

# The Chautauquan Daily

MORNING LECTURE



Weingarten

## Weingarten gives unions' views on education debate

by Lori Humphreys  
Staff writer

Randi Weingarten, president of the American Federation of Teachers, does not subscribe to the single “silver bullet” solution to the challenge of public education reform. While she understands why people want a silver bullet, she believes it doesn’t work because “education is one of the most complex things we do.” At 10:45 a.m. today in the Amphitheater, she will present her vision for “Saving Public Education As It Ought to Be.”

Her goal is simply that “every school be a great school.” Weingarten would be the first to acknowledge that achieving that goal is not simple. As leader of one of the two national, public-school teacher unions — the other is the National Education Association — she recognizes there is a problem and has positioned the AFT to be part of the solution.

Her vision for reform focuses on three essentials: good teachers with the support of great leaders (principals and superintendents), a robust curriculum, and wrap-around services to meet students’ social and medical needs.

See **WEINGARTEN**, Page 4

## FINDING HERITAGE *A concert that shows music as a legacy...* IN SOUND *...that shapes personal identity and future art*

by Kathleen Chaykowski  
Staff writer

For guest conductor Yoav Talmi, personal heritage has always been at the core of his music making. Talmi grew up in a 700-person village in Israel that was rich with music. Musicians flooded to Israel from Europe as a result of World War II, Talmi said, and the outcome was an opportunity to learn from some of the best that the music world had to offer.

“They were people like (Itzhak) Perlman on the violin,” Talmi said of the artists. “You were really blessed to be able to start with the best teachers. This kind of inheritance is something I always carry with me as a big gift.”

Tonight’s Chautauqua Symphony Orchestra concert, which will take place at 8:15 p.m. in the Amphitheater, will open with Ludwig van Beethoven’s Leonore Overture No. 3. It will be followed by Joseph Haydn’s Cello Concerto No. 1 in C Major, Hob. VIIb: 1, featuring soloist Julie Albers, and Robert Schumann’s Symphony No. 3 in E-flat Major, Op. 97 (“Rhenish”).

Talmi, who has conducted with the CSO before, is currently the artistic director and conductor of the Quebec Symphony and the principal guest conductor of the Israel Chamber Orchestra in Tel Aviv. He has been a conductor for nearly 40 years, and has conducted ensembles throughout Europe and North America. He has been the recipient of several conducting awards — most recently, the “Frank Pelleg” prize of the Israeli Cultural Ministry in 2008.

See **CSO**, Page 4



Talmi



Albers

INTERFAITH LECTURE



Beard

## IB chief Beard offers global perspective on education

by Laura McCrystal  
Staff writer

Jeffrey Beard learned firsthand about the benefits and capabilities that the International Baccalaureate provides its students when both of his children became IB graduates of Vienna International School.

After a successful business career, including 20 years working overseas, Beard changed career paths to help spread the benefits of an IB education. He has now served as director general of International Baccalaureate for almost five years.

Beard will speak at 2 p.m. today in the Hall of Philosophy as part of this week’s Interfaith Lecture Series. His lecture, titled “Education for a Better World,” will provide an international perspective on public education.

IB is a not-for-profit foundation based in Geneva, Switzerland, but has major offices and 3,600 IB schools around the world. Its programs are meant to provide an international, holistic and comprehensive education.

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LITERARY ARTS

## Jin presents stories of the immigrant experience in CLSC Roundtable

by Sara Toth  
Staff writer

So far this summer, readers at Chautauqua Institution have heard stories told from the perspective of a mourning father, an African slave woman and a poet examining atrocities of World War II — among others — in keep-

ing with the Chautauqua Literary & Scientific Circle’s vertical theme of “Walking a Mile in Different Shoes.”

Chautauquans will have the chance to walk in the shoes of Chinese immigrants when Ha Jin delivers this week’s CLSC Roundtable lecture at 3:30 p.m. today in the Hall of Philosophy.

Jin’s book, *A Good Fall*, is a collection of a dozen short stories about Chinese immigrants living in Flushing, N.Y. Each story is different — different characters, different points of view, different themes. Jin said there is not one unifying theme that ties all of the stories together; rather, the stories are unified by place.

For years, Jin said, he planned to write a collection of stories about the immigrant experience, but he had no idea where to set the stories. Then, in 2005, he attended a conference in Flushing, N.Y.

“That was the first time I was there, and I realized that this was a very vibrant immi-

grant community,” Jin said. “That was the moment in time when I realized that this is where I should set my stories.”

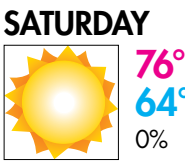
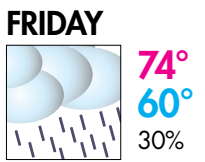
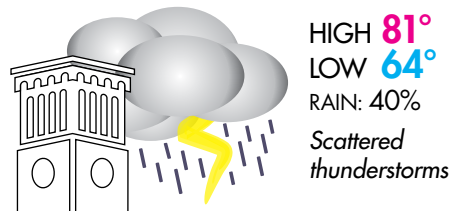
Jin said his first impression of Flushing, N.Y., was that it was a new version of Chinatown — all of its inhabitants were new arrivals with new beginnings.

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### TODAY'S WEATHER



### Stage violence techniques revealed

CTC actors show fake fighting in Brown Bag  
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### Integral to sustain democracy

E. Gordon Gee talks education in Tuesday’s Interfaith lecture  
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### Teaching is the most prestigious profession

Jonathan Schnur delivers Wednesday’s morning lecture  
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NEWS



NEWS FROM AROUND THE GROUNDS

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

Scientific Circle meetings

- The CLSC Scientific Circle presents its weekly “Science at Chautauqua” program at 9 a.m. today in the Alumni Hall Garden Room. Toxicologist Juanell Boyd will speak on “Get the Lead Out.”
- The Scientific Circle will sponsor a **Brown Bag discussion** on “Functional Anatomy of Daily Living” with Dr. Larry Rizzolo at 12:15 p.m. on the Alumni Hall porch.

Chautauqua Literary & Scientific Circle class events

- 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. If you have any questions, contact Joyce Brasted at (716) 581-3903.
- The CLSC **Class of 1990** will hold its annual corn roast at 5:30 p.m. Wednesday, Aug. 11, at Alumni Hall. Reservations are required — please call Bud Horn at (716) 357-9418.
- The CLSC **Class of 2001** will be meeting at 4 p.m. today in the Alumni Hall dining room.
- The CLSC **Class of 2010** will be meeting at 9:15 a.m. today in the Kate Kimball Room at Alumni Hall.
- At noon today in the Alumni Hall Dining Room, there will be a **New Seals luncheon**.

Department of Religion Brown Bag lunch

Come at 12:15 p.m. every Thursday and Friday in the Hall of Christ for a Brown Bag conversation. This Thursday, three interfaith leaders from Rochester, N.Y. — Isobel Goldman of the Jewish Community Federation, Muhammad Shafiq of Nazareth College and the Rev. Gordon Webster of Lake Avenue Baptist Church — help address gender issues. How do we foster equality while acknowledging history and tradition?

Chautauqua Women’s Club activities

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

Symphony Partners hosts Meet the CSO Section

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

Planning for bell tower’s birthday begins

Anyone interested in helping plan Miller Bell Tower’s 100th anniversary, please come with ideas and suggestions to a meeting at 10:15 a.m. or 5:15 p.m. Friday in the Long-fellow parlor. The anniversary will be at the beginning of August 2011.

Tennis Center hosts state vs. state round-robin

Players from various states (New York, Pennsylvania, Ohio, Florida, New Jersey and more) will play on their state teams against other teams in a round-robin format Saturday morning at Chautauqua Tennis Center. Call (716) 357-6276 or sign up in person at the center. The entry deadline is Friday.

Opera Guild hosts Connolly Golf Tournament

The Chautauqua Opera Guild will present the second annual Marcia Connolly Memorial Golf Tournament Sunday at the Chautauqua Golf Club, to benefit the Young Artists program. Golf, dinner, event finale and combination packages are available. Transportation to the dinner will be provided from the Main Gate at 5:30 p.m. Forms are available at the Colonnade’s information desk, in the brochure rack, and at the Main Gate Ticket Office. Register by contacting Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net.

Chautauquan on “Today Show” Friday

Longtime Chautauquan Melissa Orlov will be interviewed live on NBC’s “The Today Show” on Friday about her upcoming book *The ADHD Effect on Marriage*.

*Correction: The Daily misspelled John Giampietro’s name and incorrectly identified the date of Giacomo Carissini’s 17th-century oratorio “Jephthé” in a story in Wednesday’s edition.*

ALL EARS



Photo by Brittany Ankrum

Chautauquans brave the rain as E. Gordon Gee, president of The Ohio State University, speaks on Tuesday afternoon in the Hall of Philosophy.

‘Get Capone’ author Eig to hold signing

by Laura Lofgren  
Staff writer

Jonathan Eig, journalist and *New York Times* best-selling author, retells the story of the notorious antihero Al Capone and his rise to power in the big city in vivid detail. He’ll be signing *Get Capone: The Secret Plot That Captured America’s Most Wanted Gangster* at 1 p.m. today in the Author’s Alcove.

Infamous bootleggers like Al Capone quickly rose to power in the city of Chicago, a growing metropolis with an ever-rising population. By 1920, the same year Capone arrived from Brooklyn, 2.7 million people had crowded into the metropolis, making it the second-largest city in the nation. Prohibition was in full swing, along with the jazz era and the skirts of flapper girls. Tommy guns, nicknamed so after inventor General John Taliaferro Thompson, roared through crime-ridden streets as gang-



Eig

sters blasted each other for rule of the city. But one man — Capone — managed to make himself king of the West Side in just a short amount of time.

The portrait of Capone has been misinterpreted over the years, Eig said. Eig’s goal in writing this biography of the early American gangster and his Chicago bootlegging

outfit is to clear up misconceptions of Capone by thoroughly researching Internal Revenue Service documents, letters and police reports.

“I wanted to get past the movie version of Capone and tell how this man became the legend,” Eig said.

Armed with a plethora of uncovered information, including tax documents and personal letters, Eig decided to go back to the original sources. Some of Capone’s papers were owned by his family. Capone’s son gave them to a college professor, where they collected dust for over 20 years before Eig requested them in 2007.

“I find that when you’re writing about characters like Capone that are bigger than life,” Eig said, “you don’t know what details have been embellished over the years.”

Three years later, Eig completed *Get Capone* and was featured on “The Daily Show with Jon Stewart” May 3.

Stewart remarked on the title of the book, renaming it “Everything You Know about Al Capone is Absolutely Wrong.”

The eye-widening story of Capone reveals he was the target of one of the most concentrated criminal investigations in American history. With direct orders from the White House, Capone was quite possibly the victim of a rigged trial.

“Overall, I wanted to show this guy was not a monster,” Eig said. “I wanted to portray him as a human being. He was a product of our country. ... He was living a sort of warped version of the American Dream, and Prohibition made it possible for him to become this icon — a hero to a lot of people.”

Eig’s other works include *Luckiest Man: The Life and Death of Lou Gehrig* and *Opening Day: The Story of Jackie Robinson’s First Season*.

Hesse Lectureship supports Weingarten’s lecture

The Dr. Robert R. Hesse Lectureship, an endowment held by the Chautauqua Foundation, has provided the funding for today’s 10:45 a.m. lecture featuring Randi Weingarten, president of the American Federation of Teachers.

The Dr. Robert R. Hesse Lectureship Fund honors the fourteenth president of Chautauqua Institution. Hesse was elected president

in August 1997 and assumed office on Jan. 1, 1978. He served as president until October 1983 when he became executive director of the Joffrey Ballet as it planned to become a bicoastal company with homes and seasons in New York City and Los Angeles. Prior to coming to Chautauqua, Dr. Hesse had served as president of Medaille College in Buffalo, N.Y., and spent a number of years in multiple capacities

at State University of New York Fredonia.

Hesse’s tenure at Chautauqua was highlighted by the success of the Second Century Campaign, the significant private and Institution investment in property and facilities and the recognition of the need and benefit of improving the quality of the performing arts at Chautauqua.

After leaving the Joffrey Ballet, Hesse became senior vice president for development and public affairs for the United States committee for UNICEF.

Since 1989, when Hesse founded Robert Hesse Associates LLC, the firm has assisted more than 50 clients in achieving their goals. RHA has worked with large and

well-established organizations (UNICEF, Pennsylvania Academy of the Fine Arts, Carnegie Hall, San Diego Cares, Wagner College, the City of Wilmington, Del., and the Opera Company of Philadelphia) as well as smaller, community-based or fledgling organizations (New River Dramatists, Human Rights Action Center, Music for the World Foundation, Eagles Fly for Leukemia, Foundation for Excellent Schools and Career Transition for Dancers).

*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 (716) 357-6244 or e-mail her at kblozie@civobc.org.*

Sklar to speak at Men’s Club

Entertainment lawyer Daniel M. Sklar will speak on “America’s Forgotten Man” at the weekly meeting of the Chautauqua Men’s Club at 9:15 a.m. Friday at the Women’s Clubhouse.

Sklar has represented such notable Hollywood clients as Anthony Quinn, Robert Redford, Lily Tomlin, William Shatner and Lorne Michaels.

Sklar received his bachelor’s degree in American history from the University of Colorado at Boulder, and his LL.B. from Harvard Law School. Following post-grad-

uate studies, Sklar served as director of business and legal affairs for United Artists Television and was then named director of business affairs for the west coast for CBS-TV, before entering into private practice as an intellectual property and entertainment lawyer in Beverly Hills, Calif. He later became visiting associate professor of law at the University of Tennessee College of Law, where he taught entertainment law and was adjunct instructor at Whittier College School of Law in California where he taught legal skills.

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NEWS

‘Saving public education as it ought to be’

These are uncertain times for public education. Years of budget cuts already have taken their toll, and, for public schools, the coming year promises to be the worst yet of the economic downturn. What’s more, increasingly and unfortunately, public schools have become laboratories for the latest, but rarely greatest, experiments in education “reform.”

This uneasiness extends to many public school teachers, who feel buffeted by faddish programs, denigrated by critics who saddle teachers with blame for all our schools’ ills, and concerned about the collision course of diminishing resources and heightened expectations.

This tumult was a strong undercurrent at the American Federation of Teachers’ recent convention. I told convention delegates that our job is more than simply fighting for resources. Our charge is to save public education — not as it is today, or even as we knew it in the past, but as we know it ought to be. The response from the thousands of educators from across the country was roaring applause.

No one — certainly not those of us whose life’s work is in education — is satisfied with the current state of education. We know schools have to change to adapt to the higher-order demands of today’s knowledge economy — during some of the toughest economic conditions of our lifetime. And we need to provide the promise of a great education to all children, not focus on approaches with dubious potential and limited reach.

The AFT has proposed serious, specific and effective approaches to strengthen teaching and learning and to develop fast yet fair ways to deal with teachers who simply do not belong in our profession. We have laid out a widely hailed proposal for teacher development and evaluation systems designed to help promising teachers improve, enable good teachers to become great, and identify those teachers who shouldn’t be in the classroom at all. We are working with Ken Feinberg, a widely trusted voice of fairness and reason, to develop an efficient protocol for handling allegations of teacher misconduct.

We have examined our policies and practices, and made changes when we needed to change. That has sometimes been hard, but it gives us needed credibility to hold a mirror up to others.

Unfortunately, serious education discussions, all too often, are derailed by people who would rather affix blame than fix schools. The vision of this blame-the-teacher crowd amounts



From Today’s Lecturer

GUEST COLUMN BY RANDI WEINGARTEN

to shutting down schools; firing teachers, churning through — but not supporting — new teachers, leaving them on their own to figure out this complex profession; and focusing on unproven silver bullets that, even if successful, would affect only small numbers of students.

This stands in stark contrast to the AFT’s vision to save public education, which is:

- To make every neighborhood school an excellent school that all families know they can count on, every year, for all of their children.
- To build on what works, and replicate it for all kids, in all schools, in all communities.
- To create schools where good teachers can work together to meet each child’s individual needs, and where all children have a well-rounded curriculum and the support they need to reach their full potential.
- To provide teachers the necessary support to constantly improve and to help their students succeed.

The AFT has looked at research, best practices and the practices of nations that outperform us to determine the foundations for building a system of public education as it ought to be. These foundations include:

- A systemic focus on good teaching, including better induction and evaluation procedures.
- Great curriculum, and conditions that promote learning and provide kids the opportunity to learn.
- Shared responsibility and mutual accountability.

We have fully developed policies to address each of these areas. But we know that teachers can’t do it alone, and that, frankly, it is difficult to “race to the top” when, because of the economy, the bottom is still falling out for school districts across the country.

We are working to make common cause with communities — not only in the geographic neighborhoods around our schools, but also with people who share our goal of providing all children an education that will prepare them to succeed in college, work and life. In these challenging economic times, it has never been more important for the people closest to our children, who are deeply involved in their lives, to stand up for the public schools and supports our kids deserve and need.

More than 80 percent of school districts say they will cut jobs in the coming school year, and hundreds of thousands of educators will receive pink slips. School districts now are cutting into bone — eliminating even core academic offerings such as art, music and physical education; consolidating classrooms full of children; trimming the school week to four days; and cutting counseling and intervention programs for those who need the most help. The Los Angeles Unified School District has shuttered every library in its elementary and middle schools. It’s not that these schools will educate fewer children, with fewer challenges, or that students won’t need the personnel and programs that will be cut. The needs will be there — they just won’t be met.

Children don’t have a pause button; they need a great education during good economic times and bad. I have seen, firsthand, schools that excel despite tremendous challenges. And I’ve seen the approaches that work: when we invest in and respect teachers by giving them the resources and support they need to help their students; when we make the hard decisions about their employment status if they are not successful; when a rich, well-rounded curriculum is in place; when the barriers to success are removed (for example, through counseling, health and translation services, intensive remediation for struggling students, and programs to alleviate hunger and other effects of poverty); when all those involved in our children’s education are held accountable; and when the district and school employees forge a true collaboration with the goal of helping children thrive.

These are the foundations for educational success — for all, not just some, students. They acknowledge the complexity of teaching and the varied factors that affect students’ success and well-being. At bottom, they help provide a road map for creating a system of public education — as it ought to be.

For more information about the AFT’s policies and programs, go to [www.aft.org](http://www.aft.org).

Fugo to present for Chautauqua Speaks

by Lori Humphreys  
Staff writer

Denise Marie Fugo, Chautauquan and chairman and CEO of Sammy’s, a Cleveland food service business, declared that it was both nature and nurture which led her and her husband, Ralph, to build a company centered on food. Thirty years ago she abandoned a brokerage career with Goldman Sachs in Chicago and returned with her husband to Cleveland, and Sammy’s was born.

“My husband has the chef gene, and I’m a very good cook. We grew up in Italian/Polish families where the kitchen was the biggest room in the house. When we gathered the men played music and the women cooked,” she said, sketching with words and affection a family scene that is ever more frequently a memory than a reality.

At 9:15 a.m. today at the Chautauqua Speaks series (formerly Thursday Morning Coffee) at the Chautauqua Women’s Clubhouse, Fugo will share “One Woman’s Journey: Foodservice, Customer Service & Teamwork: A Family Affair.” She will begin with her personal feminist journey — “All the men in my life have told me I couldn’t do something” — and segue into a description of the economic and management challenges that Sammy’s, which employs 424, has met and overcome. Sammy’s is also a family business, which presents its own issues, and she will discuss those today.

She sees no contradiction in her ardent belief in women’s equality and being in business with her husband. Fugo admits it alters spousal relationships, but she would not have it any other way.

The business is a division of labor, which might account for its success. Denise handles the business, finance and sales end. “I am always scouting opportuni-



Fugo

ty,” she said. Ralph handles the operations end, which includes the chefs, banquet managers’ equipment and warehouse customer service.

Sammy’s success is evident. The company provides food service for such Cleveland landmarks as Case Western Reserve University’s Case Club and all the concession bars and events at Severance Hall, home of the Cleveland Orchestra.

“I am fanatic about customer service and teamwork, which is the nature of the food service industry. In today’s world of iPod and iTunes, it’s I, I, I, when it needs to be we, we, we,” she said.

Fugo is a spirited raconteur, and her story is simultaneously practical, informative and witty. She is a practioner of the adage, “If the audience is laughing, they are listening.”

In 2000, Fugo was chairman of the board of the National Restaurant Association, the second woman to hold that position since 1917. She is also a trustee of the National Restaurant Association Educational Foundation and the Cuyahoga Community Foundation Board. In 1975, she graduated summa cum laude from Ohio University and received a Master of Business Administration from the University of Chicago in 1977.

by Alison Matas  
Staff writer

At 4 p.m. today, four studio artists will present the season’s final Artsongs recital at the Athenaeum Hotel.

Soprano Andrea Arias-Martin, 28, is finishing her second season as a Chautauqua Opera Company Young Artist. She will be singing Libby Larsen’s “Songs from Letters.” The text comes from unsent letters written by Calamity Jane to her daughter between 1880 and 1902.

What’s interesting, however, is there’s no evidence that Calamity Jane ever had a child. “She said she had a relationship with this man, but there’s no sign that they ever got married or that they had any kind of child. There’s nothing. There’s nothing out there. But these letters are pretty intense,” Arias-Martin said.

The performance is especially poignant for Arias-Martin because she has a 3-year-old daughter waiting for her at home.

“(Calamity Jane) says that she’s going blind and all she has is pictures. ... You think about, ‘What if I was going blind?’ All you have are memories of this child that you had,” Arias Martin said. “It makes (the songs) so much more internal.”

As much as she misses her daughter, Arias-Martin likes being able to work on her craft and enjoys the company of the other Young Artists, several of whom she knew before this season at Chautauqua. Her best friend, Carla Jablonski, is also here this year, and singing on the recital with Arias-Martin is Arthur Miller, who played her husband in *Street Scene* while they were in graduate school.



Miller

Arias-Martin



Varga

Candebat

“I like being able to spend my summer with my friends,” she said.

Also singing today is 24-year-old Victoria Varga, a mezzo. She is performing a set of songs by Aaron Copland, taken from Emily Dickinson poems about life and the afterlife. One piece that epitomizes this motif is “Going to Heaven.”

“The character says all these things about going to heaven, and then it ends with this darker twist of, ‘I’m glad that I don’t believe it, but I’m glad that the ones I buried in the ground do,’” Varga said.

What draws her to the songs is the realistic text painting found in the poetry. Varga’s wish is that she’ll be able to use that to convey the meaning of the set to her audiences.

“I hope that people can see the irony in each song. I think that’s something that’s up to the performer to get out. I hope they’re able to sort of see the emotional journey that the character is going through, and where they end up,” Varga said. “Dickinson just writes things in such a way I

don’t think the average person could think to describe.”

Next on the recital is Arthur Miller, a 25-year-old baritone, who will be singing three pieces by Kurt Weill and three by William Bolcom. He’s arranged them into a set that he hopes conveys to listeners the importance of appreciating love. “We take love for granted sometimes, and just the simple thought of somebody and being close to them is what matters in relationships,” he said.

For Miller, the highlight of the set is Bolcom’s “Blue,” which is about savoring moments spent with a loved one. “After all the fighting and all the time away from each other and all the problems that have persisted in the relationship ... there’s simple joy. The text goes, ‘All I really want to do is sit real still with you,’” he said.

When he’s not at Chautauqua, Miller has a private studio for 25 voice and piano students just outside of Princeton University. While he enjoys performing, his passion truly lies in instructing a new generation of singers. “We need to realize they’re going to continue what we are starting right now, and, without them, this is a dying art form otherwise,” he said. “We need them to continue this business, this art, and give it the humility and honesty it deserves.”

Also returning this year is 23-year-old tenor Casey Candebat, who will begin today with three of Paolo Tosti’s lesser-known Eng-

lish songs. The first two are “Love’s Way” and “Forever and Forever,” which are about finding love and then promising to make it last regardless of circumstance.

Candebat’s personal favorite, however, is Tosti’s “Goodbye.” It was a favorite of the composer’s, too, as he had the song performed on his deathbed. “First you say goodbye to summer and goodbye to the birds and the leaves. Then you say goodbye to hope. Then you remember unrequited love, and you say goodbye to life forever. It’s kind of tragic, but I like it,” Candebat said. “It’s definitely one of those crying pieces for the audience and the singer.”

Continuing with the theme, his set will end with Arthur Sullivan’s “The Lost Chord.” In the song, a church organist plays a chord and can’t figure out how to make it sound again. He resolves that it can only be heard in heaven and, in doing so, comes to terms with death.

As Candebat comes to a close in his own life, ending his second and perhaps final season as a Young Artist, he’s quick to remember how special the time spent here has been to him.

“When I first got here, I told everyone else who was returning, it was like a returning-home feeling when we walked into Connolly (Residence Hall),” Candebat said. “It was just this wonderful home-sweet-home feeling.”

Off the Beaten Path

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FROM PAGE ONE

CSO

FROM PAGE 1

Talmi is a graduate of the Rubin Academy of Music in Tel Aviv and The Juilliard School. He holds an honorary doctorate from the Laval University in Quebec.

According to Talmi, conducting in Israel can be quite different from his other conducting roles because “conditions in Israel are very tight.”

Financial and political tumult both complicate the lives of ensembles in Talmi’s home country. The musicians don’t earn very much, Talmi said, and they usually need a substantial side job in addition to their orchestra work in order to make ends meet. This makes it difficult for the musicians to be as prepared for first rehearsals, he said.

Working in a country at war intensifies the uncertainties that loom over an ensemble. Musicians are concerned about being drafted to the army, and there is per-

petual worry for, and sometimes loss of, loved ones in conflict zones. The musicians make up for the distractions through the incredible enthusiasm they exude in rehearsal time and the performance, Talmi said.

Growing up in a musical family in Israel had a huge impact on Talmi’s development. When he was about 15 years old, his father, a music teacher, bought him a Beethoven score; his second score was of Johannes Brahms.

“I started to read scores like the kids next to me reading books,” he said. The feeling of being able to look at printed notes and keys and to be able to hear those notes come to life in one’s head is a personal revelation that continues to fill Talmi with wonder.

Talmi had to branch out from his Israeli roots when he started studying at Juilliard as an undergraduate. He knew some English, but his first year was “tough” as he was constantly trying to

learn how to speak and write the language. His following years were much smoother, but even as he became fluent in English, the influence of the musical world that surrounded him in childhood remained with him across the Atlantic, he said.

Just as music was passed down in Talmi’s native village, Beethoven’s compositions were passed down to other composers, influencing their future works. Beethoven’s Leonore Overture will pay homage to the 200th anniversary of Ludwig van Beethoven’s first symphony, Symphony No. 1 in C Major, an anniversary which is being celebrated across the music world.

Beethoven’s overture was originally written for his opera, *Fidelio*. He wrote multiple versions of the overture before deciding on Leonore No. 3, titled after the heroine of the opera who disguises herself as a prison guard named Fidelio to rescue her husband, Florestan, from being executed in a political prison.

Talmi said many composers who lived around the time of Beethoven lived in Beethoven’s musical shadow. Schumann was one of these composers. Although Beethoven’s influence might not be obvious in Schumann’s “Rhenish,” Talmi said there are motifs and structural patterns in the piece that reflect Beethoven’s legacy.

The “Rhenish” is much more often performed in Germany than in North America, which made Talmi particularly excited about sharing it with the audience. The “Rhenish” reflects the “true personality of Schumann,” which is conveyed through two characters in the piece: the “masculine,” “decisive” personality of the first and last movements and the “feminine,” “sensitive” quality of the middle movement, Talmi said.

Guest artist and cellist Julie Albers will play Haydn’s Concerto No. 1 in C Major. Haydn, who is considered the father of the string quartet, laid a foundation

for chamber compositions to come. The concerto integrates the ritornello form of the Baroque concerto with sonata-allegro form.

The three-movement concerto is a flashy display of the soloist’s virtuosity; after the opening orchestral exposition, the cello enters with difficult chords that span all four strings. The solo part is noted for spending substantial time in higher registers and for rapid movement between registers. The first movement is centered on a single theme, while the second movement is slower, with a rich, sonorous melody. The tempo picks up in the spirited finale.

Albers, who is recognized for her charismatic and radiant performing style, grew up in Longmont, Colo. She started playing violin at the age of 2 and switched to cello at age 4. She studied with Richard Aaron at the Young Artist Program at the Cleveland Institute of Music as a junior in high school. She won the Grand Prize at the XII Interna-

tional Competition for Young Musicians in Douai, France, and made her major orchestral debut with the Cleveland Orchestra in 1998. In November 2003, she was named the first Gold Medal Laureate of South Korea’s Gyeongnam International Music Competition. Her 2009-2010 engagements have brought her across North America.

In addition to performing as a solo artist, Albers performs regularly in chamber music festivals around the world, and completed a two-year residency with the Chamber Music Society of Lincoln Center Three in 2009. She currently plays with the Albers String Trio and the cello quartet CELLO. She released her debut album in 2005.

The historical nature of Chautauqua makes it an appropriate place to celebrate music that has been passed from generation to generation, from mind to mind. As Talmi put it, coming to Chautauqua is like “entering a town that existed 200 years ago, a special joy.”

BEARD

FROM PAGE 1

“Everybody who works for the organization is really inspired because it makes a difference in kids’ lives,” he said. “We are the leader in international education. There is nobody that does what we do in the world. Nobody.”

Beard said the focus of his talk, however, is broader than the discussion of the IB programs. Although he was born and educated in the United States, his experience living and working overseas has allowed him to understand how other countries approach education.

“The U.S. is not alone,” he said. “The U.K., Canada and

many other countries also have problems with education. ... It seems to be a global issue in many developed countries.”

Beard said he also plans to provide examples of countries such as Finland, Singapore, Korea and Japan that have succeeded in education. Their success comes from teacher training, which he sees as one of the keys to providing effective education.

He said he sees the moral imperative of education as an international responsibility on the part of every country to provide an education for its citizens. Americans consider their education system in need of reform, he said, and he thinks the root of the prob-

lem is a failure to provide students with the necessary skills for the 21st century.

A working title for his lecture even included a subtitle “In Search of the Holy Grail,” Beard said, as a joke and allusion to the film “Monty Python and the Holy Grail,” in which the Holy Grail is never found. He sees education as a similar, almost elusive goal.

“Why is it that nobody can get this right?” Beard said. “I’m stepping back and saying, ‘Look, I’m an American but I’m in charge of an international organization. ... I have the opportunity and privilege to see how public education is being done in many countries around the world.’”

There are areas of the U.S. where education is effective

because leaders “get the teacher part of the equation right,” Beard said. He thinks the field of teaching must become more restrictive to recruit only the most qualified and effective teachers.

Beard plans to end his lecture by discussing the IB model of education, which is currently in a phase of major growth due to its success in 135 countries around the world. One notable misconception about IB is the idea that it is an elite program, yet Beard said two thirds of its one million students each year are enrolled in state and public schools around the world.

“This program can be done by any student of average intelligence that’s moti-

vated to take the program,” he said.

IB was featured on the front page of *The New York Times* on July 3 in the article, “International Program Catches on in U.S. Schools,” which explained urban schools’ increasing adoption of IB programming.

IB is also available at all grade levels, with a Primary Years Programme for ages three to 12, a Middle Years Programme for ages 11 to 16 and a Diploma Programme for ages 16 to 19. Even when students do not

complete the IB program, they benefit from it, Beard added, because it involves integrated curriculum, school transformation and teacher training.

American citizens must demand accountability in education, Beard said, by having their own “wake-up call” and becoming “angry enough” to require change.

“It’s the children and their dreams,” he said. “And if we walk on those dreams and destroy them, then we’re basically doing a moral disservice.”

WEINGARTEN

FROM PAGE 1

Weingarten does not skirt the teacher accountability issue, one of the most persistent and knotty problems in public education. According to a 2008 *New York Times* article, as president of the United Federation of Teachers, which represents New York teachers, Weingarten “negotiated an arrangement in New York which gives bonuses to teachers in schools whose poor children show broad gains in test scores.”

Furthermore, the AFT has produced its own model for teacher accountability. It emphasizes teacher devel-

opment courses and also includes fair and effective due process guidelines for removal if teachers are unsuccessful. Fifty school districts, including those in New Haven, Conn., Pittsburgh and Cleveland, have signed on to the AFT evaluation program.

The “blame game” is not in Weingarten’s vocabulary, and she understands the reasons for “what seems to be a scream fest about public education.”

“There is the recession, other social and economic issues and the need for education to be fundamentally different. We are no longer a manufacturing economy; we are a knowledge economy,” she said.

Any interview with a teachers’ union leader also provides an opportunity to ask for an evaluation of President Barack Obama’s reform plan, Race to the Top. Weingarten’s careful response is not surprising in light of her skepticism about silver-bullet solutions.

“Race to the Top has some good aspects, but it is not the be-all and end-all. It focuses on achievement scores and does not include early childhood education, robust curriculum or wrap-around services. It is difficult to race to the top when, because of the economy, the bottom is falling out,” she said.

Weingarten was elected president of the AFT in July

2008 after serving as vice president for the preceding 11 years. She has been a member of the AFT executive council for 13 years and was a history teacher at Clara Barton High School in Brooklyn Heights, N.Y. She graduated from Cornell University’s School of Industrial and Labor Relations, the Cardozo School of Law and practiced as a lawyer for the Wall Street firm of Stroock & Stroock & Lavan. The AFT, AFL-CIO represents 1.5 million teachers as well as paraprofessionals, school-related personnel, higher education faculty and staff, nurses and other health care professionals, local, state and federal employees and early childhood educators.

CLSC

FROM PAGE 1

“I realized that many American towns must have began this way; I was quite touched by that,” Jin said.

Currently a member of the English faculty at Boston University, Jin himself is a Chinese immigrant; he received his bachelor’s and master’s degrees in China before pursuing his doctorate in American literature at Brandeis University. His previous works include *A Free Life*, *Waiting* and *War Trash* — which was a finalist for a 2004 Pulitzer Prize.

In addition to the unifying place of the stories in *A Good Fall*, there are several

other individual themes in each story.

“There are many themes, for instance: the present and the past, the new land and old land, and the individual and the state,” Jin said. “I do feel that there is a unity in the book. That’s due to the place and the community.”

Jin, who is currently working on a novel, said that while short stories are difficult to write — every word and every sentence matter — they are decidedly less difficult to write than novels, mainly because of the time it takes to complete them.

“After two years, maybe the whole thing doesn’t work and then all of the time and the energy have been wasted,” Jin said. “That’s always

a risk. Unlike the novel, if a short story doesn’t work, you can just give it up and start another one, because it’s so short. It doesn’t take a lot of time to finish. In that sense, a short story is less risky.”

When one is working with a collection of short stories, some pieces needed to be dropped in order to make the others better and stronger. While dropping a segment — taking failure as part of the process — can be difficult for novels, it’s not so much an issue for collections of short stories, like *A Good Fall*. For his book, Jin said he only had to give up on two or three stories.

“This was quite close — basically, there was not much waste in my writing,” Jin said.

Jin’s writing, as well as the book, is indeed spare and not the least bit wasteful. *The New Republic*, in its review of *A Good Fall*, wrote that Jin “is a master of the straightforward line; he makes the most of his sparseness. As in Chekhov’s late work, his writing (which is mostly stripped of adjectives and adverbs) covers a lot of ground quickly — no-frills sentences about Chinese immigrants who lead no-frills lives in New York.”

In writing the pieces for *A Good Fall*, Jin in fact did draw inspiration from one of the most famous short story writers in the history of literature — a man who was also known for writing plays.

“(Anton) Chekov was a big influence,” Jin said. “Chekov is always generous, very spacious, very objective. Very often, the small details deal with the inner life and the outer life of the character. Chekov always has a big heart, a big spirit in the stories — deep emotions, but never sentimental.”

It’s that emotive tendency, and an avoidance of sentimentality, that Jin has poured into *A Good Fall*, and what he said he hopes his readers take away from his book.

“I think if you are touched, and if someone reads it and is touched by it, that’s a good sign,” Jin said.



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THE ARTS

Collura molds distorted, biomorphic sculptures

by Laura Lofgren  
Staff writer

A mangled, mutilated mess of foam and plaster is what some of her work looks like at first glance. Upon closer investigation, Bonnie Collura's sculptures form faces that scream out from behind the shellac and silicone.

Collura, a sculptor from New York, will lecture at 7 p.m. tonight in the Hultquist Center. While speaking about her own artwork, Collura will talk about a recent residency at the MacDowell Colony, the oldest artists' colony in the United States, and the project she worked on last winter and spring.

"I'll also be showing images and speaking about two upcoming projects that are going to Koblenz, Germany, for a show that's celebrating Hans Arp and his influence on biomorphic form," Collura said. Biomorphic form is art that focuses on the power of natural life, with shapeless and vaguely spherical hints of the forms of biology.

The Hans Arp celebration has two different locations for Collura's work. One is in an outdoor garden and the other is on top of the fortress of Ehrenbreitstein.

"It sounds crazy, but I'll be making an outdoor sculpture that will be on the fortress," Collura said.

The fortress was built as part of a ring around Koblenz to defend against the French during the reign of the Prussian King Friedrich Wilhelm III. Collura said she is finalizing her production plans, getting quotes for crating and shipping, and consulting with a structural engineer to make sure the internal armature of her design will withstand the winds that assault



Collura

the fortress.

Her sculpture, "Doc Pride Humility," is a biomorphic form that has a lot of interior curves. The other installation, called "Death of the Virgin," was inspired by Northern European paintings Collura was looking at during that point in her artistic career.

"I made a very intricate internal mainframe that had a lot of screws that could plug in a lot of pieces," Collura said, "and because I had this really intricate core to start with, instead of making a figure upright, I'd make it completely upside down."

In Collura's art, it's not only about the transformation of the material, but also of a life and how we record that life throughout history. "Death of the Virgin" is a historical piece of art interpreted in different ways over time. Collura began flipping everything that was presented to her after first working with the character of St. Sebastian. He is commonly depicted in art and literature as being tied to a post and shot with arrows.

"I was thinking about that as being presented to me on a page, whether in text form or image form, and I flipped

it upside down," she said.

As assistant professor in the School of Visual Arts at Penn State University, Collura received her Bachelor of Fine Arts from Virginia Commonwealth University in 1994 and her Master of Fine Arts, concentrating in sculpture, from Yale University in 1996.

Upon graduating with her master's degree, Collura has been in numerous solo and group shows in New York, Germany, France and Italy. Her work has been reviewed in *The New York Times*, *Art Forum*, *Art in America*, *Art News*, *Sculpture Magazine*, *BOMB*, *Beautiful Decay*, *Time Out New York*, and several other publications.

Collura's sculptures interweave fantastical elements with dramatic themes. Using materials like fiberglass, resin, foam, paint and paper, Collura molds without a sense of permanent establishment.

"From the beginning, I don't say, 'I want this sculpture to end up like that,'" she said. "I don't have a strict plan."

Strange, beautiful and eerily haunting, Collura's plasticized sculptures internalize a feeling of confusion while telling a story at the same time.

"I'm proud to say I'm a sculptor because sculpture is so diverse," Collura said. "To me, one of the assets of sculpture is that traditionally, if something didn't fit in the strict category of painting or photography, sculpture would house it. So sound and installation, performance art — they all came under the rubric of what sculpture might be."



Photo by Emily Fox

CTC conservatory member Brett Dalton, who plays Macbeth, practices stage violence with CTC conservatory member Lincoln Thompson, who plays Macduff, in the upcoming performance of "Macbeth."

Stage violence techniques revealed in Brown Bag

by Kelly Petryszyn  
Staff writer

Chautauqua Theater Company actors will have to die onstage 11 times throughout the run of "Macbeth." CTC does not have enough actors to replace them every time, so the actors have to learn how to trick the audience into believing their characters died in every performance. It's one of the many skills the "Macbeth" actors bring to the stage opening night.

"Even though it looks like ... somebody may be stabbing forth somebody or slashing forth somebody, actually the target is either short of the person's body or off to one side," said Thomas Schall, fight director for "Macbeth."

Schall and Associate Artistic Director Andrew Borba and CTC conservatory members Brett Dalton and Lincoln Thompson will explain how they choreograph safe, realistic fights for "Macbeth" during a Brown Bag presentation at 12:15 p.m. today at Bratton Theater. Attendees will be led through the process — who choreographs the fights, how the location is decided and what the moves are. Attendees will also learn about stage violence rehearsal techniques and see an example of a staged fight. "Macbeth" opens at 6 p.m. Friday, Aug. 13 at Bratton Theater.

During fight rehearsals, CTC conservatory members practice the moves slowly and precisely to make sure they are doing them in a safe manner. The actors carefully practice with weapons, but sometimes mistakes happen.

Thompson, who plays Macduff, said that when rehearsing for a big fight scene, he accidentally dropped a knife on his forehead. It created a cut that bled for about two hours. Thompson went to the hospital and needed to get stitches, but declined because he had to be back at the Institution to play Mr. De Pinna in "You Can't Take It With You" later that day. Thompson said he got the

scar taped and then he made it to the theater with only a half hour to spare before the show began.

CTC's production of "Macbeth" will be set in the present day. So to convey violence in a modern context, Borba said he wanted the violence to be "visceral and bestial."

"I really was interested in having a fight that felt dirty and mean and intense and close," Borba said.

The actors will use daggers, pistols and M16 assault rifles to reflect the modern militaristic world that we live in. He said that modern audiences are accustomed to the type of violence that is in movies such as "The Bourne Identity," not the elegant sword fights that were in the original script of "Macbeth." So, Borba used different weapons and fight styles to update the look of violence in the play.

Schall researched different types of fight techniques before he started to coach the actors for "Macbeth" and found two techniques that inspired his choreography. The first technique he discovered was Krav Maga, an Israeli form of hand-to-hand combat. The second technique that inspired Schall was Eskrima, a form of Filipino knife fighting. In addition, he studied the type of language used during fights. Schall, Borba and the actors combined all their ideas to produce the final choreography in "Macbeth."

In order to tell a story through violence, Schall also studied the characters. Specifically, for final fight scene, he studied Macbeth and Macduff. He said Macbeth feels invincible at the time of the fight and Macduff has intense anger toward Macbeth.

Schall considered these qualities of the characters when creating fight choreography for them.

Fight captain and CTC conservatory actor Fisher Neal said a good fight involves storytelling. He explained that each cut needs to be smooth and precise, so the audience knows the motive of the fighter. In order to achieve this, he coaches the actors through fight scenes slowly at first.

"It's kind of like a dance," he said. "You slow it down and rehearse it very slowly for precision. ... When you can do it slowly and precisely, it's very easy to speed it up."

In the earlier stage violence rehearsals, Thompson said, it is hard to fight precisely and quickly at the same time. But he is confident it will get easier. He said each time he rehearses the fight, he gets faster and faster.

Neal said that after practice, stage fights eventually become second nature to the actors.

"It gets to the point where it's what we call 'in your body,' which means that you are in the habit of moving in that really precise way, so you don't have to think about it," he said. "It just happens."

Mann's master class to stress listening in order to learn

by Beth Ann Downey  
Staff writer

After appearing as a judge in the preliminary round of the 15th annual Chautauqua Piano Competition, Jonathan Mann decided to stick around.

Mann will encounter Piano Program students once again when he gives a master class at 10 a.m. today in Sherwood-Marsh Studios. There will be a \$5 fee at the door to benefit the School of Music.

Mann has been to Chautauqua before, but never for a professional reason, he said. He is used to the teaching atmosphere, though, as an assistant professor of piano at the nearby State University of New York Fredonia, where he teaches applied piano and chamber music.

Mann said he usually approaches the master class setting without any preconceived notions, and he enjoys the freedom of being able to be as detailed or as general as he wants in his lessons, depending on what the students need to hear.

"I usually like to let the students have the first say, be their own teacher," he said. "I see what they think about the performance and go off of that."

Also a distinguished performer, Mann said he carries no preference for either side of his career and that they both feed off of one another. He added that teaching is a position that a musician must grow into and that it takes a lot of maturity and expertise to be a good teacher.

His main tip for young performers is to listen to as many different ideas and performances as possible, despite the fact that some performers and instructors say it could cloud personal judgment or interpretation.

"I feel like there is no cul-



Mann

ture of listening," he said. "The only way to learn is to listen."

Mann related this notion to the fact that it would be hard for actors to learn if they didn't watch other people on stage. In this same right, musicians shouldn't listen to teachers who discourage them from listening to recordings or taping themselves.

"I think an audio recording of yourself is almost a better teacher than another person," he said.

Lastly, Mann likes to remind young professionals like the Piano Program students that just as there are several facets to his career, there are hundreds of ways their careers may ultimately take shape.

"Everyone chooses their own path," he said. "As long as that burning desire is there, there is nothing to worry about."

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LECTURE

Schnur: We need to make teaching our most prestigious profession

by Karen S. Kastner  
Staff writer

Will America seize or squander what Jonathan Schnur, quoting a former secretary of education, describes as a “once-in-three-generations opportunity” to reform public education?

Schnur, the founder and CEO of New Leaders for New Schools, told the audience at Wednesday’s morning lecture that, despite the current partisanship that has divided the country on numerous issues, education may well prove to be the problem that unites America.

In the course of his talk, Schnur announced that he and Chautauqua Institution President Thomas Becker have begun discussing the possibility that Chautauqua would begin to play a role in the professional development of the best educators in the country.

Sherra Babcock, director of Chautauqua’s Department of Education, introduced Schnur, who said this is his first visit to Chautauqua. “I’m so inspired by what you’ve done and what you’ve committed to do,” Schnur said.

Schnur, who played a pivotal role in writing the federal stimulus plan for schools, said, “Education is not only important but more important than ever,” linking it to the country’s “economic competitiveness” and security.

The founding fathers, said Schnur, knew that America “can only be a free country by being an educated country.” Thomas Jefferson, he said, died regretting that he had not established a free public school system in Virginia.

Schnur said the country is entering an era in which students will be required to obtain at least some post-secondary education in order to succeed in the marketplace. He said he finds it “striking” that the lifetime level of earnings for a college graduate is triple those of a high-school dropout.

He referred to an April 2009 report by McKinsey & Company, a global management consulting firm whose nonprofit arm analyzed the achievement gap among whites and people of color and among affluent and poor American students.

According to the McKinsey website, its study found that if the U.S. had “closed the gap between its educational achievement levels and those of better-performing nations such as Finland and Korea, (the American) GDP in 2008 could have been \$1.3 trillion to \$2.3 trillion higher. This represents 9 to 16 percent of (the U.S.) GDP.

“If the gap between black and Latino student performance and white student performance had been similarly narrowed, GDP in 2008 would have been between \$310 billion and \$525 billion higher, or 2 to 4 percent of GDP. The magnitude of this impact will rise in the years ahead as demographic shifts result in blacks and Latinos becoming a larger proportion of the population and



Photo by  
Brittany Ankrum  
**Jonathan Schnur, CEO and co-founder of New Leaders for New Schools, gives his lecture, titled “Race to the Top: The Pursuit of Educational Excellence for Every Child,” on Wednesday morning.**

workforce,” the McKinsey site states.

According to McKinsey — and this Schnur quoted — the combined impact of the achievement gaps “imposes on the United States the economic equivalent of a permanent national recession.”

Schnur called for the equalizing of educational opportunities for all American students, saying that doing so constitutes a “moral and economic imperative.” The current situation, he said, lacks “social justice.”

Referring to a recent poll, Schnur said about 75 percent of Americans would assign a poor grade to the U.S. educational system, while approximately the same percentage would assign an A or B for their local school systems. “Both can’t be true,” Schnur observed. “They think that other people’s schools need to get better,” he said.

Thirty years ago, he said, America ranked first among nations in education, but, in the meantime, the country “slipped to the middle of the pack” due to “stagnation ... complacency,” Schnur opined. Meanwhile, he said, “most of the rest of the world moved ahead” in education reform.

However, Schnur said, in the past 10 to 15 years America “has created a small pocket but a growing pocket of educational success” stories, especially in rural and urban areas. Many of these schools, he said, brighten the lives of children of color whom he characterized as “typically underserved” in education.

He singled out as particularly successful Boston’s Roxbury Preparatory School, Newark’s North Star Academic Charter School and Chicago’s Dodge Renaissance Academy.

In Oakland, Calif., he added, students do not typically enjoy much support at home, but schools are “changing the odds for kids.”

And, Schnur said, the innovations typically do not involve a “miracle team or principal” — something “one of a kind that cannot be mirrored elsewhere.” Instead, he said, the reforms follow patterns set by other schools that

serve well low-income and/or minority students.

The pattern for great school districts, he said, involves attracting, developing and retaining well-educated teachers and administrators. It also involves, he said, fostering a “consistent culture ... of very high expectations” for students. “Our kids rise to the level we set for them,” Schnur said.

“Fair evaluation” of all teachers must be conducted, he said, so that the best can be retained and the rest can find work elsewhere. As for the latter, he said to applause, “They shouldn’t stay; it’s not good for the kids, and it’s not good for the teachers.”

The crowd also applauded when Schnur said “accountability” is the key as America “develops ... honors ... supports” its teachers.

Many schools have found great success, he said, in implementing frequent principal visits to classrooms. Teachers, he said, find helpful the feedback they receive once or twice a month from their supervisors.

Echoing Monday’s speaker, Linda Darling-Hammond, Schnur observed that a growing number of leaders in various sectors and on both sides of the aisle are embracing public school reform.

Schnur said that prominent Republicans such as former Florida Gov. Jeb Bush and Louisiana Gov. Bobby Jindal favor reform.

He also seized the moment to recall that he had been with President George W. Bush the day in the fall of 2008 when “the economy collapsed.” Acknowledging that he “shouldn’t say it,” Schnur recalled that Bush stayed in a two-hour meeting on education despite the fact that the financial world was “crashing.” He also took a moment to call the former president “a decent human being.”

Schnur called himself a “huge supporter of Barack Obama.” Schnur added that Obama “epitomizes the kind

of leader that is emerging.”

Schnur recalled a meeting during the transition when Schnur, Obama and many of Obama’s top advisers, including now-Secretary of Education Arne Duncan and Darling-Hammond, were parsing priorities. Many had opined that, given the wars and the economy, “We can’t focus on education.”

However, Obama pressed for “doing what is best for kids” and keeping politics out of the process. Obama, Schnur said, wants to do “what’s right.”

Rhetorically asking, “Where do we go from here?” Schnur said America can continue to be “stagnant ... complacent” or adopt sweeping reform. “This is going to require change, and change is hard,” he noted.

The real question, he said, lies in the following question: “Can people work on core issues with a sense of urgency and a sense of patience?”

Schnur touted the Race to the Top program authorized under the American Recovery and Reinvestment Act of 2009. Schnur said that the act saved an estimated 400,000 to 600,000 teaching jobs.

According to the *ed.gov* website, Race to the Top is a “competitive grant program to encourage and reward states that are implementing significant reforms in the four educational areas: ... enhancing standards and assessments, improving the collection and use of data, increasing teacher effectiveness and achieving equity in teacher distribution, and turning around struggling schools.”

The website states that the U.S. Department of Education granted funds last spring to Delaware and Tennessee, whose plans were deemed outstanding among those submitted by the 40 states that participated. Phase 2 funding is to be awarded by Sept. 30, 2010.

Forty-eight states, including New York, Ohio and Pennsylvania, “are racing,” Schnur

said, opining that New York might well win the funds. Schnur announced that Texas and Alaska are the two states that chose not to participate.

He asked members of the audience to encourage their peers who may not have children attending school to vote for school levies and to encourage acquaintances at least a couple of times a year to “go into teaching or stay in teaching.”

Of teaching, Schnur said, “We need to make it our most prestigious profession.” He added, “Your encouragement ... could make a difference.”

He also asked audience members to explore *www.nlms.org* and to e-mail ideas on education reform to *jonathanschnur@nlms.org*.

Saying that he and Becker had hatched the idea about the Institution’s possible involvement in providing training and support to educators, Schnur said Chautauqua must find “concrete ways to welcome educational champions.”

Every time America prioritizes a cause, he said in conclusion, it “transforms our world.” The current era, Schnur said, constitutes “our generation’s opportunity to bequest a better society” to future generations.

Q&A

**Q:** *I will start by asking about your specific work with principals. I’m curious about what the most difficult issues that a new principal might be encountering that your work informs.*

**A:** It’s funny, somebody just asked me, “Well, John, you run an organization that

recruits and trains principals to turn around low-achieving, high-poverty schools and in your talk you didn’t talk about your program,” and that’s kind of typical because our principals don’t see themselves as part of a program, they see themselves as part of kind of a movement. We consider ourselves an action tank instead of just a think tank, that we’ve got hundreds of leaders, there’s data on what’s happening, we try to leverage the knowledge we’re gaining as an action tank to generate insights about policy. Specifically what we’re doing in the program — and we have had 10,000 people apply for our first 700 slots, we have about 7 percent selectivity, we’re finding amazing educators who want to become principals — we have a very intensive training program, summer foundations then a yearlong full-time residency where they work under some of America’s best principals and lead and get feedback from that principal and coaches along the way. They leverage their years of teaching experience, but also often experience outside education — that residency and that training — and then we help them become new principals, at scale, in certain cities and we know have, in certain cities where we work, 25 percent of the schools, or 30 percent, (are) led by these New Leaders principals. In Washington, D.C., 25 percent of the schools are lead by these New Leaders principals. In Oakland, 30 percent of the schools; in Baltimore, 20 percent; in New Orleans would be 20 percent. So we’re really becoming a critical mass in a lot of turning around these systems. The most exciting thing we’ve seen in again, these principals, the practices of the highest performing principals are very similar — driving the quality teaching in the way I described, the high culture, strong culture, the talent, and as new principals, they do face significant challenges, but what I would say the biggest challenge they face is with our support, how to stay focused on those things that will make the most difference in the lives of kids in light of all the things coming at them. It can be very easy for somebody to do everything that comes at them and to have a busy day and do lots of good things, but not focus on things that count. The biggest challenge, which we’ve equipped them to do, is being ready to focus on the small number of things that will transform kids’ education, but we’re finding with the right selection, development and support they can do it.

— Transcribed by  
Mallory Long

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RELIGION

Baptist House

A vocal ensemble from chaplain Mark J. McCallion's church, Wesleyville Baptist Church, Erie, Pa., will present a program of song at the 7 p.m. chaplain's chat today at the Baptist House.

Blessing and Healing Daily Service

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

Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. Monday through Friday in the Chapel of the Good Shepherd. The Rev. Robert Kennedy speaks on "Coming Soon to a Church Near You: the Revised Translation of the Roman Missal" at 12:45 p.m. today in the Methodist House Chapel. The Rev. Robert Ring speaks on "Missing Gospels — What are We Missing?" at 12:45 p.m. Friday at the Methodist House Chapel. All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a class titled, "Maimonides — a Guide to the Perplexed" at 9:15 a.m. today in the Library Room of Alumni Hall. Rabbi Vilenkin leads a class titled "Bible Decoded" at 9:15 a.m. Friday in the Library Room of Alumni Hall. Challah baking takes place at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center at Chautauqua. Chabad hosts a community Shabbat dinner at 7:15 p.m. Friday at the Everett Jewish Life Center at Chautauqua. All Chautauquans are welcome. Space is limited, so reserve your space by calling



Interfaith News

COMPILED BY MEG VIEHE

(716) 357-3467 or logging on to [www.cocweb.org](http://www.cocweb.org). The cost is \$25.

Chapel of the Good Shepherd

The Rev. Andrew Green celebrates the Episcopal service of the Holy Eucharist at 7:45 a.m. weekdays in the chapel. The chapel is wheelchair-accessible via an elevator on the Park Avenue side of the church. More information about the chapel can be found at [www.chautauquaepiscopalchapel.org](http://www.chautauquaepiscopalchapel.org).

Christian Science House

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

Ecumenical Community of Chautauqua

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

Everett Jewish Life Center

Rabbi Adam Chalom speaks on "Jewish Roots, Humanist Wings: New Possibilities" from 3:30 to 5 p.m. today at the Everett Jewish Life Center at Chautauqua.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi Samuel Stahl, rabbi emeritus, Temple Beth El, San Antonio, conducts the service. Julie Newman is soloist. For in-

formation about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the Pier Building. The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community United Methodist Church. Rabbi John Bush, Temple Anshe Hesed, Erie, Pa., conducts the service. Joanna Bush is soloist. There is no Kiddush lunch following services. The Hebrew Congregation holds a 50th anniversary luncheon at 12:15 p.m. Saturday at the Atheneaum Hotel. There is a fee for this special event, which includes a musical program. Tickets may be obtained from Gloria Gould at (716) 357-2046. Everyone is welcome to purchase tickets and help the Hebrew Congregation celebrate its 50th year.

Hurlbut Church meal ministry

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

Lutheran House

The Rev. Deborah Byrum presides at a service of evening prayer at 7 p.m. today in the Lutheran House. Anita Ferguson provides the music.

Metropolitan Community Church

The 7 p.m. vesper service today is held in the Hall of Christ.

Presbyterian House

All Chautauquans are invited to the Presbyterian House porch following morning worship during the period preceding the morning lecture. Coffee, hot chocolate and lemonade will be available. This coffee time is a great opportunity to meet and greet old friends and new acquaintances. The Presbyterian Association annual meeting is at noon today at the house. Reservations are required. The Rev. John C. Brearley leads an open forum with a discussion centered on Luke 15 at the 7 p.m. vespers service today at the house.

United Church of Christ

The Rev. Paul Hammer speaks on "Five Key Words to Live by" at the 7 p.m. vesper service tonight in Randell Chapel in the United Church of Christ headquarters house.

United Methodist

Come for coffee on the porch each day between morning worship and the morning lecture. The Rev. Mark Terwilliger leads a program titled "The Church Around the World Sings Praise to God" at 7 p.m. today. All are welcome.

Unity of Chautauqua

The Rev. John Considine presents a lecture, "The Experience of Meditation," at 6:30 p.m. today in the Hall of Missions.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Role models. Everyone has them, consciously or not. In Chaplain William J. Carl III's Wednesday sermon, "Tickets for Tarshish," the focus was on Jonah and the "Jonah" in each of us. "Jonah is my kind of missionary," Carl began. "Reluctant, withdrawn, stubborn. Never quite ready to go to Nineveh." Carl compared Jonah's reluctance to the willing obedience of other biblical figures — Abraham and Sarah, Moses, Elijah, the fishermen and tax collectors who followed Jesus, and even the Apostle Paul, who "travels the Mediterranean spreading the word." Jonah's fascination for us, Carl said, is twofold: Like him, we have something that holds us back from full commitment to God's call and, despite God's redemptive liberation, Jonah never really changes.

"What's the problem with Nineveh?" Carl asked. To the hearers of the story, Nineveh is anathema, having, in previous centuries, plundered, looted and destroyed the Northern Kingdom of Israel. Carl compared Jonah's reluctance to the imagined predicament of a Southerner during Reconstruction being sent to preach in William Tecumseh Sherman's church, or an African-American to preach to the Ku Klux Klan. Jonah's attitude, Carl said, was "Israel first, and the Gentiles can go to hell — especially Nineveh." Will Rogers, who "never met a man he didn't like" was out of step with the human race, Carl said. He agreed with theologian William Sloane Coffin's comment on Jesus' command to love our enemies: "Love them as enemies. Let's not get sentimental about this thing."

"What happens next in the story of Jonah," Carl said, "represents a paradigm for any believer in the Judeo-Christian tradition — the paradigm of sin, forgiveness and the beginning of new life." Jonah's character flaw, Carl explained, was his desire to control his own destiny and decide who should or should not be punished. It's the mark of humanity in general, but of Israel in particular, who, for failing to be a "light to the nations," suffered exile in Babylon as punishment. "But, like Israel, Jonah was delivered," Carl said. "Were there ever kinder words than these: Then the word of the Lord came to Jonah a second time: Arise. Go to Nineveh? God never gives up on us and never lets up. This is a real human drama," Carl said. "Jonah goes to Nineveh all right, but drags his feet all the way."

Carl compared Jonah's lack of enthusiasm with ours, as Christians at Eucharist, who "sit at table in the presence of the risen Christ with people we wouldn't normally invite to our own homes for dinner. "So, off goes Jonah, half-hoping no one in Nineveh will pay any attention to his one measly sermon, and that God will level the city," Carl said. "But the whole town came forward singing, 'Just as I am, without one plea.'" Jonah, sadly, never quite understood the wideness in God's mercy. As a vengeful prophet, he wanted them punished. By contrast, Carl cited a black South African pastor in the days of Apartheid who, after studying in the U.S., headed back to his "Nineveh," South Africa and the probability of prison. His model was not Jonah, but Jesus, who prayed, "Father, forgive them, for they know not what they do."

"Jonah," Carl concluded, "like King Lear, remained a tragic figure to the end. The good news is that you don't have to. In Christ, you can become a new person. You are made in God's image and, by God's grace, can open your heart to others." Carl is fifth president and professor of homiletics, Pittsburgh Theological Seminary. Former Department of Religion Director William N. Jackson was liturgist. Baptist House Hostess Pat Brown read Jonah 1:1-10, 15-17; 2:1, 10; 3:1-5, 10; 4:7; and II Corinthians 5:16-20.

Worship coordinator Jared Jacobsen played David Schwoebel's arrangement of "Beneath the Cross of Jesus."



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BY LEE SPEAR



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(1770-1827)  
*Leonore Overture No. 3* (1806)

Beethoven had a wretched time with *Fidelio*, his only opera. Two decades after its first performance, he told Anton Schindler that *Fidelio* was the dearest of all his children, but that it had been a troublesome child. “This is the one that cost me the worst birth pangs, the one that brought me the most sorrow.”

Even the title was troublesome. He named the opera *Leonore*, but the theater refused to advertise that title, since another opera with that name was already current. Instead, the posters went up with the title *Fidelio*.

In the plot, Fidelio is the alias for Leonore — a wife who disguises herself as a man in order to infiltrate the prison where her husband is being held unjustly. The story is one of many tales of rescue from imprisonment spawned by events during the French Reign of Terror after the Revolution.

The playwright mixed humor and satire into the story, notably the sexual innuendos when the jailer's daughter falls for Fidelio, unaware that “he” is a woman (and married, to boot). Beethoven was more interested in the weightier aspects of the story, the search for liberty, universal brotherhood, overcoming tyrants.

His closest friend, Stephan von Breuning, witnessed the opera's difficult birth in 1805-06. The opera had the misfortune of opening during Napoleon's invasion of Austria. The aristocracy of Vienna had fled, and residents were mostly too frightened to leave their homes. Only French officers attended the premiere.

After life returned to normal the following spring, Breuning wrote his sister about Beethoven's opera. “The music couldn't be more

perfect and beautiful, and the subject is interesting; it tells of the liberation of a prisoner through the loyalty and courage of his wife; but yet, for all that, nothing has caused Beethoven so much annoyance as this work, whose value will only be fully appreciated in the future. In the first place, it was given seven days after the French troops marched in; the moment couldn't have been more unfavorable. The theaters were empty ... and Beethoven ... withdrew it after three performances.”

Breuning went on to describe how he assisted Beethoven in revising the work for a more successful revival in May 1806. “I reworked the entire libretto for him, making the action more lively and rapid; he made cuts in many numbers, and thereafter it was given ... to tremendous applause.”

Composing an overture for the opera proved to be troublesome for Beethoven, too. There are four overtures — the so-called Leonore overtures 1, 2, and 3, and the Fidelio overture. The four are not simply revisions of one another, but complete re-thinkings of what a listener needs as preparation for the opera.

It is a “rescue opera,” filled with political turmoil, rebellion, corruption, imprisonment, honor, overthrow and liberation. The rescue theme had special resonance for Beethoven in those early years of his deafness, when he felt unjustly imprisoned and was still hopeful of freedom. How to set the stage for such a weighty story plagued the composer. Between 1804 and 1807 he composed the

three different “Leonore” overtures, ranging from small-scale to massive. For the opera's 1814 revival he composed a fourth version, called the “Fidelio overture.”

The first performances opened with what we know as “Leonore No. 2.” After that failure, the revised opera reopened with “Leonore No. 3.” (Illogically, “Leonore No. 1” did not precede these two, but was composed for an 1807 performance in Prague that never materialized. It was not performed or published during Beethoven's lifetime.)

“Leonore No. 3” is Beethoven at his symphonic best. Dramatic and compact, it features musical representations of the descent to a subterranean dungeon, the hopeful melody of the prisoner, and a distant trumpet call, heralding rescue. In the 1806 performances, Beethoven realized that this overture was not working because it overpowered the opening of the opera itself.

Franz Joseph Haydn  
(1732-1809)  
*Cello Concerto No. 1 in C Major*, Hob.VIIb:1 (ca. 1762)

From time to time, the ghosts of Old Masters contrive to reassert themselves — a collection of previously unknown organ chorales by Johann Sebastian Bach mysteriously appeared just in time for his 300th birthday; and this “irretrievably lost” Cello Concerto in C by Joseph Haydn miraculously re-surfaced in 1961, almost exactly 200 years after its composition.

Tantalizingly, the concerto's principal theme was documented by Haydn himself in a thematic catalogue he started keeping in 1765, when his employer, Prince Nikolaus Esterházy, chided him for being disorganized. But only that entry in the catalogue seemed to have survived. The remainder of the concerto had apparently vanished without a trace.

Haydn's career as a composer really began in 1761, when he was hired by the Esterházy family. His first “orchestra” there was mere-

ly a tiny chamber group. It appears to have consisted of 4 violins (2 “soloists” and 2 “section” players), 1 viola, 1 cello (who was both soloist and “section”), a double bass, flute, 2 oboes (who, when needed, could play flutes instead), 2 horns, plus Haydn himself at the keyboard, playing the basso continuo line.

In this concerto, with such a small ensemble at his command, the composer deftly structures matters so that the cellist can step into and out of the spotlight, as the solo role demands. Since the concerto's rediscovery, performing editions have created a part for the orchestra's cello section from the bass line (i.e., the left hand) of Haydn's keyboard part. This means that the soloist does not have to do double-duty. It allows some time off between virtuosos solo passages.

The concerto has leaped into prominence since its first modern performance in May 1962. It has made an especially welcome addition to the small body of solo cello concertos, at least partially because it straddles the border between the Baroque ideal and the later Classical one. Echoes of Vivaldi surface here every once in a while, and they sound entirely apropos, yet Haydn (the so-called “Father of the symphony”) also shows glimpses of the future.

### Listeners' Aid:

1. *Moderato* — In the jovial first movement, the soloist is clearly cast as a family member within the ensemble. The first solo entrance is an occasion for family pride — the upper strings double the melody, supporting and enriching its overtones. It is reminiscent of parents humming along at a child's first recital. But this is definitely not a child's first recital type of music. The soloist's first sound sets the bar high, with a full chord using all four of the cello's strings. Haydn liberally decorates the solo part with three- and four-string chords, and constant virtuoso demands — explor-

ing a very high range, with sudden drops to the bottom of the instrument for frenzies of repeated notes. At the end of the movement, Haydn leaves space for an improvised cadenza.

2. *Adagio* — The middle movement is in a popular new style of the time. Called “Empfindsamkeit” (“Sentimentality”), its objective was a simple, heartfelt sensitivity that could be understood immediately by any listener, from a sophisticate to a rough peasant. We identify this same sensitive style with the slow movements of Mozart, 20 to 25 years later.

A “stealth entry” has the soloist quietly holding a long note, until it emerges from within the orchestral sound. Haydn makes the stealthy long note a recurring motif, including a couple notable spots where the soloist plays broken chord accompaniment underneath the long note — a stock gesture for a keyboardist, but exceptional for a cellist. Another improvised cadenza rounds out the movement.

3. *Finale (Allegro molto)* — High spirits and higher energy levels reign in the finale. Haydn again has the soloist enter with the stealthy long note, but in all other respects the two movements are entirely different, and this device is completely reimaged here. Where before it symbolized sensitivity, here it is just effervescent fun, leading to and climaxing with its final appearance on a high G.

Robert Schumann  
(1810-1856)  
*Symphony No. 3 in Eb, Op 97, “Rhenish”* (1850)

Imagine the sight of a monumental building left unfinished in the midst of a major city for five centuries. Envision the medieval workmen's 100-foot crane towering over the worksite all that while, the tallest structure in the city, frozen in time for half a millennium. That was the situation in Cologne when Robert Schumann visited in 1830. Construction of the cathedral, begun in 1248, had ground to a halt once the east end chancel had been completed. Across an open space the size of Bestor Plaza, stood the cathedral's west wall, its south tower halted at 250 feet. To a romantic mind, those two disconnected ends represented solid foundations of historical truth, ancient and modern at the same time; between them lay the open space of imagination.

In 1842, Cologne was gripped by a sudden determination to complete the cathedral according to original plans. Thus, when Robert Schumann returned to the Rhineland in September 1850 to become music director for the city of Düsseldorf, the Cologne cathedral building program was in full bloom, capturing the imagination of every Rhinelander. Before the year was out, he had composed this symphony in honor of his new home, the Rhenish area, and its romantic city, Cologne. He let it be known that the five-movement symphony had a program, but refused to reveal it beyond the fact that it involved a solemn ceremony in the cathedral.

Whether speculating about the symphony's “meaning” has any intrinsic value is debatable. Still, it is worth noting that Schumann constructed a musical model of the cathedral. Two historically solid movements, both ancient and modern, frame the work. Between these two edifices of “absolute music,” lies an open field of imagination. The three interior movements that occupy this field of dreams are a scherzo, a song and a celebration.

Schumann called the scherzo “Morning on the Rhine,” a dreamy evocation of the genteel, rustic happy life that Romantics like to imagine for burghers and peasants of bygone days. The song (without words) continues the look backward, even more delicately. Moving into the fourth movement, the dream marches into the cathedral in the august character of three trombones, added to the orchestra at this point. From antiquity, trombones have been associated with gods, majesty, pomp and solemnity. They were still not regular members of the symphonic orchestra, but were used sparingly, for special effects. Here they move us into a solemn, sacred, ceremonial realm. Passing on into the fifth movement finale, we are released from ceremony and the dream of antiquity, and are returned to Schumann's present day.

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

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At left, Boys' and Girls' Club Group 5 girls perform "In the Jungle" during one of the Air Band performances at Chautauqua's Old First Night celebration Tuesday evening in the Amphitheater. At right, a Children's School student waves to his parents before singing.



Photos by Rachel Kilroy

Make gifts count even more with matching gift program

by Anthony Holloway  
Staff writer

Those looking to support Chautauqua through the annual fund have myriad opportunities to do so on the grounds, from the community gift at Old First Night to the purchase of Herb Keyser's lemon tarts at the Farmers Market. No matter where and how you give, however, the gift is used to keep the Institution's programs robust for all to enjoy and give students in the schools of fine and performing arts the opportunity to showcase their talents for years to come.

Of all those who contributed to the Chautauqua Fund last year, 91 donors found a way to make their gifts count even more by taking advantage of their employer's matching gift program. In total, 40 companies were represented by those 91 donations, totaling \$134,350.

Chautauquan and General Electric Co. High Energy Physicist Jim Dakin said he has participated in GE's matching gift program since he joined the company 35 years ago.

Jim said the General Electric Foundation, the philanthropic organization of GE, matches from \$25 up to a maximum of \$50,000 per year.

"I'm not sure many people know that," he said. "They match our donations to schools, colleges and our Chautauqua Fund donation."

Jim and his wife, Karen, both Chautauqua Fund volunteers, said they are astonished by how GE and

other companies will match 50 percent, 100 percent and sometimes even 200 percent of a donation with little stipulation on where the money goes. While GE employees can't endorse primarily religious organizations or for-profit companies, employees have free rein otherwise to choose where the matching gifts go.

"What's better than letting their employees decide?" Jim said.

Matching gifts primarily come in the form of cash, but IBM employee Dede McEvoy said IBM offers a different option. McEvoy, also a Chautauqua Fund volunteer, said that although she only takes part in the monetary side of the IBM's matching gift program for her gifts to Chautauqua, IBM will actually match two-to-one if the donor is looking to donate IBM computer equipment.

"These programs aren't new, but they are very powerful for the recipient," she said.

"I just think of it naturally as a way to extend my giving when I'm raising money for the Chautauqua Fund."

Chautauqua Fund Director David Williams said there is no better way to increase the impact of one's gift to the annual fund than through a company matching gift. The forms, which are usually obtained from the company's personnel office, usually take only a minute to complete, he said.

Jim said GE's form is online and is easy to access by employees and gift recipients.

In 2009, the GE Foundation contributed \$100 million to community and education programs, with a total of \$220 million in donations by the foundation, businesses, employees and retirees, according to GE Foundation's website.

"It's wonderful they do this," Jim said. "It makes me feel good about the company."

Karen added that she is impressed with how GE will continue to match her gifts even if Jim passes away before she does.

McEvoy said her interaction with other volunteers suggests that people are aware of the idea of matching gifts.

Jim said people should check with their employers to see if the companies will boost employee contributions to the Chautauqua Fund through matching gift programs.

"The tragedy," he said, is that there are Chautauquans who "are employees of one of those companies and are not doing it."



Photo by Brittany Ankrom

TOP FIVE CONTRIBUTING COMPANIES

- General Electric
- IBM
- Exxon
- Merrill Lynch
- Johnson & Johnson



Photo by Tim Harris

At top, Chautauqua Fund donor Dede McEvoy sits on her porch with her 2-year-old golden retriever, Beckham. Above, donors Jim and Karen Dakin.

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PROGRAM

Thursday, August 5

- School of Art Annual Student Show closes. Fowler-Kellogg Art Center
- 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
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays for Peace. Hall of Missions Grove
- 9:00 CLSC Scientific Circle. (Programmed by the CLSC Alumni Association). “Get the Lead Out.” Juanell Boyd, toxicologist. Alumni Hall Garden Room
- 9:15 Chautauqua Speaks. (Programmed by the Chautauqua Women’s Club) Denise Fugo. Women’s Clubhouse
- 9:15 Class. Maimonides–“A Guide to the Perplexed.” Rabbi Zalman Vilenkin, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:15 DEVOTIONAL HOUR. The Rev. William J. Carl III, president, Pittsburgh Theological Seminary. Amphitheater
- 10:00 (10-12) Piano Master Class. (School of Music). Jonathan Mann. Sherwood-Marsh Studios. Fee
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Randi Weingarten, president, American Federation of Teachers. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15–1:00) Brown Bag Theater. “Stage Violence.” Macbeth director Andrew Borba and Conservatory actors reveal the slights-of-hand, technical tricks of the trade, and acrobatic skill involved in rendering realistic violence onstage. Bratton Theater
- 12:15 (12:15–1:15) Knitting. “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15-1:45) Communities in Conversation Brown Bag Lunch. (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 CLSC Scientific Circle. (Programmed by the CLSC Alumni Association). “Functional Anatomy of Daily Living.” Dr. Larry Rizzolo. Alumni Hall Ballroom
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. “Education that Goes Beyond Thoughts and Concepts.” John Pulleyn (Zen Buddhism). Hall of Missions. Donation
- 12:45 Chautauqua Catholic Community Seminar. “Coming Soon to a Church Near You: The Revised

- Translation of the Roman Missal.” Rev. Robert Kennedy, pastor, Blessed Sacrament Church, Rochester, N.Y. Methodist House Chapel
- 1:15 Duplicate Bridge. Herb Leopold, director. Sports Club. Fee
- 2:00 INTERFAITH LECTURE SERIES. “Education for a Better World.” Jeffrey R. Beard, Director General, International Baccalaureate. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 3:30 (3:30-5) Presentation. “Jewish Roots, Humanist Wings: New Possibilities.” Rabbi Adam Chalom. Everett Jewish Life 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
- 3:30 CLSC ROUNDTABLE/LECTURE. Ha Jin, A Good Fall. Hall of Philosophy
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 4:00 Special event. (Fundraiser for Chautauqua Women’s Club). Presentation of “Love Letters” featuring Tom Becker and Ann Fletcher. Fletcher Music Hall (Tickets required)
- 4:00 Artsongs at the Athenaeum. Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 4:30 (4:30-6) Seminar. (Sponsored by the Department of Religion). “If the ‘World is Flat,’ then Why Not the Schools?” Cathy Battaglia, Marion Pittman-Couch, Maria Hersey. Hall of Missions (No registration is required)
- 6:00 (6:00–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 Unity Class/Workshop. (Programmed by Unity of Chautauqua) “The Experience of Meditation.” The Rev. John Considine, Ferndale, Mich. Hall of Missions
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 7:00 Devotional Services. Denominational Houses
- 7:00 (7-7:45) Metropolitan Community Church Vespers Service. Hall of Christ
- 7:00 Visual Arts Lecture Series. Bonnie Collura, assistant professor of sculpture, Penn

- State University. Hultquist Center
- 7:00 Voice Program Performance. Opera Scenes. (Benefits the Chautauqua Women’s Club Scholarship Fund). McKnight Hall
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Community Appreciation Night). Yoav Talmi, guest conductor; Julie Albers, cello. Amphitheater
- Leonore Overture No. 3 Ludwig van Beethoven
- Cello Concerto No. 1 in C Major, Hob.VIIIb:1 Joseph Haydn
- Symphony No. 3 in E-flat Major, Op. 97 (Rhenish) Robert Schumann
- 10:00 Meet the CSO Section. Woodwind, Horn. (Sponsored by Symphony Partners). Amphitheater Back Porch following CSO concert
- 10:30 Musical Theater Revue. “Changing Partners: Looking for You.” Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

Friday, August 6

- 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
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays for Peace. Hall of Missions Grove
- 9:00 Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Jack Gulvin, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:15 (9:15–10:15) Men’s Club. “America’s Forgotten Man.” Dan Sklar, entertainment lawyer. Women’s Clubhouse
- 9:15 DEVOTIONAL HOUR. The Rev. William J. Carl III, president, Pittsburgh Theological Seminary. AmphitheaterAmphitheater
- 9:15 Class. “The Bible Decoded.” Rabbi Zalman Vilenkin. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 (10-12) Piano Master Class. (School of Music). Edna Golandsky, presenter. Sherwood-Marsh Studios. Fee
- 10:00 (10-12) Cello Master Class. (School of Music). Julie Albers, presenter. McKnight Hall. Fee
- 10:15 Service of Blessing and Healing. UCC Chapel

‘LOOKING FOR YOU’ AT TONIGHT’S REVUE



Photo by Rachel Kilroy

Chautauqua Opera Studio Artists rehearse for the Musical Theater Revue “Changing Partners: Looking for You.” The final performance takes place at 10:30 p.m. tonight in Elizabeth S. Lenna Hall.

- 10:45 LECTURE. “Our Education Woes: How We Got Here and How We Can Find Our Way Out.” Mark Roosevelt, superintendent, Pittsburgh Public Schools. Amphitheater
- 12:00 (noon–2) Flea Boutique. (sponsored by Chautauqua Women’s Club) Behind Colonnade building
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15–1:15) Brown Bag Lunch/Lecture. (Programmed by the Writers’ Center) “Drama in Newspapers.” Dan Roche, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15-12:55) Communities in Conversation Brown Bag Lunch. (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:30) PFLAG Brown Bag Lunch/Support Meeting. (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church). All are welcome. Chautauqua Women’s Club
- 12:15 BTG Luncheon for Life Members. Athenaeum Hotel parlor
- 12:45 Chautauqua Catholic Community Seminar. “Missing Gospels–What are We Missing?” Rev. Robert Ring, pastor, Our Lady of the Lakes (cluster of six parishes in Finger Lakes, N.Y.). Methodist House Chapel

- 1:00 Jum’a/Muslim Prayer. Hall of Christ
- 2:00 INTERFAITH LECTURE SERIES. “If the World is Flat, then Why Not the Schools?.” Panel of urban principals. Cathy Battaglia, Buffalo; Marion Pittman Couch, Winston Salem, N.C.; Maria Hersey, Palm Beach Co., Fla. Hall of Philosophy
- 2:00 Student Chamber Music Recital. String quartets coached by the Audubon Quartet. McKnight Hall (Benefits the Chautauqua Women’s Club Scholarship Fund)
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:00 Dance Lecture. “20 Ballet Steps that Everyone Should Know.” E. Carol Maxwell and Maris Battaglia. (Programmed by the Chautauqua Dance Circle). Smith Wilkes Hall
- 3:30 Chautauqua Heritage Lecture Series. “The Origins of Chautauqua.” Jon Schmitz, Institution archivist. Hall of Christ
- 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 MSFO Percussion Students Recital. (Benefits the Chautauqua Women’s Club Scholarship Fund). Elizabeth S. Lenna Hall.
- 4:00 Opera Young Artists Scenes Program. “Shakespeare, The Opera’s the Thing!” Norton Hall
- 4:15 (4:15–5:15) Tree Talk. (Programmed by the Bird, Tree & Garden Club). Bruce Robinson. Burgeson Nature Classroom (Ravine off Fletcher). Rain location is Smith Wilkes Hall. (Children under 12 accompanied by adult)
- 5:00 (5–5:45) Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi Samuel Stahl. Julie Newman, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:15 Community Shabbat Dinner. (Sponsored by Chabad Lubavitch of Chautauqua). Everett Jewish Life Center. Fee.
- 8:15 SPECIAL. Clay Aiken and Ruben Studdard: The Timeless Tour. Amphitheater

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Thursday 8/5 - 3:45

it's Complicated

R 110m

Thursday 8/5 - 8:30

ONDINE

PG-13 111m

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Communities in Conversation 2010

Brown Bag Lunch Today at 12:15 Hall of Christ

Week Six: Sacred Gender Issues

Formidable ethical challenges for people committed to gender equality.

Isobel Goldman, Community Liaison, Jewish Community Federation, Rochester, NY.

Dr. Mohammad Shafiq, Executive Director of the Center for Interfaith Studies and Dialogue at Nazareth College, Rochester, NY.

The Rev. Gordon V. Webster, Senior Pastor, Lake Avenue Baptist Church, Rochester, NY, and Founding Board member of the Center for Interfaith Studies and Dialogue at Nazareth College.

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Rev. John Considine Detroit, Michigan August 5, Thursday 6:30 p.m. Hall of Missions

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\*\* Step Up 3D (PG-13) \*\*

Presented in REAL D 3D/No Pass

Daily (1:55, 4:15) 6:30, 9:00

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

Presented in REAL D 3D/No Pass

Daily (1:00, 3:00, 5:00) 7:00, 9:10

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

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

\*\* The Other Guys (PG-13) \*\*

No Pass Daily (1:20, 3:45) 6:45, 9:10

Dinner for Schmucks (PG-13)

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

Charlie St. Cloud (PG-13)

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

Despicable Me (PG) Standard

Daily (1:15, 3:15, 5:15) 7:15, 9:15

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

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

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

Toy Story 3 (G) Standard

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

The Sorcerer's Apprentice (PG)

Daily 6:45, 9:00

Ramona And Beezus (PG)

Daily (4:15)

Building on the Foundation

For He established a testimony in Jacob, and appointed a law in Israel, which He commanded our fathers, that they should make them known to their children:

That the generation to come might know them, even the children which should be born; who should arise and declare them to their children:

That they might set their hope in God, and not forget the works of God, but keep His commandments.

— Psalm 78: 5-7

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