go to Paris and New York and sell the designs to little stores and boutiques," D'Andrade said.

Her grandmother was "wilder than the family lets on," she said. D'Andrade remembers a Victorian-era dish with a nude or semi-nude woman on it that her grandmother gave her. D'Andrade was told it was a cheap item from Woolworth's and to keep it in her room and out of sight. She later found out it was a gift to her grandmother from F.W. Woolworth himself and quite valuable.

Slakoff also may have passed on her tendencies toward doing well with one's talent.

"She would call on wealthy Philadelphians to sell her designs and pick up their discarded clothing. Then she would make a regular run through the shanty



Wearable Artist Sandy D'Andrade has created special designs for this Opera Season, along with her collection of non-opera garments, all specially designed for Chautauqua. These designs, including *I Pagliacci*, pictured above, are available for purchase or custom order, along with old favorites from previous opera seasons.

towns to deliver the clothes and food to people who needed them," D'Andrade said.

D'Andrade is a graduate of the Philadelphia College of Art (now known as the University of the Arts). For a special preview of the garments D'Andrade will be showing and selling **today**, please visit her website at www.sandydandrade.com.

Chautauqua Opera Guild Presents

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FROM PAGE ONE

RICHARD
FROM PAGE A1

“I think the country does absolutely have a moral obligation to all American citizens and, in particular, our most vulnerable and underserved citizens,” he said. “We have a moral obligation to provide ... quality education that will allow all of our citizens to go to college.”

Richard began his work with the Cleveland Foundation in 2003 after he told a friend that he would like to spend his retirement leading a nonprofit organization.

He said his friend asked him why he did not want to begin that field of work right away, and soon after Richard was interviewing for his current position.

Today, Richard will use his personal experiences in Cleveland and at the state level in Ohio as a basis to discuss public school reform.

A large part of that experience in education, he said, is the development of new public schools in the Cleveland School District. The Cleveland Foundation was involved with the opening of seven new and innovative public schools, such as the

Cleveland School of Science and Medicine, in the past several years. It helped create separate boards of governors for these schools, which Richard said helps to ensure their success. These schools are a step in the right direction, he said, as Cleveland does not have a bright future when half of its students drop out of school.

“I think (innovative schools are) one facet, but I think it’s a key as well because ... you can demonstrate that the culture of low expectations for poor kids is false, that these kids can achieve at the highest levels

when you put them in the right environment,” he said. “So don’t tell me that, ‘Oh, we can’t educate these kids because they’re poor.’”

Richard has also been involved in education reform at a statewide level, as he was chair of the Ohio Grantmakers Forum’s Task Force on educational reform for the State of Ohio. Governor Ted Strickland adopted 80 percent of the task force’s recommendations for public school reform at the state level, he said. These recommendations included a new teacher evaluation system, changes in teacher education and the

change of teacher tenure requirements from five to seven years of experience.

“It was a long, hard, complicated project, but worthwhile,” Richard said.

Despite this progress, Richard said the greatest remaining challenge is in the hiring of teachers. He thinks teacher seniority and tenure should be eliminated so that teachers are hired and retained based solely on their level of success and performance in the classroom.

Many other policy changes are still necessary, Richard said, but he is hopeful because this year is the first

time in decades that many Americans are demanding reform and developing new ideas. He said his message for Chautauquans includes the idea that even if they are not in the field of education, they can be involved in education reform. It is actually an advantage, he said, to be outside the system, because the necessary changes cannot be made from within.

“I would hope that they could come away (from the lecture) fired up to become active participants in forcing change in America’s public education system in whatever city they come from,” he said.

DARLING-HAMMOND
FROM PAGE A1

Darling-Hammond thinks a 21st-century mindset must be applied for meaningful and effective change in education.

“We have lots of places where efforts are being made,” she said about the future of education policy. “Our challenge is to reap and harvest those and take them to scale. We are a nation of great innovators. What we need to add to that is a thoughtful purposeful strategy and ensure that they become the norm rather than the exception.”

She is currently a professor of education and co-director of the School Redesign Network at Stanford University, and has held a variety of leadership roles in education policy.

Successful education requires a reconsideration of the allocation of funds to schools, the building of an expert teaching force, and a new model of teaching and learning that is suited to a globalized world, Darling-Hammond said.

during her four years as a high school English teacher has remained with her long after she left the classroom and changed her focus to education policy.

In the area of school funding, Darling-Hammond said she shows in her book that the United States funds education more inequitably than any other industrialized nation. By spending 10 times as much in some school districts than in others, she said, the U.S. creates one of the largest achievement gaps in the world.

Educational equity, however, as stated in Darling-Hammond’s book title, goes beyond equal spending in all school districts. Beyond reaching equality, equity means “that you treat people according to their needs,” she said. This concept would technically require that the U.S. spend more money on students with greater needs.

Achieving equity is a long process, Darling-Hammond said. Even to reach a point of equality of spending for schools in Camden, N.J., where she worked, as opposed to Princeton, N.J., for example, is a huge challenge.

In today’s lecture, she will give examples of other countries’ educational systems that have not supported such achievement gaps, but rather

have ensured that their teachers have strong training. The U.S. is no longer at the top of the educational field, Darling-Hammond said; of the top 40 nations it ranks 35th in math and 29th in science.

Compared to these rankings, Darling-Hammond said the U.S. ranks first in one statistic area: imprisonment. High school dropouts are most likely to go to prison, and the U.S. is home to five percent of the world’s population, but 25 percent of its inmates, she said. Education is required to turn each student into a functioning member of society, and she said prison funding has an interesting relationship to that of education.

“The kids we wouldn’t spend \$10,000 a year on when they’re in school, we’re spending \$46,000 a year on when they’re inmates,” she said. “We’re in a fiscally untenable as well as a morally untenable position for the 21st century.”

Darling-Hammond also learned firsthand during her time teaching in urban schools that quality teachers are necessary. As a participant in an alternative teacher certification program, she said she was neither ready to build a successful curriculum nor to teach underprepared high school students how to

read. She argues for the necessity that teachers understand their students’ learning styles, especially in today’s multimedia environment.

“If you don’t understand how people learn, you’re likely to design school and lessons that work against the way people learn,” she said. “Teachers also have to understand the kids they’re teaching.”

In order to better enable curriculums that suit students’ learning styles, Darling-Hammond thinks schools need to be restructured for the 21st century. Large urban schools are still structured the way they were “when the Henry Ford assembly line was the model of business management,” she said.

Educational policy change, Darling-Hammond said, will take a combination of work on the local, state and national levels. She sees signs of hope in current movements being led in the federal government, more than 40 states, and schools of education.

With an understanding of the interaction between the government levels and of the learning, teaching and spending necessary for the 21st century, she said, the U.S. can achieve reforms and once again become the educational leader that it was in the 1970s.



BAND
FROM PAGE A1

Today’s Dodworth Saxhorn Band derives its name from two sources. A prominent musician and conductor, Allen T. Dodworth, and his brother Harvey were leaders of the brass-band movement in New York City. Allen Dodworth, the inventor of the “back’ard” bell, and Adolphe Saxe, the inventor of the saxhorn family of brass instruments, which are used

prominently by the Dodworth Saxhorn Band, make up the band’s name.

As traditional Americana music goes, John Philip Sousa’s works are considered timeless and part of American culture. However, the Dodworth Saxhorn Band’s repertoire largely spans time before Sousa’s career work.

Concerts from the 25-year-old Dodworth Saxhorn Band include pieces from Stephen Foster, known as “the father of American music,” music from composer Septimus Winner,

“Sometimes if we end up talking a lot, we realize, ‘OK, maybe we should play,’” Lederer added, laughing.

The opening piece of the program, Op. 18, No. 2, is titled “Compliments” because of its polite, graceful style. The first movement, the “Allegro,” opens with a beautiful violin melody, and the bright, sweet sound of the entire piece is reflective of Franz Joseph Haydn’s compositions.

The second piece on the program is a different story. Shaw said swings in Beethoven’s mood are clearly conveyed in his music, and the contrast between the two pieces on the program shows just that.

“The Storm,” a quintet, conveys Beethoven’s frustration with the patrons who commis-

and traditional tunes such as “The Battle Hymn of the Republic” and “Yankee Doodle.” The Dodworth Saxhorn Band also performs arrangements of popular marches and ballroom pieces from the era, such as waltzes and polkas.

The Dodworth Saxhorn Band’s music has also been adapted by documentarian Ken Burns. Burns, who will visit Chautauqua during Week Seven, used the band’s music for three innings of his popular “Baseball” documentary series on PBS.

sioned the piece at the time. The piece is marked by stormy emotions and an unexpected flurry in the first violin part.

“It’s rolling along in this really gentle way, and then suddenly it’s ...” Jewett said, imitating the frenzy that ensues on the violin fingerboard.

The quintet is full of exaggerated characterizations and a dramatic storyline, Jewett said. She compared the piece to an “opera buffa,” an early American theater where people would boo and hiss at the villains.”

The quartet first formed in 1974 at the Lenox Quartet Chamber Seminar in Binghamton, New York. Within four years of its inception, the quartet won top prizes in three major international com-

Between 1840 and 1880, there were hundreds of community bands throughout America that would play at parks, churches, picnics and festivals, Pasquale said. Each community had its own band, and audience members would gather together to hear their band perform. Although times have changed and it is rare to find brass community bands adorning open spaces, the Dodworth Saxhorn Band uses the music of the era to take audiences back to 19th-century America.

petitions in France, Brazil, and England. In 1981, the ensemble did a tour of Mainland China, becoming the first American quartet to ever visit the People’s Republic of China.

The ensemble performs in major concert halls in the United States, Europe and the Middle East, and has played for BBC in London. They have also performed recently in South America and the Caribbean. The quartet is a champion of contemporary composers such as David Baker, Ezra Lederman, and Donald Erb. It is currently is the first quartet-in-residence of Shenandoah Conservatory in Winchester, Va., and has been praised in *The New York Times* for its “strikingly beautiful, luminescent” sound.



PLAYING TO THE CHOIR

Photo by Rachel Kilroy

Jared Jacobsen, coordinator of worship and sacred music and organist, leads the choir during Sunday morning worship in the Amphitheater.

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COMMUNITY



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

'You're somebody'

What are the two words everybody longs to hear? Chaplain William J. Carl III used them for his Sunday sermon's title: "You're Somebody." He explained, "From the Babel Tower builders to disciples James and John, both wanting seats next to Jesus, deep down, we all want to be somebody." He recalled, to the amusement of his audience, the time he tried, without success, to renew his acquaintance with former classmate, later Dallas Cowboys star, Drew Pearson. He compared that experience to the guessing game geriatric patients played with him, trying to decide whether they'd seen him on TV during church services or "General Hospital."

Unlike St. Paul, who declared "This one thing I do" and stuck to it, many gifted people, like poet Samuel Taylor Coleridge, squander their gifts, leaving only "a few glittering fragments," Carl said. "But notice," Carl noted, "the moment we think we are somebody, there's always something missing." He quoted Sam Martin's quip: "The joys of poverty are greatly overrated" and yet, Carl continued, the immensely wealthy King David, still wanted another man's wife.

The chaplain joked that, having attained his goal of a Ph.D., his wife has never once addressed him as "Dr. Carl," and he still has to take out the garbage. And the peerlessly talented Leonardo da Vinci complained, "Why am I so unhappy?"

For pastors, maybe heading up a mega-church would do it. Former Chautauqua Chaplain Frank Harrington, though pastor of the largest Presbyterian church in the country, still had to rake leaves, though his wife gave him the option of wearing his robes to do it.

Robert Redford, in the character of Roy Hobbs, in "The Natural," wanted to be recognized as the greatest baseball player who ever lived. "Mr. Rogers" assured his TV friends, "You're special," and Jesse Jackson led his audiences in the chant: "I Am — Somebody."

Carl paraphrased, for those who think they've arrived, St. Paul's resume: "Chief Jew; member of the best synagogue in town; best theologically trained; spent most nights in jail — if anybody has a right to boast, I do."

Carl turned to contemporary achievers such as Oprah Winfrey and David McCullough who "have a right to boast." He quoted Harvard Professor of Jewish Studies Jon Levenson, who chuckled over having replied to a pair of Jehovah's Witnesses' offer to discuss the Bible with, "Fine. What would you like to know?" Like Paul, he had a right to boast.

But, Carl warned, about the time you think you're somebody on your own, God puts you in your place — like Paul on the Damascus Road, or stricken with the unidentified "thorn in the flesh." Other biblical luminaries Carl referenced were Adam and Eve, Jacob, Joseph, Moses, and David.

Ironically, Carl pointed out, "when you pray for courage, God gives you more danger; pray for patience and get a cranky neighbor. God's power is made perfect in our weakness."

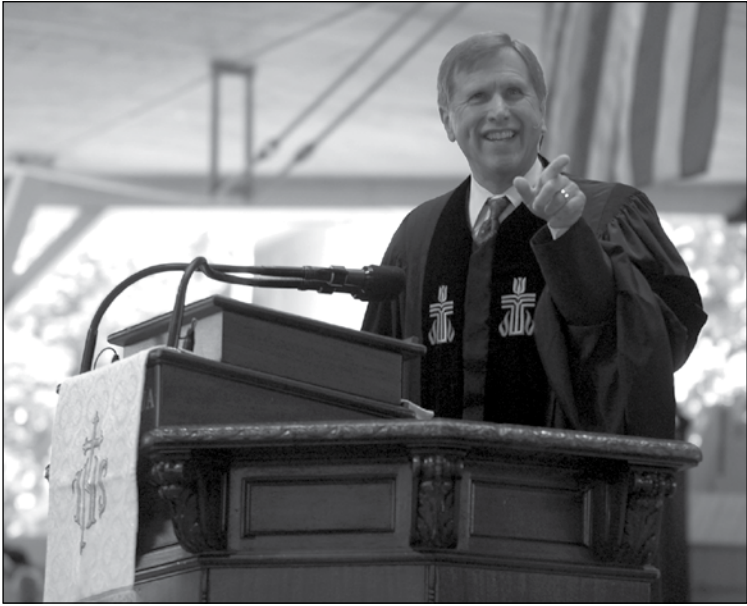
The chaplain reminisced about a man who, at the end of a service, yelled out that he "wanted to come down and dedicate my life to Jesus right now." Carl's "Yes" into his still-on microphone "echoed all over the state of Texas as if God Almighty had said, 'Yes, yes, yes, yes!'" he said.

"The man, like the prodigal, came home that day, and it was the most moving thing that ever happened in our church," Carl said. "So, you see now," he assured his listeners, "you're really somebody by the grace of God." The Amp rocked with their appreciative applause.

Carl is the fifth president and professor of homiletics at Pittsburgh Theological Seminary. Chautauqua's Pastor Joan Brown Campbell presided. Chautauqua Institution Trustee Jennifer DeLancey read II Corinthians 11:21b-30; 12:16-10.

Worship coordinator Jared Jacobsen led the Chautauqua Choir in Howard Helvey's "Medley of the Cross" and Ralph M. Johnson's setting of Alexander Carmichael's translation of Carmina Gaedlica's "Be Thou a Smooth Way." Alix Hill was acolyte and Janet Miller, paginator.

Special guests were Jeff Miller, Chautauqua Literary & Scientific Circle coordinator, and the CLSC graduating Class of 2010.



SUNDAY MORNING WORSHIP

Photo by Rachel Kilroy
Above, Joan Brown Campbell presides during the Sunday Morning Worship service in the Amphitheater. At left, the Rev. William J. Carl III preaches his sermon, "You're Somebody!"



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

I have spent 38 consecutive summers at Chautauqua, where I have had profound experiences too numerous to list. However, after years of adventures in this wonderful community, I have to say that I have finally achieved the "Ultimate Chautauqua Experience" with the Chautauqua Opera.

This summer my two daughters and I have the amazing opportunity to perform together as a family in the opera *Rustic Chivalry/The Clowns*. I believe it's the most fun we have ever had as a family, and certainly the most educational for both myself and my 9-year-old and 5-year-old daughters. Thank you, Jay Lesenger, Carol Rausch and the wonderful Young Artists and crew of the Chautauqua

Opera for making this a summer we will never forget! For us, the Chautauqua Opera is the ultimate Chautauqua experience!

Beth Gilpin
16 S. Terrace

Dear Editor:

This week I had two more "OACs" (Only at Chautauqua) moments. The first occurred Monday as I was biking up Hurst to the 4 p.m. chamber music concert at Lenna and started talking with the man walking beside me. We discovered we had gone to competing prep schools (Western Reserve Academy and Shady Side Academy) three years apart. And we had both played soccer.

The other occurred two days later when, after a tennis match, I struck up a conversation with a man who had been sitting in Bechtolt Pavilion watching our match. It seems we both went to the same prep school and college (Franklin & Marshall) four years apart. These pleasant connections are made possible here because of the walking/biking community that Chautauqua is.

Again, as we say, OAC.

William E. Bates
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Above photo by Brittany Ankrom | Left photo by Tim Harris
Above, cellists play “My Girl” after the Amphitheater concert on Saturday night. Left, Morton Abramson plays Mozart alongside his sponsored music students, from left to right, Jacqueline Hanson, Ben Davis, Beini Wu, and Jessica Sun during a weekly informal chamber music gathering. Morton and his wife Natalie try to host the music students once a week at their home for a personal concert and dinner. The purpose of these meetings, to which other guests are often invited, is to raise awareness of the opportunity for people to provide scholarships to students who may otherwise be unable to come to Chautauqua for the summer.

Pianist Lecuona’s master class to discuss ideas off all shapes and sizes

by Beth Ann Downey
Staff writer

It can be said that Rene Lecuona approaches most aspects of her career with geometry. More specifically, she uses the triangle to speak about the dynamics of teaching and performing on the piano.

She will explain this and many other concepts in a master class at 10 a.m. today in Sherwood-Marsh Studios. A \$5 fee at the door will benefit the School of Music.



Lecuona

the student’s reasoning before requesting a change.

“Art is never black and white,” she said.

Lecuona learned this teaching method from the experience she has garnered, including from her position as a tenured associate professor of piano at the University of Iowa. Many of her students have come to Chautauqua to work with Rebecca Penneys, who is also Lecuona’s former “mentor, advisor, teacher and guru,” she said.

Although teaching is a major part of her career, Lecuona also approaches

the performance triangle frequently throughout the year. This — the unification between the music, the performer and the audience — can be thought of more as an obtuse triangle than equilateral because of the amount of preparation needed for every performance.

But in the hours of practice, another important relationship between the music, the performer and the composer may also arise, Lecuona said.

“It’s a very profound experience to get to know a work so intimately to feel like you know what the composer was thinking,” she said. “To have an intellectual mind-meld with these giants of Western art and music is thrilling.”

Whether or not young piano students at Chautauqua have realized this relationship is something Lecuona helped to judge this past weekend in the preliminary round of the Chautauqua Piano Competition.

Lecuona said this was a wonderful opportunity, and that she is looking forward to also teaching these talented young students in her master class today.

The shape of a master class does not fit with Lecuano’s usual theme. The presence of the music, the student, the teacher and an audience are more of a square by definition. But Lecuano also plans to bring three important aspects to the class, which she described as her “recipe.”

First, she said she wants to impart her technical knowledge of score, language and tonality to students. Next, she plans to relay her personal habit for noticing the body and how it moves. Lastly, she will explain why connecting the ear to the body is so important, and why musicians should formulate a final aural image of the piece.

Making this connection may be hard for students to do on their own, but it’s the outside perspective from a knowledgeable instructor like Lecuano that helps turn the ingredients of the recipe into the final product.

“Really knowing how it sounds seems like something every (musician) has,” she said. “But they can’t.”

Tallman mini-concert features ‘who’s who of Americana’ composers

by Laura McCrystal
Staff writer

This week’s Tallman Tracker Organ mini-concert, titled “Softly and Tenderly,” is named after the first line of organist Jared Jacobsen’s favorite hymn.

The concert at 12:15 p.m. today in the Hall of Christ will feature a collection of hymns that are “gently evangelical tunes” and are familiar to many people, Jacobsen said. He learned the hymn “Softly and Tenderly Jesus is Calling” from his grandparents.

“So that led me to think about a whole program of just hymn tune arrangements that were accessible,” he said, “and not extended ... but just hymns where you can hum along.”

The composers represented in the program will be a “who’s who of Americana,” Jacobsen said. It will include pieces by Dale Wood, who wrote settings of many hymns and who happened to hold the church organist job in the late 1950s at La Jolla Presbyterian Church, where Jacobsen had in the late 1980s.

Jacobsen will also play music by Robert Hebble, another American composer who had a Romantic style of warm chords and gentle rhythms and arranged

hymns, slightly changing the tunes.

“The Kaleidoscopic Hymnal” is a piece by Frederic Groton, of whom Jacobsen said he knows nothing because he found the music in a bargain bin of music in Jamestown, N.Y. It is a medley of hymn motifs for the organ, with no more than one phrase of each hymn.

“This is a charming little piece of Americana,” he said. “It’s a bit like a contest where you get to count these, and the winner — whoever got the most at the end — gets a prize. I think I’m not going to give a prize to this, but I’m going to invite people to count along and see how many hymns they recognize without telling them how many there will be.”

Gordon Young, another American composer, will be included on the program, as will Ludwig Altman’s fantasy on the familiar hymn tune, “Savior, Again to Thy Dear Name We Raise.”

Jacobsen will also play an organ transcription by S. Lewis Elmer of an old American spiritual, “Deep River.” Harry Burleigh, who Jacobsen said was one of the first African American bass baritones to make a career in music, made this song famous.

It is appropriate to play American hymn tunes on the little Tallman Organ, which is also uniquely American, Jacobsen said.

“I’m always amazed at how well things work on that organ,” he said. “It’s so beautifully designed.”



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Photo by Greg Funka

CSO ‘plays splendidly’ in bringing Mahler’s wide-screen vision to life

by Robert Finn
Guest reviewer

Gustav Mahler never actually achieved his goal of creating a symphony that would “contain the whole world” — but he came fairly close in his mammoth Third Symphony. This huge, sprawling and many-faceted piece was offered by an augmented Chautauqua Symphony Orchestra and assorted vocal assisting artists in the Amphitheater on Saturday night. The audience was substantial in size, but not nearly what the occasion called for.

Music Director Stefan Sanderling conducted. Jennifer Lane, in her Chautauqua debut, was the soprano soloist. Choral duties were discharged by the women of the Buffalo Philharmonic Chorus and a group of young “Guilders” from the Lucille Ball Little Theater. A fair number of extra players were evidently brought in to help in achieving the intricate balances demanded by Mahler’s complicated orchestration.

The Mahler Third, once a seldom-performed rarity, is one of several of his works that have been rediscovered thanks to the great Mahler boom of the past 60 years. Performances now

R • E • V • I • E • W

come along fairly regularly and there are a number of recordings. It is in six movements and ranks as the longest work in the standard symphonic canon that bears the designation “symphony.” Its first movement alone is longer than many an entire classical symphony. The six movements offer lilting dance tunes, manic marches, kitschy children’s ditties, profound philosophical musings, radiant meditation, furiously dissonant rages, birdlike twitterings, dreamy nature-painting, noble brass chorales and a whole lot more. It may not be “the whole world,” but it is an awful lot of it.

A conductor’s main problem here is finding coherence and structure in that huge opening movement. Sanderling’s approach was to move the music along with fairly fast tempos and create a sense of underlying tension even in quieter moments. The watchword was constant forward motion, not lingering over details, however beautiful. This same approach was evident in the later movements as well. The performance

clocked in at about 15 minutes shorter than other performances I have heard.

The orchestra played splendidly, save for a few fleeting dropped notes, and most of the many solo opportunities were handled nicely. Ms. Lane handled her deeply-felt solo in the fourth movement expertly, and the choral contribution in the brief but joyously touching fifth movement was excellent. The singers were posted up in the “organ gallery” behind and above the orchestra. The final movement of this work is one of Mahler’s supreme achievements, beginning in hushed reverential vision and ending in radiant triumph. The CSO players handled it expertly Saturday night.

Though he once famously said that the most important part of music “is not in the notes,” Mahler tried very hard to indicate in his score exactly how he wanted orchestral effects to be achieved. No other composer ever went to such precise detail. The Third Symphony is an extreme example of this in logistical terms, with its offstage effects and starkly contrasted movements butting directly up against each other.

A couple of such prob-



Photo by
Brittany Ankrom
**Music Director
Stefan
Sanderling
conducts the
Chautauqua
Symphony
Orchestra
Saturday
night in the
Amphitheater.**

lems were not really solved Saturday night. Mahler wanted the last three movements performed without any pause between them, but this did not happen. There was applause after Ms. Lane’s solo section ended, and again between the choral movement and the sublime serenity of the last movement’s beginning. This may be understandable from an audience standpoint —

one suspected the presence of proud parents of those child choristers — but it is still unfortunate. Mahler’s carefully-constructed tonal scheme was shattered. Another example was the quietly romantic trumpet (or post horn) solo in the fourth movement, which Mahler clearly marked “from a distance.” The trumpeter was up in the balcony rather than offstage, so the effect

Mahler wanted was not fully achieved.

In general, though, this performance conveyed the essence of Mahler’s wide-screen vision. Sanderling might have relaxed the tension a bit here and there to let the music breathe, but the overall effect was quite stunning.

Robert Finn is the retired music critic of The Plain Dealer in Cleveland.

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Runners and walkers compete in Saturday's 34th annual Old First Night race. Results will be published in Wednesday's *Daily*.

Photo by Rachel Kilroy

Ready, Set, Go!



Participants arrive and stretch out before the start.

Photo by Tim Harris



Runners cross the finish line in front of the Sports Club.

Photo by Rachel Kilroy

Scenes from Saturday's 34th annual Old First Night Run



Photos by Tim Harris

Left, Tyler Gustafson, 20, crosses the finish line in first place as the overall male winner of the OFN Run with a time of 14:40. Above, participants grab some refreshments after the race. Right, Melissa Long, 25, crosses the finish line as the overall female winner, with a time of 17:21.



Photo by Tom Hoehn/Kodak
The start of the OFN Run



Photos by Rachel Kilroy

Left, Alfio celebrates the delights of wine and friends upon his return home in *Rustic Chivalry*.

Above, Santuzza laments her pregnancy in *Rustic Chivalry*.

Below, Townspeople delight in the comedy troupe’s arrival in *The Clowns*.

Bottom, Alfio and Turridù agree to duel to the death in *Rustic Chivalry*.

The double bill of *Rustic Chivalry* and *The Clowns* closes at 7:30 p.m. tonight at Norton Hall

‘A veritable banquet of rich musical and theatrical delights’

R.E.V.I.E.W

by Clair W. Van Ausdall
Guest reviewer

Death and devilish deceit were to be found in gruesome plenty on the Chautauqua Opera Company’s verismo double bill of Pietro Mascagni’s *Cavalleria Rusticana* (*Rustic Chivalry*) and Ruggero Leoncavallo’s *I Pagliacci* (*The Clowns*) last Friday. Norton Hall became the venue of gloriously sung and gloriously played music-dramas, set in picturesque Italian villages of the 1930s, where young swains carried lethal-looking switchblades ... and knew how to use them.

Costume Designer B.G. FitzGerald must have had a field day providing a host of villagers with authentic garb, the women in modestly frumpy housedresses and démodé little matching hats, the men either in peasant overalls or stiffish but well-worn business suits and neckties, their children in hand-me-downs when they weren’t wearing altar-boy cassocks or First Communion dresses with virginal little veils. The women’s getups drew my attention particularly; my own mother, born in Iowa eighteen months after *Cavalleria* had its premiere on May 17, 1890, at the Teatro Costanzi in Rome, was herself perfectly comfortable wearing exactly these same cuts and material fabrics as a young South Dakota housewife, for another several decades.

Jay Lesenger’s stunning productions were equally cognizant of detail. Seldom have I had the pleasure of experiencing such inventive, shapely, ingenious and musically incisive performances of these two often-paired operatic favorites. (I do not speak idly when I say “favorites”: *Cavalleria* had its premiere in 1890, at which Mascagni was recalled for 40 curtain calls; by the time of his death in 1945 the opera had been performed more than 14,000 times in Italy alone; its companion charmer, *Pagliacci*, was the first opera ever recorded complete,

in 1907, and today it continues to rank 14th among all operas in total North American performances.)

On Friday, memorable voices were in abundant supply for both operas. Hugh Smith made a tall, handsome hunk as Turridù, just out of the army and still wearing most of his uniform, his voice stalwart and ringing even in the high tessitura of his aubade to Lola, and again in his eager drinking song, urging the villagers, among whom he is obviously popular, to join him in the pleasures of the new wine. His duets with his mother, Mamma Lucia, and particularly with Santuzza, his cruelly spurned lover, were highlights of the evening.

Leann Sandel-Pantaleo gave us an affecting Santuzza, sumptuous of voice and dramatically persuasive. I had already been almost schoolboyishly smitten with her superb Carmen a couple of seasons ago at Chautauqua, but in this role she was even more engaging, using her entire body, including a leonine mane of lustrous dark hair, to create the character. A natural beauty, she played (and sang) against type to emphasize Santuzza’s earthiness and lack of sophistication. The last sight of her, sprawled despairingly on the steps of the very church that has literally slammed its doors in her face, is not one I will soon forget. Nor is her richly nuanced traversal of the shattering aria “Voi lo sapete” in which she tells Mama Lucia of her hapless seduction by the libido-driven Turridù, and its grievous consequences.

Other roles were also excellently done: Lola was sung by Jennifer Feinstein, a perky, pretty, bright-voiced soprano who, when the occasion demanded, could smirk and sneer with the best of them.

Michael Chioldi played the long-suffering Alfio, also very popular with the local townsfolk, to whom he feels he must explain the virtues of his teamster profession, in an affably-sung arietta that is saddled with an ungainly and self-conscious text (one of the few inadequacies in an otherwise attractive and



singable English translation by Edward Tracey).

The sonorous voice and, more particularly, the thick, dark costume of Maria McDaniel, as Mamma Lucia, reminded me of the ubiquitous but otherwise unknown tiny Italian actress whom director Franco Zeffirelli cast in each of his opera productions, always with a black shawl clutched about her shoulders. She did not sing a note, ever; she merely glided around the stage creating what Zeffirelli felt to be a truly verismo atmosphere that infused the entire cast, no matter how large or how motley, making it, as if by sorcery, as unmistakably *echt*-Italian as pasta Bolognese. On Friday, Ms. McDaniel could sing, in addition, and did so splendidly.

It seems to me that the Sicilian presence of the Catholic Church hovers ubiquitously and somewhat ominously over this opera. Easter, when the action takes place, is of course one of the two most revered of holidays. The village church is the central focus of the town square, and its forbiddingly steep and long flight of steps, which is forever being trod up or down by villagers and their families, is perhaps an effective metaphor for the difficulties of attaining re-

demption. Genuflection is the order of the day, as are holy-water blessings, for old and young alike; little processions of priests, altar boys and nuns seem to organize themselves at the drop of a biretta. And poor Santuzza’s “crime” is punishable by the dire rite of excommunication.

No such bleakness awaits us in the second half of the evening. Rather, *Pagliacci* takes us to high-spirited Calabria, a few provinces to the east. Different town, different mood (the month of August with its carnival-accompanied Feast of the Assumption, as opposed to the deeply religious Easter Sunday of *Cavalleria*). Same inordinate jealousies, though; same death-besprent denouement.

Michael Chioldi, seen previously as the rustically chivalrous Alfio in *Cavalleria*, now springs to the stage as the clownish Tonio, flicks on a bright rehearsal light, and in his prologue proceeds to tell us — most cheerfully and chattily, standing in front of an enormous bass drum (which has been a standard prop for operatic clowns since the days of Enrico Caruso as Canio in this same musical work) — all about actors, how they are real people, with real needs and wants, with real passions, real disgruntlements, and real disfigurements (in his case a humped back, à la *Richard III*, which he fits on right there in front of us, as if to illustrate his point). Actors will be people, he assures us, just as boys will be boys, no matter what. Just because they’re playing parts on a stage from time to time doesn’t change anything.

We discover that Tonio is one of a troupe of itinerant players who intend to set up their stage in Calabria in time for the Feast of the Annunciation, arriving in a gaudily bedecked vintage automobile that has obviously seen hard use. Canio is the troupe’s leader and principal actor in the satiric slapstick sketches they perform, based on commedia dell’arte characters

such as the ever-combative and suspicious Pagliaccio, the adorable Colombina, the mournful Arlecchino and others who were so often and so memorably painted by Antoine Watteau in the late eighteenth century. Canio’s young and toothsome wife Nedda (who plays the stage role of innocent wife Colombina), the young and lanky Beppe (who plays Arlecchino) and the somewhat older and much snarlier Tonio (who plays Taddeo, the “heavy”) make up the remainder of the company.

We are not quite sure where this must have happened, or when, but somehow a young local lad, Silvio, has met and fallen hopelessly in love with Nedda, who seems to be just a tad weary of her middle-aged husband, the jealous and overprotective Canio.

When marital treachery reaches the bubbling point, the audience rightly suspects it is in for a volatile time, though Mr. Lesenger sees to it that dramatically, musically and vocally we are in no danger. The singing on all counts is handsomely done, indeed.

Nedda, a part that was originally created by the great Nellie Melba for London and New York audiences, was taken on Friday by Vira Slywotzky, a (zowie!) Marilyn Monroe look-alike who possesses a sweet, lyrical voice that makes romantic poetry out of her lovely “Swallow” aria but can turn savage when she is manhandled by admirers like Tonio or irritable when her husband insists (silly fellow!) on knowing the name of her local admirer. She is also a gifted comedienne when she turns actress.

Beppe is a role that is often cast and sung carelessly. Not so here. Eric Neuville proved to be a fine singer with an attractively silvery instrument, and an actor with enough gravitas and innate consideration to function as the “voice of Reason” among this fractious crew of nomadic thespians.

Corey Grigg is perfect for the part of Silvio — young, handsome and ardent, with a charming voice to match.

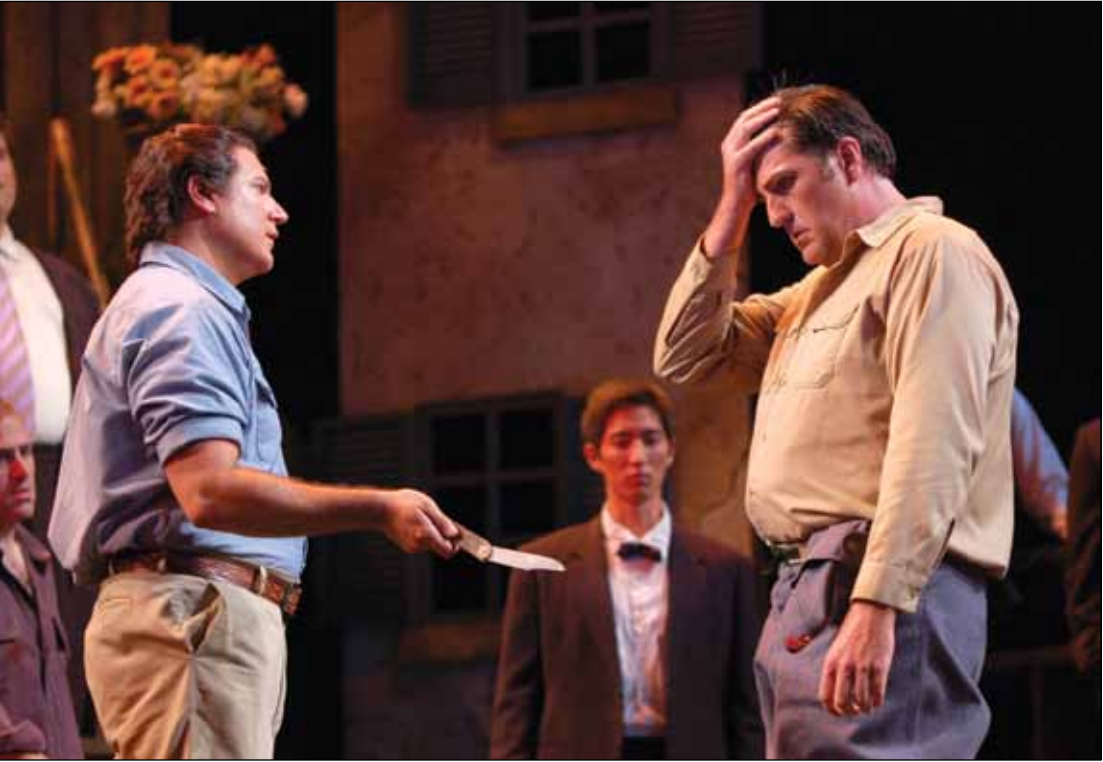
Tenor Allan Glassman well earned the ovation he received for his Canio on Friday evening. His tenor voice is remarkably adaptable, now flute-like when he is romantically pleased with himself, now trumpet-like when he is distressed, always strongly produced and instinctively dramatic. His little strut when he congratulates himself on his beautiful trophy wife is mightily engaging; his onstage sobbing over her lifeless body will break your heart. He, like Shakespeare’s Othello, has loved not wisely, but too well. Mr. Glassman’s is a fully rounded portrait of a complicated fellow, splendidly sung. Just watch as Canio painstakingly dabs little dots of rouge onto his cheeks in preparatory to his appearance onstage, even though Nedda has just confessed her treachery, and his world has been split wide open. Obviously, acting is in his blood!

Chioldi makes his performance as a needy troll in this opera just as convincing as that of a foursquare teamster moments before. His voice is a vigorous baritone, pleasantly gruff when he wants it to be, suave at other moments; in either case his dramatic inspiration never flags.

The hardworking chorus deserves an entire review of its own, one that would compliment such rarities as the fearless sopranos, whose notes often rise into the stratosphere, and the clear, confident tenor section, though the group of choristers as a whole is equally praiseworthy, both vocally and as character actors. A whole village or two of children, seemingly, sang like angels and obediently formed into believable stage families.

Conductor Dean Williamson drew gorgeous playing from the orchestra, beginning with exquisite high strings in the serene prelude music to *Cavalleria Rusticana*, continuing with Beth Robinson’s gleaming solo harp accompaniment to Turiddù’s offstage warbling, through the famous Intermezzo, heard as the Easter Mass is celebrated in the church while Santuzza frets disconsolately out in the plaza, and then *tout l’ensemble* diving into the brassily assertive vigor of *Pagliacci*, each note of the familiar and magical scores played to a fare-thee-well. This was my first experience with Mr. Williamson’s deft music-making; I am eager to hear more.

I hope I have indicated that the evening provided a veritable banquet of rich musical and theatrical delights rarely available even at Chautauqua. It is being performed only once more, at 7:30 p.m. tonight, and I strongly urge you not to miss it. Such celestial melodies, so many wildly attractive singers, so many bitter tears, such naked anguish, even a juggler or two! *Vesti la giubba* indeed!



LECTURE

Bannon uses Merton to illustrate contemplation in photography

by Elizabeth Lundblad
Staff writer

Wrapping up Week Five's focus on the ethics of photography was the Ron and Donna Fielding Director of the George Eastman House, Anthony Bannon.

Bannon, who was an integral part of organizing the morning and afternoon lectures for the week, gave an in-depth presentation on the contemplative aspect of photography, and the life and photography of Thomas Merton, a Cistercian monk.

The word "contemplative" has different connotations when used in different settings. In a secular sense, the word is used to imply careful and thoughtful consideration, Bannon said. In art, the term suggests intense looking, he added.

"The Encyclopedia Britannica from 1771, (which is) the first edition created by the society of gentlemen in Scotland ... held that contemplation was an act of the mind whereby it applies itself to consider and reflect upon the works of God, nature, etcetera," he said.

Merton lived from 1915 to 1968, Bannon said. Merton was a faculty member at St. Bonaventure University who, after failing to join the Franciscan order, entered into the Cistercian or Trappist order.

"Talk about a transformation," Bannon said. "Here's a guy who went from being a Columbia graduate and decidedly bad boy into forsaking everything, even speech. ... He was a poet, a printmaker, a social activist, a spiritual essayist, a photographer and a self-declared contemplative."

Merton came to photography relatively late in his life, starting to focus seriously on it in 1966, Bannon said. It is through Merton's photography that his contemplative engagement emerges.

"(Merton) wrote, 'We

must begin by learning how to use the visible creation, which mirrors the story of the invisible God,'" Bannon said. "(Merton) suggests we do this by seeing directly what is right in front of us."

In order to really see, one must really be present in the moment, Bannon said. When Merton wrote about his photography, he said that the best photography is aware, mindful of illusion, and uses those unconscious illusions that are not normally admitted to the scene, Bannon said.

"At (their) best then, Merton's photographs are not so much about the scene out there ... as they are about the construction of that scene," he said.

Merton also wrote of the sacred in art and how things that are sacred are marked with mystery, Bannon said. According to Merton, the sacred is impenetrable in its reality because of its power to convey the awesomeness of the invisible and divine reality, Bannon said.

During Bannon's lecture, audience members flipped through a brochure of Merton's photographs.

"Merton's pictures, in a very real way, hang out there. They're awaiting our own contemplation," Bannon said. "They require our completing them. These pictures are like fragments existing in time."

A signature of Merton's work is the attention he paid to the gaps between things, Bannon said. Merton's photographs try to comprehend the spaces between lines in a metaphor and lead the viewer to the same realization, he said.

"It's in that gap where the transaction occurs and the meaning is given to us, such that we can create an understanding from whatever the artist has given us," Bannon said. "Once the artist presents the finished work to us, the artist is asking us to com-



Anthony Bannon, Ron and Donna Fielding Director of the George Eastman House International Museum of Photography and Film, speaks Friday afternoon in the Hall of Philosophy.

Photo by Tim Harris

"Contemplation is the loving sense of this life and this presence and this eternity. It's a complete awakening of identity and of rapport. It implies an awareness and acceptance of one's place in the whole."

— Anthony Bannon
director, George Eastman House

plete it, to use it ourselves."

In this way the viewer and the artist enter into a bargain to try and make sense of the work, Bannon said. The viewer is the one who reconciles the difference between reality and illusion, he added.

The role of photography in Merton's life was in service to his contemplative values, Bannon said. He was using photography as a platform for contemplative activity.

"Merton considered contemplation the highest expression of man's intellectual and spiritual life," he said. As he wrote about contemplative thought later in

his life, Merton said that it was a practice that had shared something in common with art but was beyond it, Bannon said.

"(Merton wrote,) 'Simply stated, contemplation is a transcendent gift. It cannot be taught, it cannot even be clearly explained. It can only be hinted at, suggested, pointed to, symbolized.' That's the role of the photograph," Bannon said.

Photography is one of the most powerful ways of communicating. It employs Merton's three categories — suggesting, pointing and symbolizing — to signify meaning, Bannon said.

"In Merton's work, we see this antithesis of rock and wood or root and vine that does not engage an easy reading necessarily, but it gets easier if we look at it not as polarities but in fact something that directs the viewer's eye and contemplation to look from the outside in," Bannon said.

Through the process of reading the signs Merton left in his photographs, the viewer has an opportunity for transformative activity, he said. Much of Merton's photography engages in the process of discovery, Bannon added.

"Contemplation is the loving sense of this life and this presence and this eternity. It's a complete awakening of identity and of rapport," he said. "It implies an awareness and acceptance of one's place in the whole."

Photographs are things we trust, but a photographer can also craft them to either tell the truth or construct something that would be an alternate real-

ity, Bannon said.


"Because photographs are ultimately crafted, they are an opportunity to read the tracks in the snow, the traces of a life of an artist, such as Merton, so that we can come to understand his own process of discovery," Bannon said. "In this instance a discovery that is richly and deeply internal."

Photo Week


Complete coverage of Week Five's examination of photography, including morning and afternoon lectures, is available at chqdaily.com.

To share photos, read blog entries and watch video interviews of Week Five program participants, visit the Week Five website at www.kodak.com/go/chqphoto.

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STAY AND SHOP (Baked Goods, Candy & more)
3 **Plumbush Produce & Baked Goods** – 4541 Chautauqua Stedman Road. Plumbush B&B. Mon.-Sat. 9 am to 6pm, 716-789-5309. plumbushbb.com
#7 **Webb's Year-Round Resort & Webb's Candies, Inc.** – Hotel & Candies -716-753-2161-website: Hotel Email reservations @ webbsworld.com, www.webbsworld.com & www.webbscandies.com.

SHOP (Home Décor, and more)
#2 **Mazza Chautauqua Cellars** –Winery, distillery and open air café. Mon - Sat 10am - 8pm / Sun 11am - 6pm.- 716.269.3000 - mcc.MazzaWines.com. 4717 Chautauqua Stedman Road.
#6 **Home Chic** – Fresh & Hip Home Decor. Located on Rte. 394 in Mayville. Open 7 days a week. 716.269.2442. www.homechicstore.com

#10 **Brick Village Factory Store** –8 Barton St. 716-753-3375. Mon - Sat. 9:00 - 5:00 Red Brick Village Shop 5031 W. Lake Rd. Daily 10 - 5. Free Trolley Service from the main gate.

PLAY (Boating)
#8 **Chautauqua Marina** – Boat & Jet-ski Rentals and Sales. Open 7 Days a week 8 am -8 pm - 104 West Lake Rd. 716.753.3913 www.ChautauquaMarina.com
#9 **Chautauqua Belle** – Docks in Mayville Park & Chautauqua Institution at the Bell Tower. (716) 269-BELL (2355) (no reservations necessary for daily cruises) www.269belle.com

DINE (Restaurants and Cafés and Lounges)
#1 **Andriaccio's Restaurant & Catering** – 4837 West Lake Road - 716-753-5200. www.andriaccios.com
4 **La Fleur Restaurant** – Fine Dining French Cuisine - Reservations- 716 753 3512. Mon. to Sat. · Lunch 11.30 am to 2 pm / Dinner 5 to 9 pm. www.restaurantlafleur.net Free Trolley Service from the main gate.
#5 **Bellinis /Olives** – Olive's breakfast and dinner, 7 days a week. Bellini Lounge lunch 11:30am daily, signature drinks & a classic lounge menu. 716-753-2331. Free Trolley Service from the main gate.

#7 **Webb's Captain's Table and Cottage Collection & Café** – 716-753-3960 - www.webbscaptainstable.com 115 W. Lake Rd.
#11 **The Watermark Restaurant** – 7 days a week 11:30 am-9:30 pm–Lunch/Dinner-716.753.2900 188 S. Erie St. Free Trolley Service from the main gate. www.watermarkrestaurant.net
#12 **The New House on the Hill** – 186 South Erie St. 8:00 am-2:30pm 7 days, serving breakfast and lunch– Dinners Wed.-Sat.5:00–9:00 pm.716-753-7800.Trolley Service from main gate.

STAY & SHOP

7



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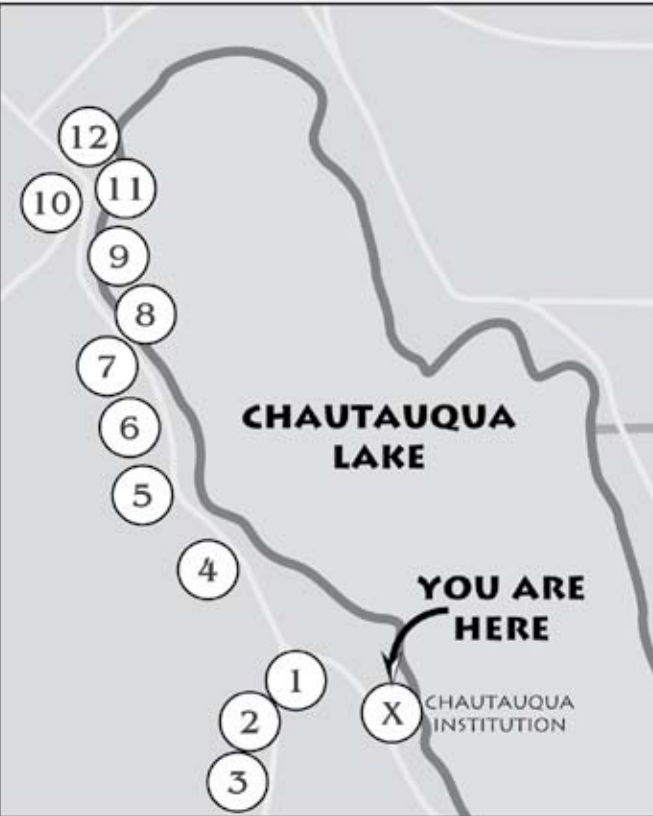


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**Mayville/Chautauqua Chamber of Commerce Calendar of Events**  
**August 5th – FREE Concert – Deutschmeisters** – Entertainment in the Park concert series, Village Green, uptown Mayville 6:30-8:30 pm If rain in upper Mayville Fire Hall (716) 753-3113.  
**August 7th – Community Wide Yard/Craft Sale, Free Youth Fishing Contest, Free Boat Safety Checks @ Chautauqua Marina.** Chautauqua County celebrates National Marina Day at Chautauqua Marina, 104 W. Lake Rd., Mayville - 9-3pm. FREE Trolley Service compliments of Chautauqua Suites from the main gate at Chautauqua Institution. 716.753.3913.  
**August 7th – FREE Youth Fishing Contest** – 10 am -1 pm @Chautauqua Marina 104 West Lake Road-Mayville (includes lunch for the kids!) Boatsafety@aol.com 716.753.3913  
**August 7th – Yard/Craft/Art Sale** – 9-3pm Chautauqua Marina 104 W. Lake Rd. FREE Trolley Service compliments of Chautauqua Suites from the main gate.  
**August 7th – FREE Boat Safety Checks** – U.S. Coast Guard Aux. 10-2pm @Chautauqua Marina.  
**August 12th – FREE Concert – Free Country** - Entertainment in the Park summer concert series, Village Green, uptown Mayville 6:30 - 8:30pm If rain in upper Mayville Fire Hall (716) 753-3113.  
**August 15, 2010 – Last One Day N. Y. State Approved Safe Boating Class for the season:** 9:30 a.m.@ Chautauqua Marina, 104 W. Lake Rd.- Boatsafety@aol.com or call (716) 753-0409.  
**Every Saturday & Sunday during the summer (9am - 3pm) - Flea Market,** Dart Airport, Mayville, NY (Hartfield area), outdoor flea market. For more information call (716) 753-2160.  
**Lakeside Park, Rt. 394, Mayville** – Located on the shores of Chautauqua Lake. Swimming, tennis courts, playground area, community center/bathhouse, basketball court, infield area, picnic areas, boat launch gazebo and pavilion on site. Village of Mayville (716) 753-2125.

## PLAY

8



### Yard/Craft/Art SALE

### Free Youth Fishing Contest

ages 12 & under



### Free Boat Safety Checks

### Sat. August 7.... 9 am –3 pm

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NEWS

Farm to Table dinner highlights local ingredients

by Anthony Holloway  
Staff writer

When making a trip to a fast-food restaurant, there is no knowing where in the world, literally, the food came from. Athenaeum Hotel General Manager Bruce Stanton said the July 21 Farm to Table dinner brought only local ingredients to Chautauquans.

The 30 guests who attended the seven-course dinner had the option of ordering locally raised poultry, lamb or grass-fed beef, as well as fresh produce from area farms. Stanton said the dinner was a great opportunity for local farmers to showcase their products.

"We are trying to establish a vehicle to get their goods on the table," Stanton said.

He said with over 7,500 small farms in the greater area, there was a selection process for the producers of the dinner's fare, during which Stanton and staff visited the farms.

"We visit farms ... to see how they are growing things,

Photo by Rachel Kilroy  
**Bestor Society members dine in the Athenaeum Parlor for the Farm to Table dinner. Proceeds of the dinner, which featured all local ingredients, went to the Chautauqua Fund.**



and we are extremely impressed with the things we have found," Stanton said.

Assistant General Manager and Chef Brett Odorisio said buying locally could have benefits both for the wallet and for the taste buds. He said that depending on the cuts of meat purchased for the dinner, he was able to save up to \$10 per pound of meat as compared to buying from a wholesale distributor. As far the taste, Odorisio described the benefit com-

ing from animals that were raised in a more free-range environment. He said grass-fed beef, for example, can provide a better taste because it generally has less fat, but that it does depend on the condition of the meat as he receives it.

"Sometimes what is in your backyard is better than what you could be eating somewhere else," he said. "My best example is if you take an egg from an organic chicken that is allowed to

live free-range and (an egg from one that is not), and crack them right next to each other. You will see the organic chicken egg will have much better color."

Odorisio said it is difficult for people, after tasting an organic egg, to go back to what they had been eating before.

For the dinner, Odorisio said they acquired lamb from two hours away in Wyoming County, near Buffalo. The dinner was primarily

Chabad presents ethics series

On Tuesday, Chabad Lubavitch will present the second lecture of the "Jewish Ethics Series" at 9:15 a.m. in the Hall of Philosophy. Esther Vilenkin will focus on the ethical issues regarding confidentiality, exploring how Jewish literature deals with modern ethical issues.

"The questions of confidentiality are very common, and we will explore them through the lenses of interpersonal relationships, professional relationships and even how it plays out within religious environments," Vilenkin.

Vilenkin is a former teacher at the Bayit Yehudi Institute, and currently teaches at Bais Rivka Seminary. She is a known educator and lecturer who has spoken in the Hall of Philosophy in the past and has offered many classes as part of the Jewish Discussions Group here at Chautauqua. All Chautauquans are invited to attend the lecture.

The lecture is the second in a series of three special lectures delivered in the Hall of Philosophy on "Jewish Ethics" co-sponsored by Chabad Lubavitch of Chautauqua and the Department of Religion. The third lecture will take place Tuesday, Aug. 10, on the subject "Social Ethics" by Rabbi Zalman Vilenkin. Please visit Chabad's website for a full calendar of events at [www.cocweb.org](http://www.cocweb.org).

Pérez Dorao to present on networking at Women's Club today

by Lori Humphreys  
Staff writer

Marta Pérez Dorao defines networking as "a social map of relationships between individuals." At 1 p.m. this afternoon she will discuss and explain "How Woman Can Create Visibility Through Networking" at the Chautauqua Professional Women's Network at the Chautauqua Women's Club.

Her comments will emphasize the value of networking in career development.

She suggests that women might have a natural advantage when it comes to networking.

"At the end of the day, women have been doing this forever," Pérez Dorao said.

Pérez Dorao's career path could be described as "über networking." In her current position with Feged&Co,



Dorao

she assists businesses that are entering Latin American countries. Her networking experience — knowing who can open doors — has to be an advantage for her clients. She is also founder and managing partner of Layomba Legal & Accounting Advisory, a business firm that specializes in advising foreign companies that are starting business operations in Spain.

This afternoon, she will present an overview of networking as social capital and demonstrate how it offers a perfect tool for increasing business and, moreover, is

actually critical to business success. A further benefit, Pérez Dorao suggests, "is the informal coaching and mentoring which networking contacts may offer."

This is Pérez Dorao's family's second visit to Chautauqua. How and why they came from Madrid, Spain, is a true-blue networking story. It begins with Russell Bermel, son of Chautauquans Marcia and Brian Bermel, who lived with the Dorao family in Madrid. The Bermels visited their son, the families became friends, friends visit friends, and the Bermels in-

vited the Doraos to come to Chautauqua last summer. Their daughters, Marta and Inez, loved Boys' and Girls' Club. From a Chautauqua worldview, this is networking at its best.

Pérez Dorao graduated from the University of Granada, Spain with a bachelor's degree in law. She has a post graduate degree in computer science law and legal information systems from Spain's Universidad Pontificia de Comillas, and attended IESE Business School in the general management program.

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Tally-Ho hosts annual OFN dinner

by Anthony Holloway  
Staff writer

Come one, come all! The Tally-Ho Hotel & Restaurant is hosting the annual Old First Night take-out dinner from 4:30 to 6:30 p.m. Tuesday.

Richard Streeter, owner of the Tally-Ho Restaurant, said for \$6 people can enjoy a good meal and show sup-

port for Old First Night. All the proceeds from the meal go toward the Old First Night celebration.

Tally-Ho's dinner usually attracts 300 to 400 people, Streeter said. He said it includes some Tally-Ho favorites such as chef-carved sirloin, au jus beef, homemade meatloaf with tomato sauce, Tally-Ho chicken made with fresh herbs, an assortment of Chautauqua County fresh vegetables, chilled sal-

ads and desserts.

Streeter said he wants to emphasize the mobility of the meal that takes place right before the Old First Night celebration because "you can eat it on your veranda or take it to Bestor Plaza."

Streeter said he would accept cash and personal checks from those paying for the meal and that people can buy as many meals as they would like.

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NEW CONDO, 2BR/2 bath, first floor, spacious and bright kitchen, large porch, WIFI/cable, central a/c, W/D. driveway parking space. Great location: 46 Peck. \$2,500/wk 814-440-8781

THREE BEDROOM two bath week 7, \$800, 357-5171

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

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

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

APARTMENTS FOR RENT

AVAILABLE WEEKS 7,8,9, ground level, new one bedroom, twin beds, w/d, cable, wi-fi, on plaza, steps from AMP, on tram route. \$1,200/week. 357-5557

BEAUTIFUL THREE bedroom apartment. Full kitchen, full bath. Pet-friendly. \$1,200/week, discount for multiple weeks. Approx. 1mi. from grounds. (703)987-5227

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

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**11B Fletcher - Move in condition**  
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716-357-4410 or 716-941-5321

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

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FIESTAWARE Homer Laughlin Discontinued Colors. Mint condition several colors. Please call (716)664-9067

PH.D ACADEMIC gown, blue bars, like new, \$200. Call 357-5782

PIANO STEINWAY Baby Grand, Asking \$8500, 716-665-6224

POSTCARD COLLECTION- Chautauqua Institution-Nearly 1000 cards in album sleeves. Over 800 different views 1880's to 1960's. Many cards with early stamps, postmarks, some with interesting messages. Lots of rare and early images along with several early Chautauqua historical documents. Sell as collection only. \$4,250.00/b.o. Carl-(716)861-6978

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GARAGE SALE

HAVE "STUFF" to sell? Free Booth Space on August 7th at the Community wide Yard/Craft/ Art Sale @ Chautauqua Marina 716-753-3913. Nothing to sell? Join us Sat. August 7th 9-3pm. Trolley Service from main gate Compliments of Chautauqua Suites

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FREE YOUTH Fishing Contest & Lunch for kids ages 12 and under, Sat. August 7th- application 716-753-3913 Chautauqua Marina

HOUSES FOR RENT

August 4569 Canterbury. 3 Houses from institution, sleeps 4-6, \$1000/wk 7166797715

HOUSES FOR SALE

PARK MODEL Home \$22,000 Motivated Seller. Call 607-222-3657 or see more: <https://sites.google.com/a/binghamton.edu/camperforsale/>

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2011 SEASON

A CHARMING GUEST cottage-sleeps two. Newly Remodeled, park-like setting, patio, on-site parking, on tram & bus route. W/D, A/C, cable, wireless internet, D/W, pet friendly. Season/ Half-season. 716-357-2499

A NEW one bedroom apartment, ground floor. Perfect for one person, with room for a guest. W/d, cable, wi-fi, on plaza, steps from AMP, on tram route, twin beds. Season/half season-priced to be affordable. 357-5557

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GARDEN APARTMENT, 18 Park Ave, Available Weeks 1-9, Historic South End of Grounds, New Construction, 3 Bedroom, 2 Bath, Washer/Dryer, Internet Access, Cable TV, \$2300/Week, 410-279-5907 Katie Cooke

MODERN CONDO- Two bedrooms, kitchen, porch, a/c, w/d, cable tv/internet. Close to plaza/amp, lake. Weeks 2,3,5 (216)410-5677

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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

5 BEDROOM, 2.5 Baths, Parking, Easy Access to AMP and Hall of Philosophy. 410-804-8272

CROSSWORD

By THOMAS JOSEPH

**ACROSS**  
1 Close with a bang  
5 Founda- tion  
10 Lima's land  
11 Spies  
13 "Ars Amatoria" poet  
14 See the world  
15 Break  
17 Reverent wonder  
18 Cloying sentiment  
19 Jar top  
20 Curved letter  
21 Join the choir  
22 Yokels  
25 Chain of hills  
26 Swelled heads  
27 Cereal buy  
28 — Arbor  
29 Long-distance correspondents  
33 Mythical bird  
34 Fights  
35 Claire of "Key Largo"  
37 Volcano shape

**DOWN**  
1 Baseball or hockey  
2 Crowbar  
3 Stand  
4 Facial treatments  
5 Fight  
6 Concur  
7 Isle sur-rounder  
8 Not binding  
9 Worrying

**38** Peaceful place  
**39** Patella's animal  
**40** Ranch animal  
**41** Dispatch

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| M | I | D | D | L | E |   | L | I | M | A |
| A | R | A | R | A | T |   | A | N | O | N |
| G | A | R | A | G | E |   | G | A | N | G |
| I | T | E | M | S |   | P | E | R | I | L |
| C | E | D | E |   | K | A | R | A | T | E |
|   |   |   |   | D | U | O | S |   | G | O |
|   |   |   |   | W | H | Y | B | O | T | H |
| P | E | A |   | O | K | A |   |   |   |   |
| I | L | L | S | A | Y |   | P | A | R | S |
| S | C | O | T |   | R | E | N | A | L |   |
| T | O | G | A |   | N | O | D | I | C | E |
| O | M | E | N |   | A | M | U | S | E | D |
| L | E | N | D |   | P | A | P | E | R | S |

Saturday's answer

**12** Big hammer  
**16** Frozen desserts  
**21** Beer buys  
**22** Trick-taking game  
**23** Pays no heed to  
**24** Band performance  
**25** Howard and Silver  
**27** Check recipient  
**29** Ring up  
**30** Make amends  
**31** Sheet material  
**32** Spirited horse  
**36** Victory sign

**NEW CROSSWORD BOOK!** Send \$4.75 (check/m.o.) to Thomas Joseph Book 1, P.O. Box 536475, Orlando, FL 32853-6475

|    |    |    |    |    |    |   |    |    |    |    |
|----|----|----|----|----|----|---|----|----|----|----|
| 1  | 2  | 3  | 4  |    | 5  | 6 | 7  | 8  | 9  |    |
|    |    |    |    |    |    |   |    |    |    | 12 |
| 10 |    |    |    |    | 11 |   |    |    |    |    |
| 13 |    |    |    |    | 14 |   |    |    |    |    |
| 15 |    |    |    |    | 16 |   |    |    | 17 |    |
| 18 |    |    |    |    |    |   |    |    | 19 |    |
|    |    |    | 20 |    |    |   | 21 |    |    |    |
| 22 | 23 | 24 |    |    | 25 |   |    |    |    |    |
| 26 |    |    |    |    | 27 |   |    |    |    |    |
| 28 |    |    |    | 29 |    |   |    | 30 | 31 | 32 |
| 33 |    |    |    | 34 |    |   |    |    |    |    |
| 35 |    |    |    | 36 |    |   |    | 37 |    |    |
| 38 |    |    |    |    |    |   |    | 39 |    |    |
|    | 40 |    |    |    |    |   |    | 41 |    |    |

8-2

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.

8-2 CRYPTOQUOTE

B K N R T G E Z T I E Y D J T H P I N D J

I K N I T R T H O J N O B P

P E Z T I K B D M I E G K T H B P K .

— D N J B D T P I N B H  
**Saturday's Cryptoquote:** ONE NEVER NOTICES WHAT HAS BEEN DONE; ONE CAN ONLY SEE WHAT REMAINS TO BE DONE. — MARIE CURIE

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

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

Difficulty Level ★

8/02

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

Difficulty Level ★★★★★

7/31

SMELL THE COFFEE

Photo by Greg Funka  
**Frank Kramer** (left) of Jamestown serves up coffee to Jude Aubrey of Toledo, Ohio, and Julie Michaelson of Bay Village, Ohio, at the Refectory.



CHAUTAUQUA WOMEN'S CLUB  
TUESDAY AFTERNOON  
DUPLICATE BRIDGE

JULY 27, 2010

|                                        |        |
|----------------------------------------|--------|
| North/South                            |        |
| 1st Pow & Jill Wooldridge              | 69.78% |
| 2nd Betty Lyons/Gloria Pilch           | 59.25% |
| 3rd Barbara & Herb Keyser              | 54.50% |
| 4th Pat Klingensmith/Barbara Schuckers | 50.00% |

|                                     |        |
|-------------------------------------|--------|
| East/West                           |        |
| 1st Nancy Bechtolt/Mildred Beckwith | 56.64% |
| 2nd Gail & Grant Hennessa           | 56.16% |
| 3rd Virginia Kanick/Lois Weaver     | 54.24% |
| 4th June Bonyer/Mildred Ernest      | 52.51% |

Please come enjoy our friendly, non-intimidating games.  
1-4 p.m. Tuesdays at the Women's Club.  
You are welcome with or without a partner.  
The next duplicate bridge game will be at 1 p.m.  
Tuesday, August 3, Jill Wooldridge, Director

SPORTS CLUB THURSDAY  
AFTERNOON DUPLICATE BRIDGE

JULY 29, 2010

|                              |        |
|------------------------------|--------|
| North/South                  |        |
| 1st Adele & Bob Himler       | 64.29% |
| 2nd Bill & Peggy Blackburn   | 55.75% |
| 3rd Gloria Pilch/Betty Lyons | 53.65% |
| 4th R.E. & E. Leighton       | 50.27% |

|                                  |        |
|----------------------------------|--------|
| East/West                        |        |
| 1st Mildred Beckwith/John Hunter | 71.29% |
| 2nd Gail & Grant Hennessa        | 66.07% |
| 3rd June Bonyer/Shelley Dahlie   | 56.20% |
| 4th Marilyn & Casey Neuman       | 49.84% |

Please come enjoy our friendly, non-intimidating games.  
1:15 p.m. Thursdays and 7 p.m. Sundays at the Sports Club.  
You are welcome with or without a partner.  
Bridge Director: Herb Leopold  
Bridge Lessons by Jill Wooldridge at the Sports Club,  
1:15 to 3:15, Mondays and Wednesdays.



YOUTH



Kit Trapasso, director of the Children's School, takes time out of his busy schedule to do some part time work as the ice cream-craving Thunder Bridge Troll.

Thunder Bridge Troll on the loose again

by Alison Matas  
Staff writer

Blellow is on a mission to protect ice cream cone-slurping Chautauquans from the greedy Thunder Bridge Troll. Armed with water balloons, he hopes to defeat a legion of trollettes and rid Chautauqua Institution of trolls once and for all.

This isn't a story from a children's book, but it's close — it's the plot of a play that will be put on by members of the Children's School at 10 a.m. Tuesday in Smith Wilkes Hall.

Kit Trapasso, the director of Children's School, will be disguising himself as the troll, just as he has for many seasons. "The troll has a few tricks up his dirty little sleeves," Children's School Head Teacher Mark Doty said. "Who knows? This may be the year that the troll finally wins."

The play is accompanied by a parent and child sing-a-long that begins at 10 a.m. Tuesday in Smith Wilkes Hall.

The kids will be singing "The Children's School Song," "Yankee Doodle," "Skinnamarink," "This Little Light of Mine" and "She'll be Coming 'Round the Mountain." The children will sit in the first several rows of the hall by age group with their parents behind them.

This is all part of the Children's School's "Happy Birthday Chautauqua & the Arts" theme for Week Six.

In addition to Tuesday's events, the students will also be taking a tour of the Arts Quadrangle to see how pot-

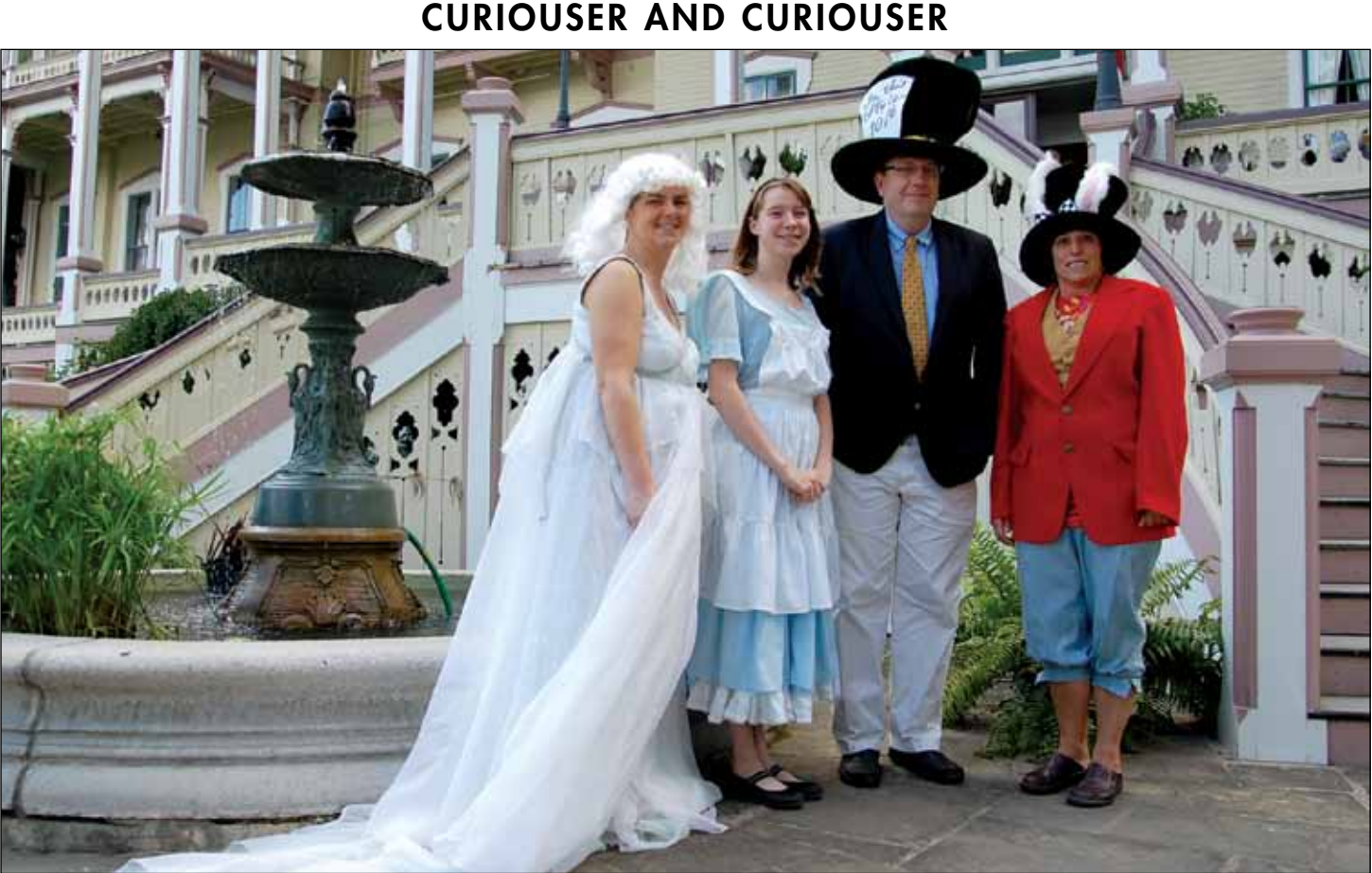
tery pieces and ink prints are made, and they'll visit the Miller Bell Tower.

During craft time, the students will be decorating and eating cupcakes, making cut-outs of the bell tower, painting watercolor postcards and creating "Chautauqua bats."

They'll be reading *P.B. Bear's Birthday Party* by Lee Davis, *Mouse Paint* by Ellen Stoll Walsh, *Five Little Bats Flying in the Night* by Steve Metzger, the fairy tale *Three Billy Goats Gruff*, *Cool Ali* by Nancy Poydar and *Berlioz the Bear* by Jan Brett.

Cameras/Recording Equipment

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.



The Mad Hatter Tea Party, featuring the Queen of Hearts and other characters from Alice in Wonderland (played by Christine Hawkins, Becca Young, Bruce Stanton and Laurie Stanton) takes place at 3 p.m. Wednesday at the Athenaeum. Call (440) 759-0069 for reservations.

Camera donations wanted for refugee children

by Laura Lofgren  
Staff writer

Refugee children don't often get to enjoy the simple pleasure of taking a photograph. Now they can, with your help. The Strohl Art Center, in conjunction with photographer Brendan Bannon, is accepting camera donations now until Aug. 20.

Both film and digital cameras are wanted to send to refugee children in other parts of the world. If digital cameras are sent, it is important that all of the cords, chargers, etc. be included with the donation.

Bannon's work in the "Do You See What I See?" project is the basis of the donation.

"I have worked with refugees in Africa and Yemen and look forward to doing the project with Burmese refugees in Thailand camps and with Colombians in

camp in Ecuador," Bannon said. "There are over 9 million refugee children in camps around the world. Together, we can foster some of their untapped creativity and hard-won wisdom."

Bannon has reflected on the project immensely, asking, "What is a refugee?" and "Who is a refugee?" He began thinking about his own life and the lives of Americans in general to answer his questions. He concluded that all of us descend from immigrants who were trying to escape from something and find a better life for themselves and their families in America.

Coming from a Ukrainian and Irish background, Bannon said his family members

were refugees upon first arriving in America. Whether one's ancestors were economic refugees or religiously persecuted refugees, Bannon said, it's important to remind people of their roots.

"I owe my existence to famine, crumbling economy in Sicily, and Joseph Stalin," he said.

Part of Bannon's goal with the camera donations is to allow the recipients to use the cameras over again. Disposable cameras will not be accepted because they're one-time-use and because they're not reliable.

"I've seen the looks on kids' faces when photos don't come back," Bannon said.

Chautauqua is a place where people, inspired by an

idea, can be moved through compassion to action, Bannon said.

"The enthusiasm for a camera drive has breathed new life into ('Do You See What I See?')," he said.

A box will be set up below the artist's statement on the second floor of Strohl Art Center for camera donations.

People who wish to send cameras to Strohl Art Center can do so by addressing their packages to: P.O. Box 999, Chautauqua, NY 14722.

Money donations are also welcomed. Checks can be made out to: Refugee, c/o CEPA Gallery, 617 Main Street, Buffalo, NY 14203.

All donations are tax deductible.

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1p-5p Sun  
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|------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>REDUCED</b></p> <p><b>24 Maple - 3 bdr, 3 ba</b><br/>2 lots, winterized 3,000 sq ft. New paint. Outdoor living area<br/>\$785,000<br/>Jane Grice</p> | <p><b>30 Ramble - 4 bdr, 2.5 ba</b><br/>Year round, central location. Large, open porches, parking<br/>\$695,000<br/>Karen Goodell</p> | <p><b>PENDING</b></p> <p><b>43 Miller - 4 bdr, 3 ba</b><br/>Close to Bestor Plaza, great porches! Totally renovated '01<br/>\$598,000<br/>Jane Grice</p> | <p><b>PENDING</b></p> <p><b>11 Wiley - 5 bdr, 2.5 ba</b><br/>Sunny, corner lot w/ large covered porch. Central, quiet<br/>\$549,001<br/>Karen Goodell</p> |
| <p><b>40 Foster - 4 bdr, 3 ba</b><br/>Yr round, central corner lot. Flexible floor plan, 3 bdr suites<br/>\$494,999<br/>Karen Goodell</p>                  | <p><b>86 Pratt - 3 bdr, 1.5 ba</b><br/>Recently updated ranch on North end. Corner lot<br/>\$399,000<br/>Rita Corbin</p>               | <p><b>12 Peck - 4 bdr, 2 ba</b><br/>Furnished 3 season cottage 1 block from lake, walk to Amp<br/>\$399,000<br/>Lou Wineman</p>                          | <p><b>12 South Lake - 2 bdr, 1 ba</b><br/>Beautiful 3rd floor condo overlooks lake. Furnished, deck<br/>\$349,500<br/>Karen Goodell</p>                   |
| <p><b>38 Miller - 3 bdr, 2 ba</b><br/>Cozy home close to Bestor Plaza. Lovely front porch<br/>\$345,000<br/>Bill Soffel</p>                                | <p><b>13-15 Simpson#204 - 1bdr 1ba</b><br/>Very spacious year round condo. Large porch, A/C<br/>\$285,000<br/>Karen Goodell</p>        | <p><b>9 Root - 2 Condos</b><br/>1 bdr, 1 ba each<br/>Furnished. Cheerful porches<br/>\$190,000 / \$239,900<br/>Becky Colburn</p>                         | <p><b>7-9 Morris #5 &amp; #4</b><br/>2 1st floor, neighboring efficiency units. Rental history<br/>\$160,000 / \$170,000<br/>Lou Wineman</p>              |

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PROGRAM

Monday, August 2

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **John Pulleyn** (Zen Buddhism). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** The Rev. **Andrew Green**, St. Paul in the Desert, Palm Springs, Calif. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 **Ticket distribution for today's 4 p.m. Logan Chamber Music concert.** Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. **William J. Carl III**, president, Pittsburgh Theological Seminary. Amphitheater
- 9:15 **Class.** "Kabbalah." **Rabbi Zalman Vilenkin.** (Programmed by Chabad Lubavitch of Chautauqua). Alumni Hall Library Room
- 10:00 (10-12) **Piano Master Class.** (School of Music). **Rene Lecuona.** Sherwood-Marsh Studios. Fee
- 10:00 (10-11) **Voice Master Class.** (School of Music). **Marlena Malas.** McKnight Hall.
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Linda Darling-Hammond**, co-director, School Redesign Network, Stanford University. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.** *A Good Fall* by Ha Jin. Reviewed by **Jonathan Eig.** Alumni Hall porch
- 12:15 **Tallman Tracker Organ Mini-concert.** "Softly and Tenderly." **Jared Jacobsen**, organist. Hall of Christ
- 12:15 (12:15–1:15) **Knitting.** (Sponsored by the Department of Religion) "Women4Women – Knitting4Peace." Hall of Missions
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.**
- 1:00 **Professional Women's Network.** (Programmed by Chautauqua Women's Club). **Marta Perez Dorao**, attorney, Madrid, Spain. Women's Clubhouse
- 1:15 **Chautauqua Literary and Scientific Circle Book Discussion.** *A Good Fall* by Ha Jin. **Jeffrey Miller**, CLSC coordinator, moderator. Alumni Hall Garden Room
- 2:00 **INTERFAITH LECTURE SERIES.** "Innovating Our Schools: Why We Can't Wait." **Ronald Richard**, president and CEO, The Cleveland Foundation. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.



Photo by Greg Funka

The crowd descends the stairs of Norton Hall following the double bill of *Rustic Chivalry* and *The Clowns* Friday evening. The production closes at 7:30 p.m. tonight.

- (Purchase tickets at Main Gate Welcome Center.)
- 2:00 (2-4) **CLSC Banner Open House.** CLSC Banner Committee hosts open house in the Banner Room at the Oliver Archives Center.
- 3:30 (3:30-5) **Seminar.** (Sponsored by the Department of Religion). "Moving from Shame to Hope." **David Allen**, M.D. and **Janet Gibbs**, psychoanalyst. United Methodist House Chapel (No registration required)
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Jewish Film Festival.** "Voices of the Holocaust." film of oratorio by **David Eddleman** (96 min.) Everett Jewish Life Center
- 4:00 **CHAMBER MUSIC.\* Audubon Quartet.** Elizabeth S. Lenna Hall \*Free tickets – two per person – for today's concert will be distributed, first-come, first-served, on the red brick walk in front of the Colonnade building at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats may be saved.
- 6:45 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Bob Sundell.** Meet at benches outside Main Gate Welcome Center across from pedestrian walk. (Bring gate pass)
- 7:00 **Palestine Park Program.** "A Journey Through Biblical Times." Palestine Park
- 7:00 **Introduction to the Labyrinth.** Located adjacent to Turner Community Center

- 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 for purchase at Main Gate Welcome Ctr. and Colonnade ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 **SPECIAL.** **The Dodworth Saxhorn Band.** (Community Appreciation Night). Amphitheater

Tuesday, August 3  
OLD FIRST NIGHT

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **John Pulleyn** (Zen Buddhism). Main Gate Welcome Center (Bring gate pass)
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall entrance. Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist.** The Rev. **Andrew Green**, St. Paul in the Desert, Palm Springs, Calif. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. **William J. Carl III**, president, Pittsburgh Theological Seminary. Amphitheater
- 9:15 **Jewish Ethics Series.** "Confidentiality." (Co-sponsored by Dept. of Religion and Chabad
- 12:30 (12:30–2) **Mystic Heart**
- Lubavitch of Chautauqua). **Esther Vilenkin.** Hall of Philosophy
- 9:30 **Young Women's Group.** (Programmed by the Chautauqua Women's Club) Women's Club porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Barbara Bowman**, co-founder, Erikson Institute. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center) "Chapbooks: Publishing Out of the Mainstream." **Jim Daniels**, poet-in-residence. Alumni Hall porch
- 12:15 (12:15–1:15) **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church). Chautauqua Gay & Lesbian Community. Alumni Hall Garden Room
- 12:15 **Chautauqua Community Band Annual Old First Night Concert.** Jason Weintraub, conductor. Bestor Plaza
  - "Star Spangled Banner"
  - Francis Scott Key
  - "Noble Men, March"
  - Henry Fillmore
  - "Light Cavalry Overture"
  - F. von Suppé
  - "Highlights from *The Music Man*"
  - Meredith Wilson
  - "Trumpeter's Lullaby"
  - Leroy Anderson
  - "Bugler's Holiday"
  - Leroy Anderson
  - "Instant Concert, Novelty"
  - Harold L. Walters
  - OFN Medley: "Boys' and Girls' Club Song"
  - "Happy Birthday"
  - "Washington Post, March"
  - John Philip Sousa

- Meditation Seminar.** "Learning by Emptying the Mind." **John Pulleyn** (Zen Buddhism). Hall of Missions. Donation
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** "Public Education: A Moral Imperative." **E. Gordon Gee**, president, The Ohio State University. 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
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Recital.** Hebrew Congregation hosts **School of Music Scholarship recipients.** Everett Jewish Life Center
- 3:30 (3:30-5) **Seminar.** (Sponsored by the Department of Religion). "Shame: The Human Nemesis." **David Allen**, M.D. and **Janet Gibbs**, psychoanalyst.
- 3:30 **Chautauqua Heritage Lecture Series.** "Before Chautauqua: Education and Entertainment in the Lyceum." **Angela Ray**, associate professor, School of Communication Studies, Northwestern Univ. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Faculty Artist Recital.** **Nicola Melville** and **John Milbauer**, piano. Elizabeth S. Lenna Hall (Benefits the Chautauqua Women's Club Scholarship Fund)
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Joe McMaster.** Meet under green awning at back of Smith Wilkes Hall
- 7:00 **Visual Arts Lecture Series.** **Neil Forrest**, professor, director of ceramics, Nova Scotia College of Art. Lighthouse Center
- 7:30 **OLD FIRST NIGHT.** Celebrate Chautauqua's Birthday. Amphitheater

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Train up a child in the way he should go:  
And when he is old, he will not depart from it.  
— Proverbs 22: 6

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