The Chautauquan Daily

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CHAUTAUQUA THEATER COMPANY





At right, Sarah Neil Stribling, props artisan, uses a rotary saw to create a banquet table that will also function as a desk in "Macbeth." Above, CTC's version of "Macbeth" features several modern twists. The witches create martinis instead of a cauldron of poison. Here, the props shop has created faux garnishes for the martini scene.

It's the little things that matter to the props shop

by Kelly Petryszyn | *Staff writer*

ara Westerling likes the little things. "I like doing the details of the show to help build a world for the director and the actors so that it is a better show overall," said the Chautauqua Theater Company assistant properties master.

She said this as she sat in the props shop, surrounded by a collection of little things. A Mr. Potato Head, painted duck, mask and a bloody baby doll straddling an empty bottle of Jack Daniels all sit on one shelf.

Stuck directly under the shelf is a miniature purple figurine named Ninja Baby: the unofficial mascot of the props shop. It was pur-

THE EVOLUTION OF A PLAY A SPECIAL SERIES ON MACBETH' **OPENS AUG. 13**

chased from a toy dispenser in Wegmans and used in a previous show. Ninja Baby is placed on the prop that was the most work in each production. Ninja Baby circulated the stage for "You Can't Take It With You" and will be onstage for "Macbeth."

Props Artisan Sarah Neil Stribling said she likes the presence of Ninja Baby and the rest of the strange items in the shop.

"It's fun to be surrounded by the little fun

things while you're working," she said.

The props department will have many new things in its collection after "Macbeth" closes. Before those props can go on the shelf with the rest, the props department is busy borrowing, purchasing or making them for "Macbeth." The guest set designer for "Macbeth," James Kronzer, helped design props for the play.

For "Macbeth," the props department is building a table from scratch that will double as a desk and banquet table. The table was designed to resemble Adolf Hitler's desk.

Stribling was excited at the opportunity to revisit her carpentry skills. She goes to school at Texas Tech University for scenic design and works at the scene shop there, so she is used to doing carpentry. When she arrived in the shop for "Macbeth," she began using the rotary saw to cut wood for the table. With her black shoes covered in sawdust and her clear safety goggles strapped on tightly, it was apparent she was in her element.

'It's really satisfying to start with a pile of wood and then make something that is useful and beautiful at the end and to know that you actually made that from the ground up," Stribling said.

See **PROPS SHOP**, Page 4

CHAUTAUQUA SYMPHONY ORCHESTRA

At community concert, the more the merrier

by Kathleen Chaykowski Staff writer

Chautauqua is known as a place where the community has exceptional access to its artists, and the 2010 Chautauqua Symphony Orchestra Community Concert, which takes place at 8:15 p.m. tonight in the Amphitheater, represents a special opportunity for audience members to make art with its symphony.

Tonight opens with the featured soloist, CSO pianist Patti Wolf, performing Edvard Grieg's Piano Concerto in A Minor, Op. 16. The CSO and community member instrumentalists will join forces after the solo for the second half of the concert, which includes "Nimrod" from Enigma Variations, Op. 36, by Edward Elgar, Radetsky March, Op. 228, by Johann Strauss Sr., and "The Sound of Music," by Richard Rodgers and Oscar Hammerstein II.

Sanderling said the CSO is repeating the Community Concert because it was a "huge success" last most well-known pieces of classiseason. Community members who cal music. Sanderling described participated in today's mandatory 2 p.m. dress rehearsal are invited to take the stage with the CSO.

"We want to make music with our friends," Sanderling said, "and our friends are the audience."

Sanderling said the CSO tries to select fun and familiar music "where everyone feels comfortable." He added that producing music oneself, at any level, helps one better understand music and what working in the CSO is really like.

The Grieg concerto is the quintessential concerto, and one of the



Daily file photo



members and the CSO.

INTERFAITH LECTURE SERIES

For Melchior, Jerusalem's sacred spaces are places to find common ground

the piece as "sunny" and said it

will leave the audience "smiling

as Tina Fey in pianist form, has a

long history with the Grieg piece,

which she performed for the first

time as a soloist with her high-

Wolf's orchestra director re-

quired her to join the orchestra

for one year — as a cellist. Wolf

could read base clef, but she had

lives in Israel

and was pre-

viously in-

volved in the

Israeli gov-

ernment in

various roles

for the prime

minister's of-

See CSO, Page 4

never played cello before.

In order to perform the solo,

school orchestra in St. Louis.

Wolf, who could easily be cast

and feeling great."

by Laura McCrystal Staff writer

For Rabbi Michael Melchior, the holiness of Jerusalem is not in its stones, but in the air, the atmosphere and the relationships.

Melchior will lecture at 2 p.m. today in the Hall of Philosophy as part of this week's Interfaith Lecture Series, "Sacred Space: Jerusalem." A native of Denmark, Melchior now



fice, and as an elected member of the Israeli Knesset.

In the past year, Melchior said he has worked as a member of civil society to engage with citizens working for a better future, especially with groundbreaking programs for young people. These new initiatives include working with young leaders across faith communities and in religious schools. Reaching an interfaith understanding in Jerusalem is not a choice, he said, but a necessity.

See **MELCHIOR**, Page 4

MORNING LECTURE

Gates to address museums, space itself as important examples of sacred space

by Mallory Long Staff writer

To executive director and CEO of the Cleveland Museum of Natural History Evalyn Gates, museums are just as much of a key to the future as evidence of the past.

"I think (museums) are going to play a very important role going forward," she said. "It's not necessarily sacred in the sense of



thing beyond yourself." lecture on museums as a sa-

religious affiliation, but sacred as important, as a place that connects you

Gates will present her cred space at 10:45 a.m. to-

day in the Amphitheater. "I want to talk about the role of museums, how that role has been changing and ... the ideal role of a museum as a way of connecting people, especially young children, with science," she said. "(Museums are) a portal or an entryway to something beyond ourselves, to something larger."

See **GATES**, Page 4

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

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TODAY'S WEATHER



68°

WEDNESDAY

HIGH 83° LOW 67° **RAIN: 30%** Isolated

THURSDAY 67

40%



Stories from around the world

Doug Berky presents 'Gems' for FES this evening PAGE 3



Showing off cellos' guts

Ensemble of 10 to play in McKnight recital PAGE 6



Sacred space and the overlay of experience

Ken Burns delivers Monday's morning lecture PAGE 9

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.

Bird, Tree & Garden Club events

- Meet Tina Nelson, nature guide, at 7:30 a.m. today at the entrance to Smith Wilkes Hall, rain or shine. Binoculars are optional. Sponsored by the Bird, Tree & Garden Club.
- Prior to the BTG's 12:15 p.m. Brown Bag lecture today at Smith Wilkes Hall, copies of the BTG sampler cookbook will be sold for \$20 each.
- Meet Joe McMaster, horticulturist, at 4:15 p.m. today under the green awning at the lake side of Smith Wilkes Hall.

Chautauqua Women's Club activities

- The CWC Young Women's Group will meet at 9:30 a.m. this morning at the Clubhouse. All Chautauqua women 55 and under are welcome.
- The CWC offers **Duplicate Bridge** sessions for both men and women. Games begin at 1 p.m. at the Clubhouse. Single players are welcome.
- CWC sponsors **Artists at the Market** from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund.
- The CWC presents "Letting Go," a staged reading of Gail Sheehy's book, Passages in Caregiving, at 4 p.m. Thursday at the CWC Clubhouse. This CWC event features Gail Sheehy as narrator and Susan Laubach as Gail, with Steve Piper, Bijou Clinger and Paul Burkhardt.
- Women 60 and over can escape to the Women's Club at 9:15 a.m. on Wednesdays for the **Koffee Klatch**.
- The CWC announces its **Annual Corporation Meet**ing to be held at 9:15 a.m. Monday, Aug. 16, at CWC's Clubhouse. All members are urged to attend.

CLSC class news

- The CLSC Class of 1990 will hold its annual corn roast at 5:30 p.m. Wednesday at Alumni Hall. Reservations are required — please call Bud Horn at (716) 357-9418.
- The CLSC Class of 2011 will hold a formation meeting from 9:30 to 10:30 a.m. today in Alumni Hall to make plans for Recognition Day Aug. 3, 2011.
- At 3 p.m. today, there will be a **tea for Life Members** in Alumni Hall. New Life Members are invited guests, and all Life Members are encouraged to attend to meet and greet the new members. Reservations may be made by calling the Alumni Hall desk at (716) 357-9312. Tickets are \$5.
- The CLSC Class of 1974 (not 1975) will meet at the home of Mary Lee Talbot and Joan Jacobs, 17 McClintock, at 9:30 a.m. on Thursday. Please bring a breakfast treat to share. Call Mary Lee at (716) 357-2035 with questions.

Gay and lesbian Brown Bag discussion

At 12:15 p.m. today, meet for support and discussion on "Bucky and Chucky Come to Chautauqua" in the Alumni Hall Garden Room. The event is sponsored by Metropolitan Community Church and the Chautauqua Gay and Lesbian Community.

Yiddish speakers meet at Everett Jewish Life Center

The Everett Jewish Life Center at Chautaugua will sponsor a Brown Bag discussion for Yiddish speakers with Charles Shuman from 12:15 to 1:45 p.m. today on the Alumni Hall porch. Farshtaist?

Cinema hosts Meet the Filmmaker special event

Award-winning documentary filmmaker Gary Glassman presents the NOVA episode, "Lost King of the Maya," at 12:30 p.m. today at the Chautauqua Cinema.

Freitag, Schmitz present for Heritage Lecture Series

At 3:30 p.m. today in the Hall of Christ, Amy Freitag, program director for the U.S. World Monuments Fund, presents "So Why Shouldn't We Tear Down the Amphitheater: Preserving Chautauqua as a Cultural Landscape" with Jon Schmitz, Institution archivist and historian.

Trunk Show to benefit Opera Young Artists

Sandy D'Andrade's Trunk Show and Sale to benefit Opera Young Artists will be held from 8 a.m. to 4 p.m. today through Wednesday in the Athenaeum Hotel Blue Room.

College Club hosts live music

The band Sirsy will perform at 9 p.m. tonight at the College Club. Admission is free and open to all ages.

Symphony Partners hold movie screening

Join Symphony Partners for a screening of "Music from the Inside Out," a film about the Philadelphia Orchestra, at 12:30 p.m. Wednesday in Smith Wilkes Hall.

Docent tours of visual arts facilities offered

Come at 1:30 p.m. Wednesday, starting at the Fowler-Kellogg Art Center, for a guided tour of the Visual Arts of Chautauqua Institution.

Tennis Center hosts team tennis

Sign up for team tennis, taking place this Saturday morning at Chautauqua Tennis Center. You can sign up at the Tennis Center or call (716) 357-6276 for details.

Sailing Center offers classes and rentals

The John R. Turney Sailing Center, located on the south end of the grounds, offers weeklong classes, rentals and private instruction. Call (716) 357-6392 for details.

In the Year Twenty/Ten (2010) – Dine Lakeside Between 4 & 5 pm and receive **20% off** one dinner

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PUTT PUTT HOORAY!

Ed Schmidt and Fred Gregory celebrate after Barbara Turbessi sinks a lengthy putt on the 11th green of the Lake Course at Chautauqua Golf Club during the second annual Marcia Connolly Memorial Golf Tournament presented by the Chautaugua Opera Guild.



The Bulletin Board is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The Bulletin Board will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Kellogg Hall.

Event	Date	Time	Location	Sponsor
PEO Reunion	Every Tuesday during the Season	12:15 p.m.	The Season Ticket	Sisters
Wellesley College Alums Meet & Greet	Wednesday	4:30 p.m. after Betsy Barlow Rogers' Dialogue	Chautauqua Women's Club	

Wilder Fund supports tonight's CSO performance

The Wilder Family Fund for the Chautauqua Symphony Orchestra provides support for this evening's performance of the Chautauqua Symphony Orchestra featuring conductor Stefan Sanderling and pianist Patti Wolf.

The Wilder Family Fund was established by Robert Wilder and recognizes the chairman of the company. family's long involvement in the Chautauqua community. Robert Wilder, a native of Warren, Pa. served as a trustee of Chautauqua from 1976 to 1988. Wilder worked at National Forge for his entire professional career including serving as president and

His wife, Anne Wilder, was chairwoman of Playwrights Horizons, Manhatten's prominent non-profit developmental theater.

The Wilders' cottage in Miller Park is now regularly used by their children Rachel, Clinton and Robert.

If you would be interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at 357-6244 or email her at kblozie@ ciweb.org.

Neubauer Lectureship sponsors Gates' lecture this morning

Today's 10:45 lecture featuring Evalyn Gates, executhe Cleveland Museum of Natural History, is being sponsored the Joseph A. Neubauer Lectureship in Science, a fund held in the

Chautaugua Foundation.

Mr. Neubauer served as tive director and CEO of both a director of the Chautaugua Foundation and a trustee of Chautauqua Institution. He chaired the Trustees' Chautauqua Fund committee and served on

the nominating and development committees. He was vice president of the Chautauqua Foundation.

Mr. Neubauer, born in 1911 to Ferdinard and Mary Neubauer, was a graduate of Case Institute of Technology and of Harvard Business School. He was married in 1935 and



resided in Pittsburgh with his wife Marian. He served as a trustee of Point Park College, a board member of St. Clair Memorial Hospital, and a member of the advisory board of Carnegie Mellon Institute of Research.

Marian Neubauer established the lectureship in her husband's memory. She continued her active participation in Chautauqua until her death. The Neubauer children, grandchildren, and great-grandchildren are in residence each summer.



Tuesday at the **Movies**

Cinema for Tue, Aug. 10 NOVA -Lost King of the Maya (NR) 12:30 & Meet the Filmmaker - Gary Glassman One-hundred-thirty feet underground, archaeologists have uncovered an immense 1600 year old underground temple. On a vibrantly colored stucco panel, carved with symbols only recently decoded, is the name of Yax K'uk Mo', legendary founder of Copan, a Mayan city abandoned over 1000 years ago.

LETTERS TO JULIET (PG) 6:05 105m Amanda Seyfried and Vanessa Redgrave star in "an amusing, touching, reassuringly wholesome romantic travelogue of a film that flies by on its way to the inevitable happy ending. ·Tom Long, Detroit News "Aby-thenumbers romantic comedy -- and I mean that in a good way." -Mary Elizabeth Williams, Salon.com

MICMACS (R) 8:30 105m From the imagination of Jean-**Pierre Jeunet** (Ămelie, The City of Lost Children) comes "a whimsical whirligig of a movie filled with salvaged metal and salvaged lives." -Betsy Sharkey, Los Angeles Times "An audio-visual picnic of surprises that makes craziness contagious." -Rex Reed, NY Obs.

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NEWS

From Today's Lecturer

GUEST COLUMN BY EVALYN GATES

Deciphering the dark cosmos may revolutionize science

s the new executive director of the Cleveland Museum of Natural History, I take an expanded view of natural history — one that stretches almost 14 billion years into the past, and spans the natural world from shores of Chautauqua Lake to beyond the most distant galaxies. It is a breathtaking view, and one that I hope will offer visitors a multitude of entry points into a deeper understanding of — and appreciation for — the world in which we live and our place within it. In this brief column, I'd like to introduce a sector of the cosmos that few are familiar with — and scientists are still trying to comprehend.

The universe we're exploring today bears little resemblance to the world we thought we inhabited only a short time ago. In the past 100 years or so we have expanded our horizons in every possible dimension. We have seen galaxies and black holes billions of light-years from our home planet; traced the history of an evolving and expanding cosmos back to the first moments of space and time; and dissected the atom to reveal a realm of quarks and neutrinos.

What we have learned is amazing. The Universe is 13.7 billion years old; it has an average temperature of just under 3 degrees above absolute zero; and its overall spatial geometry is flat. The enormous expanse of space that we can see today, filled with hundreds of billions of galaxies, began as an intensely hot, almost infinitely dense soup of energy that has expanded and cooled since the beginning of time and space. Space itself is expanding in a great cosmic stretch that has recently begun to kick it up a notch — the Universe is accelerating.

However, we are still searching for the answer to one of the oldest questions posed by humans in their attempt to understand the world around them:

What is the Universe made of?

This question has been the focus of scientific endeavors for millennia, from the ancient Greeks who posited the fundamental categories of air, fire, earth, and water, to present-day physicists who smash particles together at ever higher energies to see what new forms of matter are created in the collision.

There is no doubt that we have made incredible progress. We now understand the basic nature of the matter that makes up everything we can see, from the Earth and everything on it to the stars in the most distant galaxy. At the most fundamental level, they are all composed of the same quarks and electrons that form the atoms and molecules in the page this is written on, and whose properties have been mapped out in great detail over the past century. However, just when we thought we were closing in on a complete description of the world around us, we began to get hints that there was much more to the Universe than had ever before been imagined.

Data from opposite ends of the scientific spectrum, from experiments probing the subatomic world to new observations of the distant cosmos, have recently revealed a Universe that is overwhelmingly dark invisible to even our most powerful telescopes. Most of the matter in the universe is composed of exotic new particles called dark matter, and most of what exists in the Universe is not matter of any kind, but some strange new substance — dubbed dark energy — that is fueling the accelerated expansion of the Universe. The data point to a cosmic inventory that is dominated by dark energy (73 percent) and dark matter (23 percent) — normal matter, which comprises everything we have ever been able to hold in our hands or examine with our instruments, comes in a distant third, contributing only about 4 percent of everything that is.

Such a radical new picture of the universe demands strong evidence – and the evidence for dark matter and dark energy is not only strong but growing stronger. We can detect the presence of these mysterious and invisible dark substances via their gravitational influence on objects we can see. Gravity is the main mover and shaper in the Universe, responsible for the orbits of the planets about the Sun, as well as the orbits of the stars as they whirl around the center of the galaxy. Gravity has played the major hand in forming the galaxies themselves from tiny overdensities of matter in the early universe, and until about 5 billion years ago, gravity directed the expansion of the universe. Einstein's theory of gravity — General Relativity — beautifully describes how matter and energy sculpt space and time.

We now have detailed probes of the dark universe at several key epochs in cosmic history, from the present era back through time to the first minute after the big bang; we have observations from telescopes perched high in the Chilean Andes, in the icy environment of the South Pole, and in orbit above the Earth's atmosphere; and we have gathered light in the form of X-rays, gamma rays, radio waves, microwaves and visible light. We have used these observations to trace the formation of galaxies and groups of galaxies; track the motions of stars in galaxy or galaxies in a cluster; detail the movement of tiny clumps of matter in the primordial soup; outline the warps in space predicted by Einstein; and measure the expansion of space itself. And all of these observations point to the same underlying recipe for the universe roughly 3 parts dark energy to 1 part dark matter, with a pinch of normal matter added for flavor.

Scientists continue to push on this model of a dark cosmos (including tests of how well we understand gravity), conduct experiments to detect a dark matter particle directly, and develop new theories to explain dark matter and dark energy. The stakes are high — deciphering the riddles of dark matter and dark energy may unlock the door into a deeper understanding of the fundamental nature of space, time, matter and energy — and lead to the next great revolution in science.

Berky shares stories from around the world

by Kelly Petryszyn Staff writer

Doug Berky will share stories from Greece, the Middle East and possibly India in his performance of "Gems: The World's Wisdom Stories" tonight.

He said he shares stories from other cultures because he thinks it is important for audiences to learn about other parts of the world.

"I think that the world has become so small that it's important for us to respect and be aware of differences," he said, "and also understand that there are many things that make us alike. Even though we look different, dress different and speak different languages, at the core of who we are there's some very similar things about loving each other, being part of a family and expressing difficulty in living our lives."

will Berky perform "Gems" at 5 p.m. and 7 p.m. tonight at Smith Wilkes Hall as part of the Family Entertainment Series. This will be his second performance at Chautauqua; he also performed in 2004.

He uses techniques from many cultures, including masks, mime, costumes and puppetry, to tell stories in this show. He titled the show "wisdom stories" because each of the stories he tells has a moral. He said he tells them in a very visual manner so that audience members "can see and hear the story."

Berky described the stories in his show as "gems" because they are unique. At Chautauqua, he will perform "The Drip Nose Boy," two stories from "Aesop's Fables," "The Lame Man and the Blind Man," and possibly "The Crocodile and the Monkey."

Stories are a big part of our lives and how we remember things, he said.

"We start to learn who we are, where we come from and what the values of our family masks to be therapeutic. He are ... stories are a very useful tool," Berky said.

When performing for family audiences, he said he tries to assume that children understand more than other people think they do. He thinks this is respectful and a good way to reach kids.

At the end of a performance of "The Drip Nose Boy" at an inner-city school



Doug Berky of Franklin, Tenn., uses his unconventional skills as a mime, clown, juggler, unicycler, mask maker, acrobat and comedian to inspire audiences to get in touch with their inner spiritual fool. "Following a passion doesn't always lead to success in the eyes of the world," Berky acknowledged. "The overall call of the Gospel is for us to live in a different way than most people do, and that's really what foolishness is... not buying into the values of the world."

in Cincinnati, Berky said an employee came up to him and said, "I don't know if you realize how many kids were attentive to that story because a lot of these kids at our school are being raised by their grandparents. ... It was really interesting to see their attentiveness as you told the story about the boy and his grandmother and how he wanted to take care

Berky said that through telling these stories, he can give children role models and dreams to follow.

Masks are a big part of his performances. He started to make masks after a class he took in theater school. Initially, performing with masks helped him overcome shyness.

"The mask was a way of being able to disappear It sort of helped me to play a character or gave me the license to be somebody else,"

Berky also finds making makes all of the masks he uses in his shows. He also makes masks for high schools, colleges, professional productions, theater schools, theater companies, and TV and individual performers.

He tends to make large masks. Berky said the size reflects that some stories are bigger than life. He added that his masks often reflect storybook characters.

In addition to his work as a mask maker and storyteller, Berky is a teacher. He teaches at schools, including schools for the deaf, colleges and professional theater companies. He teaches a wide variety of topics that include storytelling, mime, theater and circus skills. Berky likes to see his students discover interests on their own.

Berky also hosts a seminar titled "Humor Happens" about the healing capacity of laughter. This seminar is often done for said it has been medically proven that laughter helps the healing process. Whether he is making people laugh as part of healing or just for fun, Berky

mother inspired the semi-

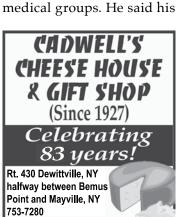
nar, as she had lupus and

used humor to help the fam-

ily deal with her disease. He

likes to encourage laughter. "I like the idea of help-

ing people find a place to laugh," he said.





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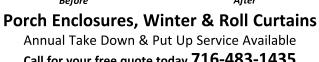
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FROM PAGE ONE

CSO

When she left the cello section to play the piano solo, one of her friends in the first violins had to pick up the cello to cover for her in the cello section.

"It's a hard cello part; we still laugh our heads off about that," Wolf said of herself and the violin player, who is still one of her best friends.

There was a point when the Grieg piece was being played so frequently that people began to see it as "cliché music," Wolf said. However, she thinks the second movement is "some

of the most beautiful music ever written," and is "being rediscovered."

Wolf started playing piano in the fourth grade. Her mother taught piano lessons and enjoyed playing as an amateur, but no one in her family was a professional musician.

Most students have a hard time learning how to read music, but it came unusually naturally to Wolf.

"I remember when I learned. ... It was just, 'Oh, OK. That's what it is," she said. "There wasn't processing."

She knew early on that she wanted to become a pianist, so she found a way to graduate from high school early in order to study at the St. Louis Conservatory of Music with her teacher, Jane Allen, who was her musical "foundation."

"I was never really a school person," she said, adding that her mother got her started on piano because she needed more discipline.

"When I was growing up, my parents' friends would come to concerts I would play, and they couldn't figure it out," she said. "They were like, 'Who is that person that I know?' because I'm very serious and focused when I'm playing."

When Wolf's chamber music coach in St. Louis, Joseph Kalichstein, left the conservatory to teach at The Juilliard School, she applied as a transfer and followed her teacher to New York City.

To Wolf, the best part of studying in New York was being able to go hear an incredible number of topnotch performers.

"I went to everything — Carnegie Hall, Lincoln Center. And of course, I couldn't afford to buy tickets all the time. ... I went to a lot of second halves of concerts," she said. "People would give me their ticket stubs." She was even able to see one of Rudolf Serkin's last concerts in Carnegie Hall.

Wolf has always felt that music is just one part of her entire life.

"I feel like I have two lives," Wolf added. "I have my music, this is one compartment of my life, and then I have everything else ... and actually, I love that."

Instead of feeling that music helps her in her "real life," Wolf has always felt that it is "real life" that helps her music.

"The music just helps you in your real life in the sense that you have something, this art that satisfies ... your soul, your mind."

Wolf has always found the piano calming, and when she sits down to play just for herself, she'll play Johann Sebastian Bach. "That just makes me feel good about everything," she said. She and her husband, Roger Kaza, a French horn player in the CSO, enjoy playing

four-hand music.

Wolf and her husband started their daughters, Jocelyn, 14, and Amelia, 9, on piano at an early age, but they have no intention of pushing their daughters into music careers.

Wolf is particularly excited about the fact that tonight's concert is the community concert because she loves being around people. She said her personality is better suited to playing chamber music in a group than sitting in a practice room and working on solos 24/7.

"It's really exciting to play a concerto with an orchestra — you've got all those people with you," she said. "The more people, the better!"

MELCHIOR

"This is a very living and everyday increasing issue for me," he said. "It's very exciting to deal with it and be a part of this renewal."

Although much of his work is dedicated to finding common ground for interfaith relations for the three Abrahamic faiths in Jerusalem, Melchior said he is not yet certain how he will address this topic in his lecture.

"I like to be inspired by the people around me and by my general moods and inspirations of the day," he said.

Melchior thinks of Jerusalem as a meeting place between regions, environments, communities and traditions. In order to ensure a positive future for this meeting place, he said, it is important to "create a dialogue of trust, instead of fear and hatred which otherwise takes over and predominates our

existence.' There is hope for the future, Melchior said, because he thinks the young people of today have the potential to learn from the mistakes made by members of his generation in interfaith relations in Jerusalem.

In addition, he said it is especially crucial to build a better future for this city because of the importance it holds to people around the world as a sacred space. If even a single stone is thrown in Jerusalem, Melchior said it turns into breaking news in all parts of the world, which places a heavy responsibility on the city. He thinks, however, that Jerusalem can use this attention as an opportunity to exemplify shared sacred space among the Abrahamic faiths.

"This ancient city be-

comes such a model, and it can only be that if we build something new, something spiritually refreshing and developing in the seam between the different communities and populations and beliefs which are in the city," he said.

Melchior, who also delivered an Interfaith Lecture at Chautauqua Institution in 2009, said he could not resist the invitation to return because last year he experienced an open exchange of ideas.

The audience at today's lecture should expect to leave with more confusion and questions than they had before his lecture, which is a positive sign of intellectual stimulation, he said.

"And really the question is, can we make this city what it's supposed to be, which is the gate to heaven?" he asked.

PROPS SHOP

Properties Master Vicki Ayers was faced with a challenging task for "Macbeth": She had to make a drink that will change colors when the witches shake it. To do this, Ayers has been playing around with gelatin capsules and food coloring. She filled a gelatin capsule with food coloring and hid it in the top of a clear martini shaker. Then when she shook it, the capsule dissolved after a certain amount of time. The dye was released and the drink changed color.

Changing the color of a drink has taken Ayers lots of experimentation. She said food props are sometimes very difficult because they might look good, but not taste the best. So in many cases, actors have to

deal with consuming an unsavory food or beverage.

"If it's not going to kill an actor, he can drink it or eat it," she said.

Stribling loves to make fake food because it allows her to be creative. She likes how she can trick an audience into thinking the food she makes is real, she said as she formed pearl onions out of Crayola Model Magic, a moldable modeling material, for "Macbeth." The props department made pearl onions, olives and lemon twist garnishes for the witches to use when they mix drinks in the play.

This summer, Westerling's favorite prop to make was snowballs for the New Play Workshop earlier this season, "Close Up Space."

"Making snowballs in July, that's just fun," she said. After much experimentation, Westerling found a medium that looked like snow: soap and water. She said she dried soap and water into clumps that resembled snowballs that broke apart when they were thrown.

After "Macbeth" finishes, the props crew will close up shop for the summer. Before they do, there's one last task all the members have to do: leave handprints on the wall. The back wall of the props shop is covered with colorful handprints from previous props department members with nicknames like "proplet," "prop tart," and "propinator." Westerling's handprint from last year is marked in red on the wall. Come the end of the season, she will place another handprint on top of the old one, to mark yet another summer at Chautauqua.

GATES

Gates said museums are portals into exploring space and time itself, which interests her because of her research in cosmology. Gates is a trained cosmologist and will tie her experience with science into her lecture.

"My lecture will also present about the most exciting things that are going on in our study of deep space, our understanding of the very fundamental nature of space, some of the exciting mysteries that are confronting scientists at the moment and the ways we're going about exploring them," she said.

Gates, a native of western New York, received her doctorate in theoretical particle physics from Case Western Reserve University, and she was a postdoctoral fellow at Yale University before joining the University of Chicago in 1992. She has two bachelor's degrees, one in physics from The College of William and Mary and another in biomedical engineering from Case Western Reserve.

Until May 2010, Gates served as the assistant director of the Kavli Institute for Cosmological Physics at the University of Chicago, an internationally renowned research center for the study of the structure, composition and evolution of the universe from the earliest moments of cosmic history to the present. She is also a member of the research faculty in the Department of Astronomy and Astrophysics at the University of Chicago, with an active program of research in cosmology and particle astrophysics. Before joining the Kavli Institute, Gates spent seven years in senior management roles at the Adler Planetarium and Astronomy Museum.

Gates said her work as executive director and CEO of the Cleveland Museum of Natural History is a bit unusual for a person with her history in science.

"I view this as essentially a once-in-a-lifetime opportunity. I'm very passionate about the science that I do and have done, but I also feel that it's very important to scientists to reach out and invite a much larger audience to explore some of the new discoveries that we've been making and sort of the fascinating things that we've been learning about the universe around us," she said. "We're talking about natural history and going back in time to go all the way back to the big bang, and piace not just on this planet, but as on this planet as one of many planets that we now know of and how we fit into the larger cosmos."

Gates said she visited Chautauqua Institution once before as a child, but this will be her first time back.

"I am absolutely delighted because I think this is an audience of very intelligent and intellectually curious (people) ... a group that's eager to learn more about a variety of different things," she said.

Gates said she hopes the audience will begin to look at museums and the way in which people can interact with museums in a different way.

"I hope that they will go away looking differently at museums within their own communities, wherever they might be, as a place where they can also have an impact on science education," she said. "Not everyone is a scientist or a science teacher, but there are many ways to become involved in a museum. ... Museums are very active places, and I'm hoping to in-

spire or renew an interest." She also said she hopes to show the audience the importance of science education.

"We as citizens of a democracy have a responsibility for making decisions, and those decisions, these days, often have science underlying them," she said. "I want people to feel comfortable; it's really important that they feel invited and comfortable asking questions, exploring the issues of science, and I think museums are a really key resource in doing that for adults, as well as children."

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Rahming to give special Hall of Philosophy lecture by Anthony Holloway research interests, according Rahming, also a pub-

Staff writer

Morehouse College English professor Melvin Rahming will speak at the Hall of Philosophy on "From Eden to Fox Hill: Declarations of the Sacred" at 4 p.m. today to continue Week Seven's exploration of Sacred Spaces.

Since 1979, Rahming has taught African American and Caribbean literatures at Morehouse College. Rahming

to his personal professorial biography on Morehouse's website, lie between the African American literature and Anglophone Caribbean fiction.

"I am particularly interested in the similarities and differences between African and Caribbean cultures and in the forces that have shaped African and Caribbean identities," Rahming states on the website.

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lished poet, was born and reared in Fox Hill, Nassau, Bahamas. He is the cofounder and co-director of the International Conference on Caribbean Literature and a member of the African American Multicultural Ed-

Rahming's current research project is titled "A Critical Theory of Spirit," in which "he attempts to articulate a new, spirit-centered model and methodology for the criticism of literature and art," according to the Morehouse College website.

ucator's Hall of Fame.

"This new critical construct will have implications for the study of literatures universally, but it will have special implications for the study of literatures of the African diaspora," Rahming said.

While Morehouse Professor Melvin Rahming was unable to speak with the Daily on the content of today's speech, he has provided Chautauqua with a poem with which he will end his lecture. Throughout the poem, Rahming said, is a fourline chant, "an ancient Ausarian chant," that is used like a refrain. He has asked that the refrain be printed so as to be accessible to today's audience:

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LECTURES

Davis' lecture to focus on importance of place in writing

by Sara Toth Staff writer

What do Mary Oliver, Wendell Berry and David Budbill have in common?

Well, they're all American writers, for starters. And they're all perfect examples of poets who have found what Todd Davis calls the "homeground."

Davis, this week's poetin-residence with the Chautauqua Writers' Center, will deliver his Brown Bag lecture, "Homeground: The Composition of Sacred Spaces in Poetry," at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

"In many ways (Oliver, Berry and Budbill) are very distinct writers, but their



fluenced by the natural world, and their religious perspectives shape the way they see the natural world, the way they interact with it, the way they care for it and celebrate it."

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All three of the writers, Davis said, chose to live in a specific, distinct geographic location for the entirety of their adult lives — for Berry, that place was northern Kentucky; for Budbill, Vermont; for Oliver, Provincetown, Mass. More importantly than choosing to live in a certain place, Davis said, those writers chose to build a relationship with that place.

Their devotion to their places comes out of the act of attending to it, and that attending to it is one of the main skills a poet must have," Davis said, drawing on a quote from one of the writers in question: Oliver, who said that "attention is the beginning of devotion."

Davis is the winner of the Gwendolyn Brooks Poetry Prize and the author of three books of poetry: Ripe, Some Heaven and The Least of These. He is also an instructor at Penn State University's Altoona College, teaching creative writing and environmental studies — two subjects that combine to create his notion of homeground.

"To know one's homeground, one truly knows the flora and fauna of that place, and you know that one white oak tree doesn't look like another white oak tree," Davis said. "Every tree starts to take on a personality."

Homeground doesn't mean where one is born, Davis said, especially in the present age. Rather, a homeground is a place one can be devoted to and care for. It's an act of stewardship, rather than ownership.

"To desecrate a place, to spoil it, to ravage it for natural resources, is something

you can't allow," Davis said. "That's a spiritual and a physical reality. Why? Because not only might I still be living here 20 years from now, but the people I love and come in contact with will be living here. For me, those strands continue outward, not just from a familial idea, but that there are other human beings and there are other species that rely on that place."

Finding a homeground is a matter of personal choice — of caring for the land wherever one is — but sometimes places choose people as well.

"There's that cool symbiotic relationship when a place chooses you, because then things start taking off for you: certain ways of

thinking, certain ways of feeling in your body, certain ways of being connected to certain rhythms, like the seasonal rhythms or weather rhythms or the rhythms of animals," Davis said.

Davis said he chose Oliver, Budbill and Berry for his lecture for a very simple reason: He loves their poems. Perhaps more importantly, he said he loves the way those writers chose to live their lives.

"I love the way they celebrate the natural world in their work," Davis said. "I simply want a few other people to learn about those poets so maybe their lives can be affected by that art and that way of knowing the world, too."

Architectural historian Posner to speak on qualities that make sacred Chautauqua space

by George Cooper Staff writer

Av Posner has been an enthusiast of architecture for a long time, much of that stimulated on the Chautauqua grounds he has traversed throughout his life. And though he earned his career in another field, he continues to cultivate his love of buildings — the embodiment of a Chautauquan lifelong learner. Posner will share some of that love at 3:30 p.m. Wednesday in the Hall of Christ, giving a talk on "Chautauqua as

Sacred Space." Posner said he is not so much interested in Chautauqua as a sacred space as he is interested in why people think of it as sacred. Chautauquans "feel strongly about the place," Posner said. He is curious as to why.

Posner cites the place, the program and the spirit. Chautauqua is a place "set apart from the secular," Posner said. Even secular tasks such as going to the post office or walking to buy a bar of soap are inflected with a certain ritual and contribute to the sense of community.

Posner cites Bestor Plaza as instrumental to such an experience. The plaza has a combination of serenity and activity that conveys a sense of transcendence. "The plaza is constantly filling up and emptying out through the day," in a rhythmic, almost ritualistic manner, Posner said. People enter through a gate, and that process of entry separates the sacred inside from the secular outside. "People come here and have been coming here as a kind of pilgrimage," Posner said.

The connection among people and the people's longterm relationship to Chautauqua contributes to the sacred nature. So much connection with the past and past generations suspends the day-today experience of time.

Although Chautauqua is timeless, it also runs on a schedule, a schedule so regular, so predictable as to be liberating, eliminating uncertainty associated with everyday life. Say 10:45 a.m. to a Chautauquan, or 2 p.m. They will know what it means. And, Posner said, "People do all of this together."

Posner is pursuing a doctoral degree as an architectural historian, emphasizing buildings of the early 20th century, of which Chautauqua provides many good examples.

Chautauqua's visiting writers to be honored with display at Alumni Hall

by Sara Toth Staff writer

Countless writers have taught at Chautauqua Institution since its founding, and now the Chautauqua Literary Arts Friends are honoring some of those men and women with a photo gallery.

At 5 p.m. today in the ballroom of the Literary Arts Center at Alumni Hall, the Friends are hosting a dedication to officially commemorate the gallery, and to unveil a portrait of Mary Jean Irion.

Irion is the founder and first director of the Chautauqua Writers' Center. After founding the organization in 1987, Irion directed the program for 10 years.

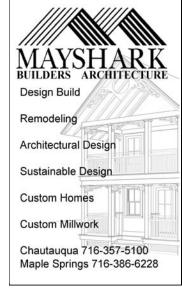
Irion's portrait will hang among photographs of past Writers' Center writers-

in-residence, Chautauqua Literary & Scientific Circle authors and literary figureheads who have spoken at Chautauqua Institution. The gallery, first conceptualized last year and spearheaded by past Friends President Georgia Court, is a way to honor the writers who have contributed to the flow of literary conversation at Chautauqua.

The photographs are displayed on the walls of the Prose Room, Poetry Room and hallway on the second floor of Alumni Hall. The gallery does not include every writer who has spoken at Chautauqua, but the Friends are working to change that. There are currently more than 100 photographs hanging on the second floor — the poets in the Poetry Room, the prose writers in the Prose Room and a smattering of writers in the hallway.

Monika Gardner, a member of the Friends who helped hang the photographs, said it was a nice gesture to honor the writers, as well as a beneficial one: Now, when workshop-goers are sitting in class with the writers, an instructor can reference another poet or prose writer and then point them out in the room. "It's nice for the students,

and everyone else, to see how many people have participated in writing here," Gardner said. "I always liked it, in science courses, when you saw pictures of the people who had actually done these experiments. It made you feel closer to what is being done. It means a little more."





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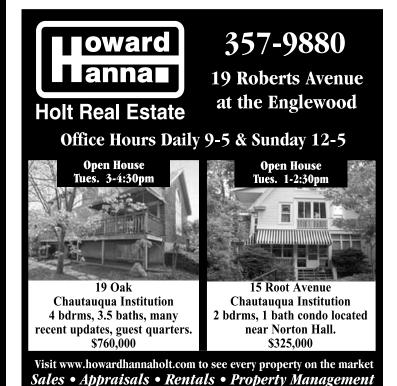
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MUSIC



Photo by Rachel I

Arie Lipsky conducts the cello ensemble of the Music School Festival Orchestra during a rehearsal last week. The group will perform a student recital at 2 p.m. today in McKnight Hall.

Student recital to show off cellos' guts

by Beth Ann Downey *Staff writer*

Although student recitals are usually riddled with solo performances, today's will feature one very distinctive ensemble.

Conducted by School of Music faculty member Arie Lipsky, the 10 cellists of the Music School Festival Orchestra will perform two ensemble pieces by composer Heitor Villa-Lobos at the student recital at 2 p.m. today in McKnight Hall.

Lipsky said he chooses pieces for his cellists to perform in an ensemble and signs them up for a student recital annually. Afterward, they go to Lake Erie for a picnic to celebrate their ac-

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complishments throughout the season.

"This will be the last week we are together, so it's a nice way to end the season for cello students," Lipsky said.

A pure cello ensemble, especially one that is 10 musicians deep, is a rare sight to see and experience, Lipsky said. He added, though, that it's occasions like this where one can really hear the "guts" of the instrument, and many composers wrote for the cello ensemble with this in mind.

"The cello ensemble has a very unique sound because the range of the cello is amazing," Lipsky said, "all the way from the very base to the almost a violin range."

Although this cello ensem-

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said the two of Villa-Lobos'
"Bachianas Brasileiras" suites
that they will be playing are
beautiful pieces, and were the
composer's homages to Johann Sebastian Bach.
No. 5, one of the pieces the
ensemble will be playing, is a

ble will be playing the work

of just one composer, Lipsky

ensemble will be playing, is a very famous piece written for a cello ensemble and a soprano. Lipsky enlisted the help of Voice Program student Anna Davidson, who has performed the pieces before.

In the instrumentation of the piece, Lipsky said, the Bach influence is detectable, but it sounds much more South American, sensual and romantic.

"When you hear it you don't think about Bach. It's more Brazilian, more free than you expect from Baroque," Lipsky said. "It's more of an homage to Bach than imitating his style."

Although both No. 5 and No. 1 are difficult to play, Lipsky said he chose them for this year's cello ensemble because it is a very strong class. He said he was waiting to see how they would do with other commitments and pressures of the program before

he chose the pieces, which he presented to the ensemble in Week Four.

Moa Karlsson, 21, said she is glad to have some of the easier parts in these pieces, especially since she was focusing on her Student Audubon Chamber Music performance this past weekend. She added that she likes the pieces, and the fact that the Brazilian influence is a good break from her work on the traditional pieces for the Audubon Quartet.

Karlsson agreed that today's audience may not have seen a cello ensemble before, and that Chautauqua is one of the few places where such a group could come together and perform. What the audience doesn't know, it may definitely like, she added.

"I think they're going to like that massive sound that so many cellos are making," she said.

Lipsky said that this could be a pleasure for the many classical music lovers who deem the cello their favorite instrument.

"It has a human quality about it, a soul," he said. "So to hear all of them together will be a treat."

Bach-loving Benedictine priest gives master class

by Beth Ann Downey Staff writer

The Rev. Sean Duggan is like Superman, only both sides of his life are extraordinary.

Duggan, an ordained Benedictine priest, as well as an accomplished pianist and Bach enthusiast, will give a master class to Piano Program students at 10 a.m. today in Sherwood-Marsh Studios and a recital at 4 p.m. today in Elizabeth S. Lenna Hall.

Duggan said having a dual career can be challenging, but for him, religion and music have always been connected.

"I think very often the way we are led to God is through beauty," he said. "When we enter into creating beauty, we in a sense become procreators with God."

When Duggan first entered the Benedictine order in 1982, he didn't think he'd be able to pursue a music career anymore. This was even after he had obtained a Master of Fine Arts from Carnegie Mellon University in Pittsburgh just a few years before. Imagine his surprise when not only was he allowed to continue performing, but he went on to win the first prize in the Johann Sebastian Bach International Competition for pianists in Washington, D.C. in 1983, which entitled him to perform in various concerts around the country and a two-month tour of Germany.

"One reason why I joined Benedictines is that they have a very high regard for art and music, especially in the liturgy," Duggan said. "I thought I could use whatever musical gifts I have in my religious life being a Benedictine."

Duggan's accomplishments reach far beyond winning that international competition and earning his collar. He has appeared with orchestras throughout the country and given performances at other festivals throughout the world. Duggan is also currently the keyboard area head

for the piano program in the School of Music at nearby State University of New York at Fredonia. Despite all of this, Duggan measures his life's accomplishments by how much good he is able to do, both through his vocation and through his music.

Duggan does have one guilty pleasure, though, in the music of Johann Sebastian Bach. He said the composer was also conscious of the closeness between music and God, and that Bach's music really grabbed him as early as childhood.

"I thought it was the coolest music I had ever come across," Duggan said of the time he played Bach's "Two and Three Part Inventions" for the first time. "I was a Bach freak from then on; I wanted to learn everything he wrote and find out everything I could about him."

Duggan said he finds all of Bach's music "endlessly interesting" because it has so many levels but also a major sense of rhythm and drive. He added that it is just plain fun music to play.

Duggan also hopes to have some fun with students at his master class today. He said he always finds the master class setting very interesting because of the "element of the unknown" in whom he might meet and what they will play. He added that he enjoys the two-way flow of ideas that master classes promote.

"The nice thing about a master class is that students can take home anything of value from the master class, but if there is something they don't agree with they don't have to do it that way," Duggan said. "There is a real sense of freedom there."

Just as Duggan made his dual-career work, he advises anyone considering a career in performance to remember to be true to themselves and true to the music they play.

"Never forget that you have an individual contribution to make as a performer," he said. "No one will ever play something exactly as you play it. There is room for all of us."



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The Chautauquan Daily



'Where your treasure is, there will your heart be also'

ontinuing his warnings to his listeners against being "deceived and bamboozled by worldliness," Chaplain Calvin Otis Butts III moved from the general to the particular in Monday's sermon, "Don't Look Back." The title, he said, came from an old song by The Temptations who advised that, since "You can't run, you can't hide, keep on going. Don't look back."

But the object of Butts' warning was far more ancient than the singing group. Though she's nameless, she's identified as "Lot's wife." So caught up was she "in her parties, her glamour, her shoes," Butts said, that she disobeyed the rescuing angels' admonition. She looked back, and paid by being turned into a pillar of salt.

To get back to the beginning of the tragic story, Lot was Abraham's nephew. He'd already showed his worldly side when his generous uncle offered him a choice of territory. Lot chose the cities of the plain because of their material

"Lot had become a big shot in Sodom," Butts said. "He sat in the city gate each day with the other big shots discussing the market index."

Unfortunately, the worldliness of that city was so offensive that God decided it had to be destroyed. Because of Lot's connection with the Godly Abraham, God sent angels to bring him and his family out before the fire and brimstone began to fall. The angels' task was not an easy one. Butts likened it to a farmer dragging a horse by its reins out of a burning barn.

"Oh, yes," Butts said. "At night when the angels arrived with their urgent message, Lot had agreed to go. But the refusal of his sons-in-law to accompany him and 'the cold light of day' changed Lot's mind.

"First thoughts are usually the noblest," Butts said. "It's those second thoughts you have to watch out for." He instanced the rich young man whose first thought had been to follow Jesus. However, when the Savior told him first, to sell what he had and then to come, follow him, the wouldbe disciple had second thoughts, "for he had great posses-

Of course, the point of the stories and their characters, Butts indicated, is to teach us something about God's plan and purpose for our own lives, and to help us to see where those figures fit into our own spiritual journeys.

"Do we, like Lot, cling to our worldly possessions, pleasures and position?" Butts asked. He reminded his listeners of Jesus' words, "Where your treasure is, there will your heart be also."

Butts paraphrased the Almighty: "Get out now. Don't let the world hold you back. Turn your life over to God right now. I know you're comfortable, but it's time to separate yourselves from all those worldly illusions."

The chaplain, in closing, urged, "Move closer to God. Look to Christ Jesus and his cross, not back at the world. Let it be: 'Christ before me. The world behind me.' Don't look back!"

His listeners showed their appreciation for his message

by sustained applause.

Butts is pastor of Abyssinian Baptist Church, New York City, and president of State University of New York College at Old Westbury. Chautauqua's Pastor Joan Brown Campbell was liturgist. Deacon Ed McCarthy who, with his wife, Jane, leads the Blessing and Healing Service, read Genesis 19:1-26.

Worship coordinator Jared Jacobsen led the Motet Choir in Crawford R. Thoburn's "As Pants the Hart for Cooling

Baptist House

Ben and Anne Nevin entertainment provide for the 3:15 p.m. social hour today in the Baptist House. Members of Cassadaga Community Baptist Church provide refreshments.

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 house. It is sponsored by the Department of Religion.

Catholic Community

Daily masses are at 8:45 a.m. and 12:10 p.m. in the Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. today at the Catholic House. Hostesses are chairpersons Meg Flinn and Cheri Anderson assisted by Jeanne Hatheway, Ellen Pfadt, Mary Alice Greico, Kathy Nicastro, and John and Kathy Miller.

Chabad Lubavitch

Rabbi Zalman Vilenkin lectures on "Social Ethics" as part of the Jewish Ethics series at 9:15 a.m. today in the Hall of Philosophy. Vilenkin discusses "Project Talmud" at 9:15 a.m. Wednesday in the Alumni Hall Library Room.

Chapel of the Good Shepherd

The Rev. Evelyn Manzella celebrates the Episcopal service of the Holy Eucharist at 7:45 a.m. weekdays in the chapel. The chapel is handicapaccessible via an elevator on the Park Avenue side of the church. More info can be found at www.chautauquaepiscopalchapel.org.



COMPILED BY MEG VIEHE

Christian Science House

Join us at our 3:15 p.m. social hour today at the Christian Science House.

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow, or purchase the Bible and Christian Science books and literature. The Christian Science Monitor is also available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.

A testimony meeting is held at 7 p.m. Wednesday in the chapel.

Disciples of Christ

"Our Own Sacred Spaces" is Jackie Littleton's topic at the 3:15 p.m. social hour today at Disciples of Christ Headquarters House. According to Littleton, "Each of us has a sacred space — a space we go in our memories. Often, but not always, it is a real place, made even more sacred by the distance and time. We will share what others have written about 'place' and then explore memoir writing as a way to revisit our own sacred spaces." Members of Pembroke Community Christian Church (DOC), East Bethany, N.Y., are the hosts for the social hour. Littleton is a retired teacher, museum consultant, and writer/editor.

Ecumenical Community of Chautauqua

ECOC holds a desert social before the Amphitheater performance at 7 to 8 p.m. today in the front courtyard and porch of the house.

Episcopal Cottage

The Rev. Evelyn Manzella is introduced at the 3:15 p.m. ies and Lutheran punch.

social hour today at the cottage. She leads a Bible study at 8:30 a.m. Wednesday at the cottage.

Everett Jewish Life Center

Norman Weinberg discusses "Reclaiming Jewish Heritage in Poland" at the 12:15 to 1:15 p.m. Brown Bag lunch Wednesday at the center.

Hebrew Congregation

The Hebrew Congregation invites everyone to attend a social hour at 3:15 p.m. today at the Everett Jewish Life Center. This week we are pleased to welcome Linda Perlis and Sandra Burt who lead a discussion of "The Elephant in the Room: Interfaith Relationships in the Next Generation."

Hurlbut 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.

Lutheran House

The Lutheran House Chamber Ensemble presents a special musical program during the 3:15 p.m. social hour today at the Lutheran House. Members of the ensemble include cellist Loni Bach, flautist Bill Hoff, early music specialist Susan Pilshaw who plays the recorder, and pianist John Hanson. Women from St. Paul's Lutheran Church, Corry, Pa., serve homemade cook-

Presbyterian House

All Chautauquans are invited to the coffee hour between morning worship and the morning lecture each weekday at Presbyterian House. The house porch overlooking the Amphitheater provides a good place to find old friends and make new friends. Join us for conversation, good fellowship, and that traditional Presbyterian coffee with a little extra something (cocoa). Lemonade is also served.

Unitarian Universalist

Please join us for conversation and refreshments at 3:15 p.m. today at our denominational house at 6 Bliss Ave.

United Church of Christ

All Chautauquans are invited to meet the Rev. Shaun Whitehead at the 3:15 p.m. social hour today at the United Church of Christ House.

United Methodist

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

All are welcome at our chaplain's chat at noon today on the porch when the Rev. Larry Lundgren discusses "Christianity in Israel/Palestine."

Members of the Westfield United Methodist Church of Westfield, N.Y., provide a cool drink and a sweet treat at the 3 p.m. social hour today on our porch.

The Rev. Paul Womack of the Hurlbut United Methodist Church continues the series "Chapters in the Life of Jesus" at the 7 p.m. Bible study tonight in the chapel. This week he discusses "Criticism of Religious Hypocrisy and Status." The study is sponsored by the Department of Religion, and all are welcome.

Unity of Chautauqua

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

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SYMPHONY

Edvard Grieg (1843-1907) Piano Concerto in A minor, Op. 16 (1868)

Grieg composed his piano concerto when he was just 25 years old, but he continued to retouch and revise it throughout his life, so the final version represents not just his youth, but the whole of his compositional career. In fact, he sent his seventh revision of the concerto (the one we normally hear) to the publisher just weeks before his death — nearly 40 years after he began the composition.

Given his obsessive relationship with this work, it is understandable that Grieg never wrote another concer-

1. Allegro molto moderato — A stunning timpani roll (added in one of Grieg's revisions) launches the high-voltage introductory flourish, covering six-octaves of the piano — for millions, it is Grieg's signature. After that tumultuous cascade of sound from the soloist, a delicate woodwind theme appears. In response, the pianist takes the theme just as delicately. The extroverted character we heard in the introduction finally returns within the bridge that follows this theme. Here Grieg weaves in some Norse influences to offset the hints of Schumann and Mendelssohn already revealed. He makes the bridge a playful reference to the Halling — a competitive gymnastic folk dance for men, which culminates in the dancer kicking at a hat suspended overhead. It walks us through the strutting warmup to the hat-kick, but then changes its mind and hands matters over to cellos for the romantic second theme. Two returns of the introduction's tumult —

one ushering in the development and the other at the movement's end — and a solo cadenza restore the requisite proportion of flamboyance.

2. Adagio — The slow movement demonstrates why Grieg was nicknamed "the Chopin of the North." He lets the orchestra present all the primary material, and delays the soloist's entrance until a third of the way through the movement when, rather than echo the orchestra, the piano holds the ear with the simplest figurations over almost static harmony.

3. Allegro moderato molto e marcato (Rondo) — A musical bridge links the second and third movements, but the sudden change of character makes the arrival of the rondo obvious. Another glimpse of the Halling dance starts things off athletically. The second theme is also energyfilled, but the third theme is a tranquil pastorale for solo flute. In a novel move, Grieg brings back the pastorale theme to conclude the concerto, but in grandly majestic manner, with trumpet, clarinet, and oboe augmenting the flute line, and with the piano part marked fff!.

Edward Elgar (1857-1934) Variation IX, "Nimrod," from Enigma Variations, Op. 36

On June 1, 1909, The Musical Times published the obituary of Mr. August J. Jaeger. The notice observed "... As one of the 'friends pictured within' of Sir Edward Elgar's 'Variations on an original theme for orchestra,' Mr. Jaeger's name and personality will long be preserved in 'Nimrod,' one of the most beautiful strains in that masterpiece."



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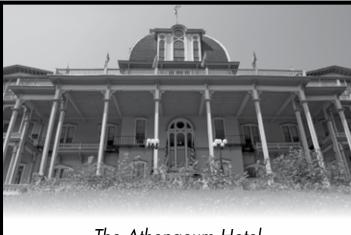
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Symphony Notes

Elgar's "Variations" had premiered almost exactly ten years earlier, on June 19, 1899. The Musical Times reviewed the work in glowing terms, saying it was "a splendid performance under the greatest living conductor [i.e., Karl Richter]." But it was Elgar himself that the review singled out for extravagant praise. "Here is an English musician who has something to say and knows how to say it in his own individual and beautiful way.... Effortless originality — the only true originality — combined with thorough savoir faire, and, most important of all, beauty of theme, warmth, and feeling are his credentials, and they should open to him the hearts of all who have faith in the future of our English art and appreciate beautiful music wherever it is met." The review is unsigned, but was almost certainly authored by

The point of that remark is that England seemed finally to have produced a composer — the first since Henry Purcell died in 1695 — able to stand alongside the world's greats. George Bernard Shaw, writing in 1920 for the inaugural issue of the periodical Music and Letters, made the same point. "His Enigma Variations took away your breath.... But some initial incredulity as to his genius may be excused when we recollect that England had waited two hundred years for a great English composer, and waited in vain. The phenomenon of greatness in music had vanished from England with Purcell.... For my part, I expected nothing of any English composer ... But when I heard the Variations .. I sat up and said, 'Whew!' I knew we had got it at last."

The work itself came about by accident — or inspiration. Judging from his letters in mid-October 1898, Elgar was just about ready to give up composition altogether. His friend Jaeger bore the brunt of Elgar's mood. Elgar wrote him, "... I'm not happy at all, in fact never was more miserable in my life: I don't see that I've done any good at all: if I write a tune you all say

it's commonplace — if I don't, you all say it's rot.... I must choke off. No thank you no more music for me. ... I tell you I am sick of it all: why can't I be encouraged to do decent stuff & not hounded into triviality?

He sent that letter on October 20. The next evening, after a grueling day of teaching violin lessons at a girls' school, Elgar lighted himself a cigar and sat down at his piano. Distractedly, he noodled over the keys. "Suddenly my wife interrupted by saying, 'Edward, that's a good tune.' I awoke from the dream. 'Eh! tune, what tune!' And she said, 'Play it again, I like that tune.' I played and strummed, and played, and then she exclaimed, 'That's the tune."

As he played on, he began toying with the tune, making a game of changing it to characterize particular friends of theirs. His wife Alice delightedly spotted and identified the characters. And the "Enigma Variations" were born.

Only three days after hitting on the idea of the variations, and only four after his depressed letter to Jaeger, Elgar wrote Jaeger another letter, this time filled with high spirits and peppered with the comic wordplay the two of them used together. "I have sketched a set of Variations (orkestry) on an original theme: the Variations have amused me because I've labelled 'em with the nicknames of my particular friends — you are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party' — I've liked to imagine the 'party' writing the var: him (or her) self & have written what I think they wd. have written — if they were asses enough to compose — it's a quaint idee & the result is amusing to those behind the scenes & won't affect the

hearer who 'nose nuffin.'" Variation IX. NIMROD

"Nimrod" is the longest and the best-known of the variations. The name is Biblical. In Genesis 10, Noah's great-grandson "Nimrod" is called "a mighty hunter." In

German, the word for "hunter" is "Jaeger." For Elgar, the pun was irresistable.

Elgar says of the music, "During an evening walk my friend discoursed eloquently on the slow movements of Beethoven, & said that no one could approach B at his best in this field. A view in which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the eighth Sonata (Pathétique)."

Johann Strauss, Sr (1804-1849)

Radetzky March, Op. 228 (1848)

The Strauss Viennese light music dynasty began with Johann Strauss, Sr (or "the Elder"). The son of an innkeeper, Strauss was destined for a bookbinder's career and served a six-year apprenticeship in that craft, completing the course at in 1822. On the side, however, he had been learning to play violin and, by 1819, was playing in a small string orchestra. When he turned 21, he founded what would eventually develop into the world-famous Strauss orchestra, universally identified with the Viennese Waltz.

He composed more than ten dozen waltzes and sometimes is called the "Father of the Viennese Waltz," — it was his son Johann Strauss, Jr, who became the "Waltz King" — so it is ironic that Johann the Elder is most widely recognized not by a waltz, but by his Radetzky March.

He wrote it in 1848 to honor the Field Marshall of the Imperial Austrian army. At its first performance, before an audience of Austrian military officers, the men started the tradition of clapping the beat in the refrain.

Modest Mussorgsky (1839-1881)

"The Great Gate of Kiev" from Pictures at an Exhibition (1874), orchestrated by Ravel

A real exhibition of pictures stands behind this work. It was a memorial retrospective of architectural and stage designs, drawings and watercolors by Victor Hartmann, assembled after the artist's sudden death at 39 in 1873. Mussorgsky and Hartmann had been close friends.

Both were part of an idiosyncratic Russian nationalist movement in the arts that drew on themes and images from Russian and old Slavonic folk traditions and handicrafts. The five composers in the group — Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov — called

"Moguchaya themselves Kutchka" "the Mighty Handful."

Mussorgsky was a weekend composer. In real life, he worked in the Tsar's Forestry Service, but his imagination and native talent for musical expression were extraordinary. The "Handful" seemed to consider him the most Russian of them all, the least infected by Germanic musical training, with its sophisticated symphonic structures and styles.

When the Hartmann exhibition opened, Mussorgsky immediately grasped that the appropriately Russian response was to compose a musical gallery hung with pictures.

He selected 10 of Hartmann's pictures to illustrate in music. He also wrote himself into the work in a series of "promenades" that amble from piece to piece in a peculiarly arrhythmic gait.

Hartmann's design for the Great Gate of Kiev was his entry in the design competition for a civic monument in Kiev. The project was eventually cancelled — the Tsar grew uncomfortable with erecting a monument to a foiled assassination attempt on his life — so the gate never materialized.

Hartmann titled his design "The Knight's Gate in the Ancient Capital, Kiev" and he imagined the gate as an enormous antiquity, nearly swallowed by the sands of time, like the Great Sphinx. With three arches and a bell tower (in the shape of an old Slavonic warrior's helmet), the gate sits on Corinthian columns that disappear into the earth — only the massive capitals and about three feet of the supporting columns are visible above ground. Even so, the monument towers more than 100 feet high.

Mussorgsky selected this picture to be the finale of his musical exhibition. He gave it music of ancient majestic grandeur, colored by the pealing of Russian bells from Hartmann's bell tower. Halfway through the piece, Mussorgsky's promenade music reappears, as the composer walks himself into the picture to rejoin his departed friend in eternity.

"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. Hurlbut Church sanctuary, 6:45 p.m. Admission is free.







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LECTURE

Burns: 'What makes space sacred is the overlay of experience'

by Karen S. Kastner Staff writer

Filmmaker Ken Burns, along with the late painter and philosopher William Segal, taught at Monday's morning lecture a lesson of the Gestalt involving sacred places, worship, meditation and even simple actions accomplished thoughtfully.

Burns, whose presentation consisted of opening and closing remarks and what the Peabody-Award winner said was the world premiere of a threepart documentary on Segal, focused on the powerfulness that results when space and spirituality are blended.

Chautaugua Institution President Thomas Becker, introducing Burns, quoted the late historian Stephen Ambrose, who said, "More Americans get their history from Ken Burns than any other source." Burns, who spoke at Chautauqua last year as well, inaugurated Week Seven's focus on "Sacred Spaces."

Burns, whose documentary series on the national parks has earned five Emmy nominations, spoke poetically and intently of Chautauqua Institution as a place that personifies Thomas Jefferson's "pursuit of happiness" and as a part of the framer's vision of America as a "nation of becoming." Burns, whose three-hour portrait of America's third president aired on PBS in 1997, said Jefferson had resisted John Locke's push for "life, liberty and property."

Here at Chautauqua, Burns said, those on the grounds have a "glimmer ... of the utopia" Jefferson endeavored to foster. He encouraged a spellbound morning-lecture audience to "transform lake and dwelling into your own sacred place."

Burns, who said he had no intention of "running through (his) resume," did indeed touch on most of the films he has made

In the course of his career, which has spanned more than 30 years, Burns said that, while some characterize history as a "story of Great Men" or a "catalog of white European crimes," he finds that "American history is a loud, raucous collection of voices" that "suggest an abiding faith in the American spirit."





Photo by Brittany Ankrom

Documentary filmmaker Ken Burns speaks at the Amphitheater on Monday morning.

Referring to his film "The Shakers: Hands to Work, Hearts to God; Statue of Liberty," for which he received one of his two Oscar nominations, Burns said the sect built its signature chairs while "believing that an angel might come and sit" in them. He went on, "The villages they left still resonate" with Shaker beliefs.

Burns called Monticello both "an enduring edifice" and a "monstrosity," having been built by slaves. The slavemaster, Burns pointed out, "never acknowledged the contradiction" of having penned "all men are created equal" while owning slaves and failing to free them as a group.

Burns spoke of the "transformative power of space" as well as the "the sense of possibility and meaning in land ... as well as built environment." Sometimes, he said, "One and one equal three."

He said, "What makes sacred space is the overlay of experience" that goes on in the building or area. This, he said, "transforms the crude, the base, the inattentive into something more." The "residue" and "meaning ... accrue almost like a pearl," Burns said.

Introducing the Segal film, Burns said of Segal, who died in 2000 at the age of 95, "I don't know another man who affected me more as an artist" or as a person.

What the morning-lecture audience saw was part of a trilogy titled "Seeing, Searching, Being" that Burns produced and directed. The three films of the series are "William Segal," "Vézelay," and "In the Marketplace."

The 30-minute film alternately depicts a simply dressed Segal verbalizing what he feels when he meditates and footage of the cityscape Vézelay — an abbey town in the in the French countryside where legend holds that Mary Magdalene was buried — and the Brothers of Jerusalem there conducting ceremonies.

Describing his breathing and the increasing relaxation he feels as he meditates, Segal says, "I begin to be aware of this immense silence ... a new level of letting go ... of being here." He goes on, "Now in the

stillness, I begin to be aware of another relation with reality."

Segal, wearing a black patch over one eye, tells listeners he is searching for "something in oneself that's relatively changeless — that's always there." The inner being, he says, constitutes "reality that is not subject to the change that ordinarily changes our lives." The search for this, he states, can be "both solitary and shared."

Serene Segal goes on, "Every moment is a ritual. Every gesture can be a ritual. " He explains, "I have my morning coffee. It can be a ritual. ... It's up to each one of us to make the ritual meaningful."

Speaking of Vézelay and other holy spaces, Segal says in the film, "There's a stillness ... a silence" in sacred spaces. Even a "humble church or temple has something holy about it," he observes. Sacred spaces are filled with "good vibrations" left as "deposits" of emotion stemming from how others felt when they visited. "Vézelay is here inside of one" if one can remember "to be here more entirely."

Returning to the podium,

Burns told the audience a "cautionary tale" involving his shooting of the 1981 Academy Award-nominated documentary "Brooklyn Bridge," which Burns produced and directed. Burns recalled that he had asked Arthur Miller repeatedly to agree to be interviewed for the film because Miller's play "A View from the Bridge" has the Brooklyn Bridge on its cover.

Burns said he waited to read the "A View from the Bridge," which was recently produced on Broadway, until he was on the way to Miller's house for the interview, only to find that the play had nothing to do with the iconic bridge itself. Burns recalled an "impatient" Miller's having told him and the documentary crew, "I don't know a damn thing about the Brooklyn Bridge! What are you doing here?"

Submitting to a brief interview instead of the elaborate one Burns had planned, Miller ended up saying that the city and the bridge "make you think that maybe you, too, could ... make something beautiful," Burns said, recalling Miller's words.

Calling the Brooklyn Bridge an "enduring ... symbol" of 19th-century ingenuity, Burns concluded his presentation by challenging listeners to ask themselves, "What will we add that will last and be beautiful?"



• There is a question here • that really asks you to comment on your thoughts on Thomas Jefferson. How do you think Thomas Jefferson thought about the separation of church and state, and what do you think he would think of our situation today?

•Well, I have spent a A. Well, I have open.
long time of my professional life with Mr. Jefferson, and I've probably held his feet to the fire a little bit more than he deserves. He is a deist, as, I suppose, am I. I think he believes in an indefinite, an impersonal God, that it is the obligation to perfect themselves in that pursuit of happiness to move towards it, him, her. I think he would be outraged at the way in which we have permitted the wall, that edifice, that sacred space of our separation of church and state to be eroded and even questioned. I think he had seen the long history of humankind as one suffering after another; he hoped very fervently and genuinely, despite his own obvious shortcomings, that this place represented what (Abraham) Lincoln would say would be a new birth of freedom. And that in that freedom had to be that separation from any form of organized religions from the government. But, of course, what he was also mindful of was that the genius of America was the freedom to worship God as we saw fit. And that's been the extraordinary energy that still to this day is released. It's only those baser and cruder instincts that try to merge the two again. And we know what happens. We stop wanting mosques to be built in New York City or around the country. We add a litmus test of what religion, or how serious your faith is, to determine people's value. And that, of course, is a slippery slope he would have decried.

> Transcribed by Laura McCrystal

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by Laura McCrystal

This week's Tallman Track-

er Organ mini-concert will cel-

ebrate the organ as "This Glo-

rious Machine" at 12:15 p.m.

that the organ is the ultimate

gizmo," organist Jared Jacob-

the idea of the organ as a cre-

ative tool and as a machine

that most people are not fa-

"Even people who play

the kazoo have a pretty good

idea how that worked," he

said. "But when it comes to

the organ, it's pretty myste-

rious. And most of the time

in churches it's walled off

from everybody ... and a lot

of people don't even know

where the guy or the gal goes

In the Hall of Christ, how-

ever, the organist at the Tall-

who sits at it and plays it."

"I'm always fond of saying

Jacobsen plans to reflect

today in the Hall of Christ.

Staff writer

sen said.

miliar with.

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REAL ESTATE



front of the congregation,

and today's audience will

have a hands-on, educational

year, I think, to sort of dissect

how this happens and show

people the mechanisms by

which this machine actually

audience about the compo-

nents of the Tallman Organ

and play pieces of music that

best demonstrate the organ's

varied capacities as a musical

instrument. The Tallman Or-

gan is a tracker action organ,

Jacobsen said, because there

is a mechanical link between

the performer's fingers and

when the organ was built, it

required someone to turn a

large wheel to pump air into

the organ. Now there is an

electric motor to serve this

function, but the wheel and

the possibility to mechanical-

For example, Jacobsen said,

the final sound.

Today he will teach the

does make music," he said.

"It's important for me every

experience.

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Jacobsen said he also plans

to demonstrate the different

stops on the organ and the

manner in which using the

stops is "such a revolutionary

idea" for a musical instrument.

With the stops, the organ can

play the sounds of many dif-

different kinds of sound," he

said. "And not just colors of

sound, but different colors at

different pitches so you can

have a low oboe sound play-

ing with a high flute sound.

Or you can have one key-

board playing a lot of sound

and the other keyboard play-

important aspect of the organ,

Jacobsen said. There are four

categories of sound; for ex-

ample, he said, organs sound

"churchy" due to the funda-

mental sound. Although the

Tallman organ is small, it still

use of the organ's keyboard

He will also display the

has all four tone colors.

Organ tone color is another

ing a little bit of sound."

The organ can play many

ferent musical instruments.

Organ concert celebrates 'ultimate gizmo'

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"And then for its time —

1893 — the men who built it,

these two brothers who ran

the Tallman Organ Compa-

ny, I think threw in a couple

of special things, which came

out of the mechanical world."

These special features in-

clude extra pedals to step on

and the ability to link key-

boards together. The linking

of keyboards in particular is

visible for the audience, be-

cause its members will see Ja-

cobsen playing a tune as the

keys on another keyboard

go up and down without his

the genius of the guys who

built it, so I want to help the

audience understand that by

showing how it works and by

playing pieces of music that

illustrate each of these vari-

ous things," he said. "So it

should be an interesting, in-

"I continue to marvel at

for the feet.

Jacobsen said.

playing them.

structive time."

CROSSWORD By THOMAS JOSEPH

ACROSS 2 Casserole 1 Knocker's bit 3 Overhead cry 7 "Very trains

funny!" 4 Pinhead 11 Stealthy 5 Not qualified 12 Oklahoma 6 Sassy city

13 Loyal 7 Donkey buddies sound **15** Brew 8 Columnist maker Landers

16 Ninny **9** Con-18 Sunrise cealed 10 TV spots 22 Sticky spot 21 Winter **14** Mounwear taineer's

rink

22 Ogle tool 24 Cobbler's 16 Namely tool **17** Joe of 25 Crate The **26** Cher-Eagles bourg **19** Use the

chum 27 Café's cousin 29 Flight part 30 Bangkok

native 31 Storage building 32 Musical pace 34 Remote

function 40 Toledo setting 41 "Bye!" 42 Spanish

cat 43 Peaceful

DOWN 1 Not working

DOWEL TOGAAPE O D I N S T E A M S TONGSYALIE PIANISTS ONOFF I G A V E L|E|E|R|Y SPOTS

Yesterday's answer

20 Domesti- 33 Forest cated **21** Taxi stuff

23 Waiting bonus **25** Short **28** Skin art 29 Bridal

party

31 Bender

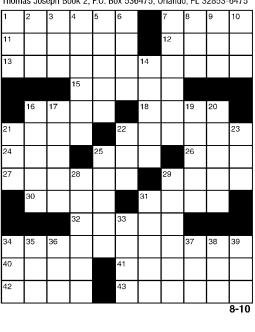
34 London weather **35** Cry of insight 36 Use the couch

growth

37 Pro vote 38 Friend of Harry and 39 Bill word

Hermione

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AXYDLBAAXR is LONGFELLOW

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

8-10 **CRYPTOQUOTE**

SDIGH CQX KXCY HDD

ZDYBZL H D WYDEHFXH

F C Q OXCHF CQHECY

GMDHFBM. — WXFZCZ NCGMXY Yesterday's Cryptoquote: NOTHING IN THE WORLD CAN TAKE THE PLACE PERSISTENCE. — CALVIN COOLIDGE

SUDOKU

Sudoku is a number-placing puzzle based on a 8x9 grid with several given numbers. The object is to place the numbers 1 to 5 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty lack of the Conceptis Sudoku increases from Monday to Sunday.

By Dave Green

Conceptis SudoKu

6 4 3 4 5 9 8 1 4 8 6 6 8 5 6 3 2 6 Difficulty Level ★★

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

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VISUAL ARTS

Remaining an artist: Spurrier never decided not to create

by Laura Lofgren Staff writer

Pablo Picasso once said, "Every child is an artist. The problem is how to remain an artist once we grow up."

Charles Spurrier retained his artistic ability throughout his life and never faltered in his creativity. There was no significant event in his life that made him decide to choose a different career path.

"I just never decided not to be an artist," he said.

The artist will speak at 7 p.m. tonight in the Hultquist Center in regard to the continuity of his and others' work up until this point in his life.

Spurrier attended the Cleveland Institute of Art, where he earned his Bachelor of Fine Arts in 1983. He then went on to obtain his master's degree at Yale University.

For his first time at Chautauqua, Spurrier is teaching a painting seminar in conjunction with Audrey Ushenko's painting class. To him, Chautauqua presents "a real greenhouse situation where a lot of growth happens in a short amount of time."

Spurrier's lecture is expected to cater more toward student artists, but the locals, he said, will understand and connect with his theory of recognizing continuation in a lifetime of making art.

"I wanted to present (a program) where they would recognize something about the process and the procedure of making art that they can apply to themselves individually," Spurrier said.

Looking back on life experiences, Spurrier said, people take risks, take on challenges and expect changes. We all have a certain pathway we'd like to stay on and can't veer off of, but life is constantly

When asked to describe his work, Spurrier balked.

"It's impossible to answer," Spurrier said. "If it was an easy answer, I'd be really afraid. For me, the work is a visual language. It's not it amazing?



Artist Charles Spurrier stands in his faculty studio at the School of Art. He will be speaking at 7 p.m. tonight in the Hultquist Center.

that I can't articulate my work, but that's the language that I've chosen."

So, he asked, how do artists demystify their process and reveal what materials they use while maintaining that sense of mystery?

At a certain time in history, he said, art was more of a mystery regarding what the works were made with.

"Artists were really secretive, even with their recipes of paint," Spurrier said.

In the infancy of art, materials such as sticks, berries, blood, bone and ash were used to create interpretations of life. As human existence evolved, artistic materials became very guarded to the artist. Painters didn't want their audiences to know their materials.

"(Once) the materials are really revealed, you can go make it yourself," he said.

As part of a disconnect between art and other parts of society, artists still attempt to keep their materials as secretive as possible. But, for example, if a painting consists of spray paint and it's obvious, it's a material readily accessible to people.

"If it's recognizable in that sense, I can still make something spectacular," Spurrier said. "I hope that's something then that relates to people in the audience. How do you take the ordinary and make

Scott Humble, Esq.

Spurrier said that schools of thought have been broken down. There are no specific guidelines to follow in the creating of art anymore.

"The academy used to be sort of an idea where what was more defined is what these people decide what art is going to be," he said, "and if the market is part of it, it might validate things that aren't fair."

But at the same time, with or without the judgment of the academy, people are going to make what they want to. Spurrier added that he hopes the economy isn't the new academy to tell us what art is. It's not as exclusive, but that might have certain quality issues involved with it. Art itself will weed out the bad and keep the good.

"(Art) is going to take care of itself. How something is defined is determined by nothing other than art itself," he said.

During this contemporary movement, the branches of art are crossing over into each other without regret. Fresh, contemplative creations are rising from the realization that one does not have to stick to rules laid out by prior artists.

^aI think it's a really interesting time to be an artist," Spurrier said. "There's a certain plurality I think, which is sort of a popular buzzword today, that is involved with contemporary artwork that's pretty amazing."



One of the glass creations by Paul Stankard, lecturer for the Bird, Tree & Garden Club program today

Stankard to give BTG lecture on how to interpret nature through glassmaking

by Beverly Hazen Staff writer

Nature lovers won't want to miss seeing the naturein-glass presentation at the Bird, Tree & Garden Brown Bag lecture at 12:15 p.m. today at Smith Wilkes Hall. Paul Stankard, artisan and craftsman from Mantua, N.J., will present "Native Flowers Translated in

Glass." Stankard, having had a 40-year journey as a creative glass artist, feels he's been in touch with the transcendental virtues of nature. He has pursued excellence in his

career and blended together his love of glass and love of nature. "I have felt fortunate over the years I have been able to be a studio artist working in glass," he said.

He will bring examples of his work and give a lecture to show how he makes the pieces, while describing the process. "In the lecture I will show how I have interpreted nature in glassmaking," he said. His journey has been wonderfully rewarding, and he said there is a spiritual aspect to his work. "I think of my labor as a prayer," he said.

This will be Stankard

and his wife's first visit to Chautauqua. "I am looking forward to it; I have heard so much about the place," he said. "This is going to be a real treat."

Stankard was inducted into the American Craft Council, College of Fellows, N.Y., in 2000 and is an adjunct faculty member at Salem Community College. He is a founding board member of Creative Glass Center of America in New Jersey, presently a Fellow at Corning Museum of Glass in Corning, N.Y., and author of No Green Berries or Leaves.











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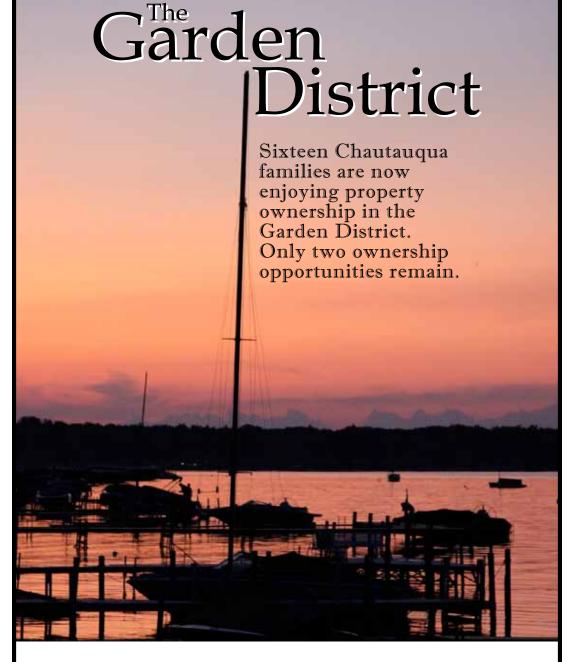
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PROGRAM

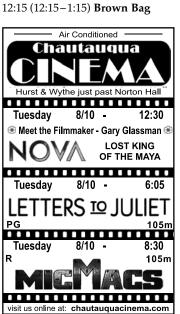


Photo by Rachel Kilroy

Audience members take a vial of water back to their seats as part of Blending of the Waters during Sunday evening's Sacred Song service.

Tuesday, August 10

- 7:00 (7:00–11:00) **Farmers** Market.
- 7:15 (7:15-8) **Mystic Heart** Meditation. Leaders: Sharifa Norton and Muinuddin Smith (Sufism). Main Gate Welcome Center (Bring gate pass)
- Bird Walk & Talk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Tina Nelson. Meet at Smith Wilkes Hall entrance. Rain or shine. Bring binoculars.
- 7:45 Episcopal Holy Eucharist. The Rev. Evelyn Manzella, St. James', Wooster, Ohio. 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
- (8:55-9) Chautauqua Prays for Peace. Hall of Missions Grove
- 9:15 DEVOTIONAL HOUR. The Rev. Calvin O. Butts III, pastor, Abyssinian Baptist Church, NYC. Amphitheater
- 9:15 Jewish Ethics Series. (Co-sponsored by Chabad Lubavitch and the Department of Religion) "Social Ethics." Rabbi Zalman Vilenkin. Hall of Philosophy
- 9:30 Young Women's Group. (Programmed by the Chautauqua Women's Club) Women's Club porch
- 10:00 (10-12) Piano Master Class. (School of Music). Sean Duggan, presenter. Sherwood-Marsh Studios.
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "Museum Spaces: Connecting to the Cosmos." Evalyn Gates, executive director and CEO, Cleveland Museum of Natural History. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd



Lunch/Lecture. (Programmed by the Writers' Center) "Homeground: the Composition of Sacred Spaces in Poetry." Todd Davis, poet-in-residence. Alumni Hall porch.

- 12:15 Tallman Tracker Organ Mini-concert. "This Glorious Machine." Jared Jacobsen, organist. Hall of Christ
- 12:15 (12:15-1:15) **Brown Bag** Lunch. (Sponsored by Metropolitan Community Church and the Chautauqua Gay & Lesbian Community). "Bucky and Chucky Come to Chautauqua." Alumni Hall Garden Room
- 12:15 Brown Bag Lecture. (Programmed by the Bird, Tree & Garden Club). "Native Flowers Translated in Glass." Paul Stankard. Smith Wilkes Hall
- 12:15 (12:15-12:45) Brown Bag for Yiddish Speakers. Charles Shuman, moderator. Everett Jewish Life Center
- 12:30 (12:30-2) **Mystic Heart** Meditation Seminar. "The Sufi Way to Sacred Space, Within and Without: Using Sufi Poetry and Practices." Sharifa Norton and Muinuddin Smith (Sufism). Hall of Missions. Donation
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 INTERFAITH LECTURE **SERIES**. Rabbi Michael Melchior, former member, Israeli Knesset; Chief Rabbi, Norway. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- Student Recital. (Benefits the Chautauqua Women's Club Scholarship Fund).
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- 3:15 Social Hour **Denominational Houses**
- 3:15 Hebrew Congregation Conversations and Refreshments. "The Elephant in the Room: Interfaith Relationships in the Next Generation." Linda Perlis and Sandra Burt. Everett Jewish Life Center
- 3:30 Chautauqua Heritage Lecture Series. "So Why Shouldn't We Tear Down the Amphitheater? Preserving Chautauqua as a Cultural Landscape." Amy Freitag, World Monuments Fund, with Jon Schmitz, Institution Archivist. Hall of
- Guest Artist Recital. Sean Duggan, piano. (Benefits the Chautauqua Women's Club Scholarship Fund). Elizabeth S. Lenna Hall
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- **AFTERNOON** CONVERSATION. Melvin Rahming, professor, Morehouse College. Hall of Philosophy
- 4:15 Garden Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Ioe McMaster. Meet under green awning at back of Smith Wilkes Hall
- 5:00 FAMILY <u>ENTERTAINMEN</u>T SERIES. Doug Berky, **"Gems."** Smith Wilkes Hall
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church
- Sanctuary 7:00 **FAMILY** ENTERTAINMENT
- SERIES. Doug Berky, **"Gems."** Smith Wilkes Hall 7:00 Visual Arts Lecture Series. Charles Spurrier, visiting
- professor of art, Mt. Holyoke College. Hultquist Center Bible Study. (Sponsored by the Department of Religion).

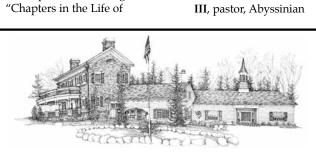
- Jesus." The Rev. Dr. J. Paul Womack, leader. United Methodist House
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA POPS CONCERT. "CSO Community Concert." (Community Appreciation Night) Stefan Sanderling, conductor; Patti Wolf, piano. Amphitheater
 - Piano Concerto in A Minor, Op. 16 **Edvard Grieg**
 - "Nimrod" from Enigma Variations, Op. 36 Edward Elgar
 - Radetzky March, Op. 228
 - Johann Strauss Sr. The Sound of Music Richard Rodgers and

Oscar Hammerstein II

 "The Great Gate of Kiev" from Pictures at an Exhibition Modest Mussorgsky (orch. Ravel)

Wednesday, August 11

- 7:00 (7:00-11:00) **Farmers** Market.
- 7:15 (7:15-8) **Mystic Heart** Meditation. Leaders: Sharifa Norton and Muinuddin Smith (Sufism). Main Gate Welcome Center (Bring gate pass)
- 7:45 Episcopal Holy Eucharist. The Rev. Evelyn Manzella, Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of
- 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). "Cancer: Why Good Cells Go Bad." Larry Rizzolo. Hall of Christ
- 9:15 DEVOTIONAL HOUR. The Rev. Calvin O. Butts III, pastor, Abyssinian



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- Baptist Church, NYC. Amphitheater
- 9:15 Project Talmud. (Programmed by Chabad Lubavitch of Chautauqua). Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 Koffee Klatch. (Programmed by the Chautauqua Women's Club). For women 60 years and older. Women's Club
- (9:30-10:30) Chautauqua **Institution Trustees Porch** Discussion. "The Strategic Agenda: Environmental Leadership." Sebby Baggiano, Doug Conroe, Jack Voelker. Hultquist Center porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "What is Place? A Philosophical and Personal Inquiry." Elizabeth Barlow Rogers, president, Foundation for Landscape Studies. Amphitheater
- 12:00 (noon-2) Flea Boutique. (sponsored by Chautauqua Women's Club) Behind Colonnade
- 12:00 (12-1) **Women in Ministry.** Hall of Missions
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Massey Organ Miniconcert. "CSI Liszt—Inside Franz's Head." Jared **Jacobsen**, organist. Amphitheater
- 12:15 Book Review/Brown Bag Lunch. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). Anne Morrison Welsh, Held in the Light: Norman Morrison's Sacrifice for Peace and His Family's Journey of Healing by Anne Morrison Welsh. Alumni Hall porch
- 12:15 (12:15-1:15) **Brown Bag** Lunch/Discussion. "Reclaiming Jewish Heritage in Poland." Norman Weinberg. Everett Jewish Life Center
- 12:30 Film. (Programmed by Symphony Partners). Screening of "Music from Inside Out." Smith Wilkes Hall
- 1:15 Language Hour: French, Spanish, German. (Programmed by the Chautauqua Women's Club). Women's Clubhouse 2:00 Public Shuttle Tours of
- Grounds. Leave from Main

- Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 INTERFAITH LECTURE **SERIES.** "Jerusalem as a Sacred Space." Ori Z. Soltes, professor, Georgetown University. Hall of Philosophy
- Special Lecture. (Sponsored by Department of Religion). "Jerusalem Today: Letting the Mute Stones Speak." James D. Tabor, chair, Dept. of Religious Studies, Univ. of North Carolina at Charlotte. Hall of Philosophy
- 3:30 Chautauqua Heritage Lecture Series. "Chautauqua as Sacred Space." Av Posner, architecture historian and Chautauquan. Hall of Christ
- 3:30 Contemporary Issues Dialogue. (Programmed by the Chautauqua Women's Club). Elizabeth Barlow Rogers, president, Foundation for Landscape Studies. (Today's Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Admittance is free, but limited to the first 50 people). Women's Clubhouse
- 4:00 Public Shuttle Tours of **Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- Young Readers program. A River of Words by Jen Bryant. Presenters: local doctors. Alumni Hall Garden Room
- 4:15 Bat Chat. (Programmed by the Chautauqua Bird, Tree & Garden Club) Caroline Van Kirk Bissell. Smith Wilkes Hall (Children under 12 accompanied by adult.)
- 6:45 Eventide Travelogue. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). "Sailing a 138 ft. Windjammer Around the World." Don and Mary Blake. Hall of Christ
- 7:00 Christian Science Service. Christian Science Chapel
- Voice Program Opera **Performance.** The Marriage of Figaro. (Benefits the Women's Club Scholarship Fund) Fletcher Music Hall
- 8:15 SPECIAL. An Evening with Ken Burns. Amphitheater



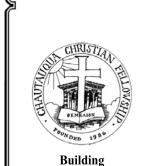
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on the Foundation

God be gracious to us and bless us, And cause His face to shine upon us, That Your way may be known on the earth, Your salvation among all nations.

−Psalm 67: 1-2

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