



Seen here in its season-opening performance Saturday, the Chautauqua Symphony Orchestra performs at 8:15 p.m. tonight in the Amphitheater. Photo | Greg Funka

EVENING ENTERTAINMENT



Gavrylyuk



Moody

# A MUSICAL JOURNEY

*Moody, CSO prepare Russian program, featuring Gavrylyuk*

**Lauren Hutchison**  
*Staff Writer*

Guest conductor Robert Moody and pianist Alexander Gavrylyuk have never met, but they have a common goal: They want everyone in the Amphitheater to experience a shared musical journey. Moody, Gavrylyuk and the Chautauqua Symphony Orchestra perform at 8:15 p.m. tonight. “We’re in on it together,” Moody said. “We are not performing for you; we are joining in on a journey with you in the audience.” Gavrylyuk said his musical goal is to connect everyone, including himself, through the music for a spiritual and emotional experience. “This will prove that actually, deep inside, we are all quite similar, because

we are all being moved in the same manner and in the same way, no matter what language we speak or what beliefs we have,” Gavrylyuk said. Gavrylyuk is returning for his sixth consecutive Chautauqua season. A Steinway artist, Gavrylyuk performs around the world, from the Tchaikovsky Concert Hall in Moscow to the Sydney Opera House. The Ukrainian pianist first came to Chautauqua after winning the First Prize, the Gold Medal and the award for Best Performance of a Classical Concerto at the Arthur Rubinstein International Piano Masters Competition in 2005, at the age of 20. When he was called a Chautauqua favorite, Gavrylyuk laughed and said that Chautauqua is his favorite, too. “It shows that it’s quite possible

to bring people from different backgrounds, beliefs and talents together in a harmonious way and to create a spectacular bouquet of wonderful human expression and interaction,” he said. Although he’s never been to Chautauqua, Moody knows many of the members of the orchestra from other ensembles. “I’m not just walking into a group of complete strangers but fellow colleagues and musicians that I already know and love working with,” he said. Moody is no stranger to western New York, either. He earned a master’s degree of music in conducting at the Eastman School of Music in Rochester, N.Y. See **CSO**, Page 4

MORNING LECTURE

## Olson to discuss legal system’s role in governing process

**John Ford**  
*Staff Writer*

Theodore Olson, former U.S. solicitor general, will be the featured speaker at 10:45 a.m. today in the Amphitheater as the Week Two examination continues of “Applied Ethics: Government and the Search for the Common Good.” Olson has been at the center of some of the most significant U.S. legal proceedings of the past 25 years and was named by *Time* magazine last year as one of the 100 most influential people in the world. Olson will be joined on the Amphitheater stage by frequent Chautauqua speaker John Q. Barrett, a law professor at St. John’s University in New York, prominent Supreme Court historian and specialist on former high court justice Robert H. Jackson of Jamestown, N.Y. Barrett envisions a wide-ranging colloquy in which he will pose broad questions and Olson will respond. “I



Olson

expect he will do most of the talking,” Barrett said. Olson has long been one of the most visible and successful attorneys arguing cases before the Supreme Court. Notable successes include *Bush v. Gore* following the 2000 general election and *Citizens United v. Federal Election Commission*. Overall, he has won more than three-quarters of his cases before the high court. See **OLSON**, Page 4

INTERFAITH LECTURE

## Religion, politics not unwelcome at Dionne’s dinner table

**Emma Morehart**  
*Staff Writer*

E.J. Dionne opens his book *Souled Out: Reclaiming Faith and Politics After the Religious Right* with an anecdote about Jesus’ political party. In this story, a son asks his “straight Democrat” mother if she would change her ways if Jesus came back and voted Republican. “Aw, hush, why should he change his party after all these years?” she replies. This woman’s opinion is not uncommon, but many



Dionne

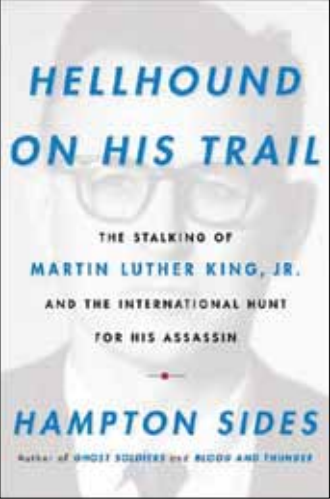
that the principles behind religion should set the standards by which people live. His lecture will be at 2 p.m. today in the Hall of Philosophy. “Religious people should always be wary of the ways

Americans have come to believe that all religious voters also vote Republican. The point Dionne will make in his Interfaith Lecture is that the principles behind religion should set the standards by which people live. His lecture will be at 2 p.m. today in the Hall of Philosophy. “Religious people should always be wary of the ways in which political power is wielded and ... mindful of how their own traditions have been used for narrow political purposes, and how some religious figures have manipulated faith to aggrandize their own power,” Dionne said in his book. Dionne said that even he cannot explain his views on many topics, like poverty, without referring back to what he learned about Christianity and Judaism. Although “religious right” has become an everyday phrase, Dionne said he jokes

that he is a liberal because he is a Christian, not despite the fact that he is. He also said he grew up in a household where religion and politics were discussed together and where religion was attractive and relatable. “I always joked that I grew up in a household that violated the rule that you never talk about religion or politics at the dinner table. We always talked about religion and politics at the dinner table,” Dionne said. See **DIONNE**, Page 4

**Aaron Krumheuer**  
*Staff Writer*

As a Civil Rights crusader, the spirit of Martin Luther King Jr.’s fight for equality runs alongside the Week Two theme of “Government and the Search for the Common Good.” Yet his gospel of nonviolence was a dangerous one to preach. The first Chautauqua Literary and Scientific Circle selection for Week Two is *Hellhound on his Trail: The Stalking of Martin Luther King, Jr. and the International Hunt for his Assassin* by Hampton Sides. Sides also is the author of *Blood and Thunder: The Epic Story of Kit Carson and the Conquest of the American West* and *Ghost Soldiers: The*



*Epic Account of World War II’s Greatest Rescue Mission.* An editor of *Outside* magazine, he twice has been nominated for National Magazine Awards for feature writing. See **CLSC**, Page 4



**Look to WWII generation**  
Gergen gives Wednesday morning lecture  
PAGE 7



**New Great Awakening will unite**  
Henderson delivers Tuesday Interfaith Lecture  
PAGE 8



**Living a double life**  
Belly dancer to give Dance Circle lecture  
PAGE 10



**Choices in ‘Three Sisters’**  
Mertes to be on hand to discuss play’s direction  
PAGE 11



NEWS



# Briefly

NEWS FROM AROUND THE GROUNDS

Women’s Club Flea Market celebrates 45th year

The Women’s Club Flea Market will be held from 9 a.m. to 2 p.m. Saturday behind the Colonnade. The public is invited to buy Chautauqua’s treasures of household items, clothes, jewelry, books, antiques and bikes. The Silent Auction will end at 2 p.m.

Sports Club hosts Duplicate Bridge

The Sports Club is hosting Duplicate Bridge at 1:15 p.m. every Thursday at the Sports Club. The fee is \$5.

Women’s Club Artists at the Market today

The Chautauqua Women’s Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market benefiting the Scholarship Fund. Looking for new artists to join. Please call Hope at 412-682-0621 to inquire.

CLSC Scientific Circle hosts Brown Bag lecture

The CLSC Scientific Circle is holding a science Brown Bag lunch and lecture at 12:15 p.m. today on the Alumni Hall porch. Bartley Griffith will be presenting “Advances in the Treatment of Heart Failure.”

Hebrew Congregation presents Lazarus Series

The Hebrew Congregation hosts speaker David Zinman, who is presenting “Recollections of a long-time Chautauquan” at 8 p.m. Sunday in the Hurlbut Memorial Community United Methodist Church sanctuary. Light refreshments are served. All are welcome to attend, and bus transportation is provided at the conclusion of the program.

Literary Arts Friends host members’ potluck dinner

The Chautauqua Literary Arts Friends Kickoff Party will be held at 6 p.m. Sunday in the Literary Arts Center at Alumni Hall. This event is featuring the Chautauqua Brass and is a members-only potluck dinner, so everyone is asked to bring a salad, entrée or dessert. To become a member, please call Jan Cosner at 440-554-1144.

CLSC Class of 2004 holds potluck supper

The CLSC Class of 2004 will meet for a potluck supper at 6 p.m. tonight at the home of Bonnye and Larry Roose. The address is 23 Janes, first floor. Bonnye and Larry will provide the main course. Everyone is asked to bring a side dish or a dessert. As always, spouses are invited.

Opera Trunk Show and Sale benefits Young Artists

Sandy D’Andrade’s Annual Trunk Show and Sale benefiting Chautauqua Opera Young Artists will be held from 8 a.m. to 4 p.m. today in the Athenaeum Hotel Blue Room.

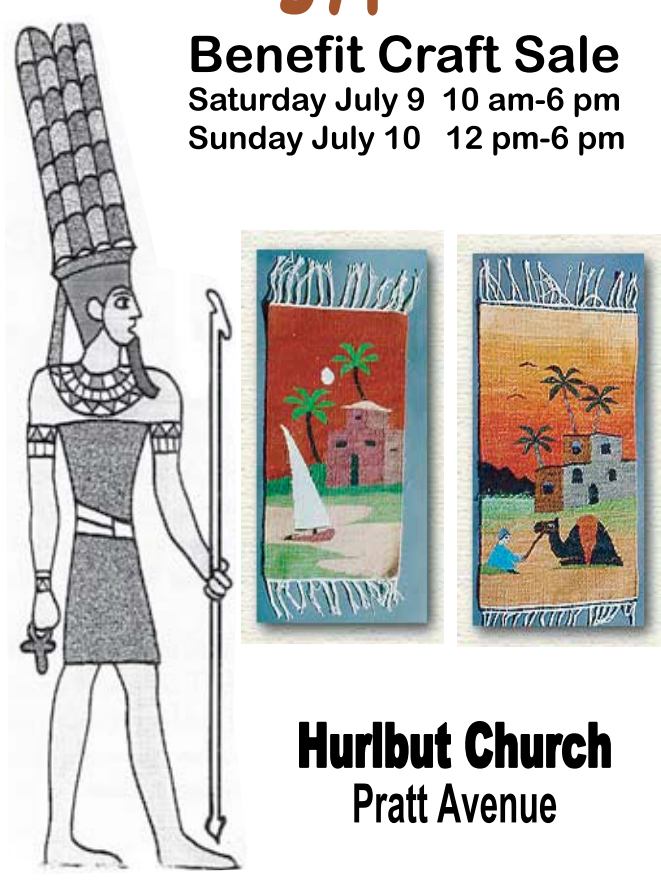
Men’s Club speaker to address scooter safety

Richard Colberg will examine issues of motorized scooter safety at the meeting of the Men’s Club at 9:15 a.m. Friday at the Women’s Clubhouse. The presentation will be of particular interest to the increasing number of motorized scooter owners and operators on the Chautauqua grounds. Colberg earned a mechanical engineering degree from Purdue University and has 30 years of diversified engineering experience. For 14 years at Robsen Forensic, Inc., Colberg has specialized in technical investigation, analysis and testimony including person injury involving scooters.

# Egyptian

## Benefit Craft Sale

Saturday July 9 10 am-6 pm  
Sunday July 10 12 pm-6 pm



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MAKING A SPLASH

Photo | Demetrius Freeman  
Mark Perry splashes water at his daughter Stephanie at Children’s Beach.

Low Hembree Family Fund supports today’s Dionne lecture

The Myra Baker Low and Katharine Low Hembree Family Fund provides funding for today’s Interfaith Lecture featuring E.J. Dionne, columnist for *The Washington Post*.

Kay Hembree was born in Tarkio, Mo., in 1918. She was the first child of Myra and Olan Low, farmers, fond readers, devout Methodists and graduates of Tarkio College.

Kay was an avid reader and graduated from Tarkio High School at age 16 and from Oklahoma City University at 19. In the midst of the Depression, she worked

as a treasurer, registrar and bookkeeper at a large vocational high school in Oklahoma City. It was in Oklahoma City that she met the tall, ambitious young electrical engineer who became her husband and lifelong companion, Howard Hembree.

In her quiet way, Kay was a woman of firsts. In 1946, seeing no day care facilities for busy mothers, she started the first day care program in Fairfax, Va. Later in 1969, she helped spearhead the first integrated vacation Bible school, bringing together the children of urban and suburban Methodist churches in

the Rock Days program held in Rock Creek Park.

For more than 40 years, Kay generously contributed her intelligence, passion and organizational talents to the Methodist Church. She was president of the United Methodist Women at St. Paul’s United Methodist Church in Kensington, Md., and then went on to serve as an officer on the District and Conference levels of the United Methodist Women. She served on church administrative boards and committees, taught Sunday School and managed and modernized church libraries.

In 1969, Kay graduated cum laude with a master’s degree in religious education from Wesley Theological Seminary in Washington, D.C. Kay’s love of learning finally found its match at Chautauqua, which was introduced to her by her mother, who attended into her 80s. Kay carried on the tradition and celebrated her 80th birthday at Chautauqua surrounded by family and friends.

Her daughter, Laura Hembree of New York City, and a son, Gilbert Hembree of Grand Blanc, survive Kay.

Boyle CSO Fund sponsors tonight’s performance

The Boyle Family Fund for the Chautauqua Symphony Orchestra, a fund held in the Chautauqua Foundation, sponsors tonight’s performance of the Chautauqua Symphony Orchestra featuring guest conductor Robert Moody and pianist Alexander Gavrylyuk.

This fund was established through gifts to the Chautauqua Foundation by Edward and Helen Boyle. Ed Boyle was president and publisher of the *Oil*

*City Derrick* and well known in the oil and gas industry. In 1942, he became a director of First Seneca Bank & Trust Company in Oil City, Pa., and later chaired the executive committee.

The Boyle family has been active in Chautauqua’s life for many years. Mr. Boyle served as an Institution Trustee from 1976 to 1984 and as a director of the Chautauqua Foundation from 1984 to 1994. From 1980 to 1983, he chaired the Chautauqua Fund. He died in De-

cember of 2000. Through the years, Helen was involved with the Opera Board; the Bird, Tree & Garden Club; and Chautauqua Society for Peace. She has provided primary funding for the Abrahamic Community Program. Helen died in February of 2008.

The Boyles have six children: Mary Boyle-Arn, Michael, Mig, Patrick, John and Peter, who continue to enjoy Chautauqua.

Barnum Fund supports Sides’ CLSC Roundtable

The Caroline Roberts Barnum Fund provides funding for today’s Chautauqua Literary and Scientific Circle Roundtable, at which Hampton Sides will present his book, *Hellhound on His Trail: The Stalking of Martin Luther King, Jr. and the International Hunt for his Assassin*.

Julianne Barnum Follansbee established the fund in the Foundation in memory of her mother, a lifelong Chautauquan and an active member of the CLSC Class of 1937. Mrs. Barnum was intensely interested in current affairs and world events. The Caroline Roberts Barnum Fund supports CLSC

authors who address topics that would have been of interest to Mrs. Barnum.

Julianne and her grandchildren are active at Chautauqua. Mrs. Barnum’s great-great grandchildren, Madeleine Julianne Leenders and Jason Leenders, are the eighth generation of Mrs. Barnum’s family to attend Chautauqua.

If you are interested in discussing the possibility of establishing an endowment to support a CLSC Roundtable or another aspect of Chautauqua’s program, please contact Karen Blozie, director of Gift Planning, at 716-357-6244 or email her at kblozie@ciweb.org.

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## Thursday at the Movies

Cinema for Thu, July 7

**THE KINGS SPEECH - 3:30 & 8:40** (R for brief language, 118m) Starring Colin Firth as the stammering future King, **Helena Bonham Carter** as the future Queen Mother and **Geoffrey Rush** as the unorthodox speech therapist she enlists to help him find his voice, director **Tom Hooper's** Oscar Winner for **Best Picture** is "A rare combination of crowd-pleaser and triumphant artistry." -*Joe Morgenstern, Wall Street Journal* "A crowning achievement -- digs vibrant human drama out of the dry dust of history." -*Peter Travers, Rolling Stone*

**POTICHE - 6:10** (R, in French with subtitles, 103m) Starring French cinema legends **Catherine Deneuve** as trophy housewife turned factory manager and **Gérard Depardieu** as union leader and romantic complication, writer/director **Francois Ozon's** adaptation of the 1970s hit comic play is "Deceptively lightweight, its camp screwball fizziness giving way to a surprisingly cogent feminist parable." -*Karina Longworth, Village Voice* "Delightfully relevant" -*Rex Reed, New York Observer*



OPERA

Singers explore diverse topics in weekly Artsongs

Josh Cooper  
Staff Writer

Love, death and the meaning of existence are all themes that will be sung about in this week’s Chautauqua Opera Studio Artists Artsongs recital at 4 p.m. today in the Hall of Christ.

Three singers, all Chautauqua first-timers, will be singing: soprano Alize Rozsnyai, baritone Nickoli Strommer and tenor Joshua Baum.

Their selections range in period and style, from the late Romantic, very German Richard Strauss, to the modern sounds of the still-living French composer Isabelle Aboulker.

Rozsnyai said her time at Chautauqua has been very educational.

“It’s a great learning experience,” she said. “We’ve had a lot of classes on how to prepare for auditions and how to prepare for our careers. We’ve had mock auditions; we’ve had style classes; we’ve had master classes.”

Rozsnyai will be singing six songs: “In a Gondola” and “Pippa’s Song,” both from “Six Songs for High Voice” by 20th century American composer Ned Rorem; “Amor” and “Säusle, Liebe Myrthe,” both from “Brentano Lieder” by Richard Strauss; “Vocalise” by Sergei Rachmaninoff; and “Je T’aime” by Aboulker.

Rozsnyai said she enjoys all these pieces for different reasons.

“I really connect with Rorem,” Rozsnyai said. “(His pieces) sit really high, and it allows me to sing where I’m really comfortable. These are set to the poetry of Robert Browning, which I’ve always loved. They’re beautiful settings of the text.

“The ‘Brentano Lieder’ I’ve been with awhile, but I’m always adding more to add more layers. ‘Amor’ is particularly virtuosic, but it’s also a great poem. ‘Säusle, Liebe Myrthe’ is just beautiful.”

“The Rachmaninoff ‘Vocalise’ is something that I always wanted to sing but never have until now,” Rozsnyai added.

“The Aboulker I actually worked on with the composer, who is still living in France. I really love it; it’s like its own little arietta.”



Rozsnyai



Strommer



Baum

begin her opera career there.

For Strommer, Chautauqua’s environment is unique and refreshing.

“The atmosphere of appreciating the arts and learning, especially being part of the opera department, has been a wonderful experience,” he said. “And it’s such a beautiful area, and I can’t get enough of it.”

He said the staff and singers at Chautauqua have made this an enjoyable experience for him thus far.

“I think in the arts, it’s easy to be criticized too much and be down on yourself,” Strommer said. “But here there’s a very positive feeling, and everyone is very supportive and also very professional and educated.”

For today’s recital, Strommer will be singing four songs: two selections from the “Four Serious Songs” of Johannes Brahms, and “Miniver Cheevy” and “Luke Havergal” by 20th century American songsmith John Woods Duke.

“They’re very disturbing,” Strommer said of the Brahms pieces. “They’ve always fascinated me, ever since I was

a little boy. Now I finally feel like I have the voice to start performing them.

“They ask the big questions about existence and mortality and what happens after. They’re all taken from the Bible. They’ve captivated me for a long time, and I’m really looking forward to performing them.”

He said the two pieces by Duke are particularly relevant this time of year.

“The John Duke I’m singing in part to celebrate American music around Independence Day,” he said.

“They question life and death,” he added. “‘Miniver Cheevy,’ it is said, E.A. Robinson, the lyricist, wrote about himself. The epitome of it lies in the fourth variation, where he says, ‘He mourned romance, now on the town, and art, a vagrant.’”

“It’s talking about how this current society that we live in does not celebrate the arts, and instead we celebrate popular culture, and now art is a vagrant,” Strommer said. “It speaks to me.”

After this summer, Strommer will head back to the Manhattan School of Music for one more year.

“After that, fame and fortune,” Strommer said jokingly.

He said he has several “dream roles” that he would like to play at some point in his life.

“I’d love to sing the heavier baritone roles one day, like Verdi and Puccini, but right now I’d love to do Marcello from ‘La Bohème’ or Belcore from ‘Elixir of Love.’”

Baum said he is enjoying not only the opera program, but the rest of Chautauqua as well.

“I’m having a lovely time here,” Baum said. “The scenery is beautiful, such a wonderful setting.”

Baum will be singing a total of eight songs, four from Robert Schumann’s “Dichterliebe,” and four songs from “I Poemi del Sole” by turn-of-the-century Italian composer Francesco Santoliquido.

Baum called the Schumann “some of the most

beautiful music out there.”

“It’s a heartbreaking story,” he said. “The character’s arc ends with him killing himself.

“There are 16 songs in the set, and at the beginning, the character has a sweet remembrance of a lover, and as he goes along, by about song seven, he realizes that she’s really not what he thinks she is, so he’s a little mad.”

Baum said the Santoliquido is more obscure, but shouldn’t be.

“No one knows about him or his work, but they’re really gorgeous songs,” Baum said. “It will be a wonderful opportunity for people to hear something new that they don’t usually hear.”

These songs by Santoliquido also have a connection, at least ostensibly, to Chautauqua, Baum said.

“They’re set in the village of Anacapri, Italy, which is a quaint resort area off the coast of Italy,” he said. “It’s very similar to here. There’s a song about all the little white houses, and there’s a song about the reflections of light off the water.

“It seemed so appropriate.”

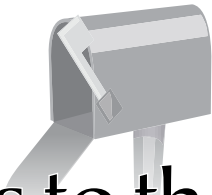
Baum started singing in college. He began his undergraduate studies as a violin performance major, having never before sung seriously. He auditioned for choir, and the teacher recruited him to switch majors and join the voice program.

“Things worked out, and I’ve just fallen in love with it — especially the opera side of things,” Baum said.

In addition to the three solo sets, the singers will close the recital singing a trio from “La Fille du Régiment” by Gaetano Donizetti.

Baum said this is a perfect closer.

“It’s great way to end the recital,” Baum said. “To me, it feels like a refreshing glass of lemonade.”



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

While doing research in the Smith Memorial Library some years ago for a book I am writing about a Civil War soldier, I found one titled *Army Letters 1861–1865* by an Oliver Wilcox Norton who turned out to be an amazing young man whose life would touch mine again and again. He mentions the Chautauqua area often in his letters and I have vacationed here since I was six. He took his three months training with his Erie unit at Camp Wright on the Allegheny River just across from my house. He pronounced this the great fizzle out. His unit in the regular army placed him in many battles with my soldier and while both were stationed at Harrison’s Landing, he blew his trumpet to sound out Taps for Butterfield. He was delighted when he passed the tests to become an Officer for the U.S. Colored Troops.

Oliver wondered if he would survive the war. Despite some 20 battles and skirmishes, he did. He wondered if he would ever marry and have a family. He did both. He wondered if he would be poor like his minister father. No. After the service he eventually went into business with his brother, Edwin. He had his son build a cottage at Chautauqua where his wife gave the opera house in his memory, as he loved music. His family also settled in Florida in the same spot where my husband bought a condo. The wonderful art gallery in West Palm was given by his son. After taking art lessons over 20 years at the Lighthouse Gallery in Tequesta, I discovered that it was started by Chris Norton, Oliver’s grandson. I would see his wife both here and there. The final amazing coincidence occurred when my best friend in Pittsburgh’s daughter bought the Norton home on the Loxahatchee River! I have given nine talks on the man I call the nicest soldier in the Civil War and been fortunate to meet members of his family in both New York and Florida.

Carolyn Wilson  
17 South

Dear Editor:

Kudos must go to James Carroll for his passionate introspective look at “Who we Are” at the July 4 Interfaith Lecture. The philosopher John Dewey said, “What is needed is intelligent examination of the consequences that are actually effected by inherited institution and customs, in order that there may be intelligent consideration of the ways in which they are to be intentionally modified in behalf of generation of different consequences.” We must find a way to trust each other enough to take account of our actions, admit our mistakes, adjust and apply what we have learned to the future to create a better American community.

Roger E. Doebke  
31 Wythe

★

SANDY D’ ANDRADE

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Letters Policy

The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double-spaced, no more than 350 words and are subject to editing. Letters must include writer’s signature and typed or printed name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published. Submit letters to:

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FROM PAGE ONE

CSO  
FROM PAGE 1

Moody initially studied cello and voice. He struggled with choosing between the two until he saw conductor Donald Neuen interacting with a choir and orchestra at a South Carolina honors choir festival. Moody went on to study with Neuen at Eastman.

Moody is the music director of the Portland Symphony Orchestra in Maine and the Winston-Salem Symphony in North Carolina. He also is the artistic director of the Arizona Musicfest. He has been conducting for more than 20 years but is still thought of as a “young” conductor. Moody attributes this to the way his career has developed over the years.

“Everyone has their own path, but that was mine,” he said. “I feel very satisfied with the way I’ve been fortunate to have a certain musical growth trajectory that’s been slow and steady.”

Moody’s program for tonight features a theme of Russian composers. The concert opens with Dmitri Kaba-

levsky’s overture to the opera *Colas Breugnon*. With powerful whirlwind tones and tempos, Kabalevsky’s compositions are frequently confused with the work of another Soviet composer, Aram Khachaturian, Moody said.

After the fast and furious overture, Gavrylyuk will perform Sergei Prokofiev’s Piano Concerto No. 3 in C Major, Op. 26. Gavrylyuk said the concerto reflects the political turmoil in Russia during the time the piece was composed in the early 20th century. Though the piece is turbulent and filled with the uncertainty and brutality of the period, it also contains plenty of Prokofiev’s “spiky” humor, he said.

“At the same time, it is not a dark concerto,” Gavrylyuk said. “In my eyes, it’s still full of a positive outlook despite all of the reflections on negative events.”

Although the focus is often on the pianist in a concerto, Moody said the audience should pay attention to the dialogue between piano and orchestra. The concerto is also a good example of Prokofiev’s haunting melodies, he said.

“If you listen to the five- or six-note motif all by itself, he doesn’t take you in a place that you would expect, but nonetheless, it remains completely lyrical and beautiful,” he said.

The concert concludes with Sergei Rachmaninoff’s Symphony No. 2 in E Minor, Op. 27, a piece Moody has conducted more than any other symphony. This is in part due to Moody’s magnetic attraction to Rachmaninoff’s works. The symphony will be performed with edits the composer made, which trims the work to 48 minutes and removes many repeated phrases.

For Moody, one challenge for tonight’s performance is getting to know the orchestra very quickly, so that together, they can interpret the unwritten qualities of the symphony. “Capturing the things that are not on the page becomes extremely important with a work like the Rachmaninoff,” he said. “There’s a lot of rubato — what it means is robbing the tempo, pulling and pushing the tempo. It’s not marked by the composer, but it needs to happen for the piece to have an ocean wave-like lunge, ebb and flow.”

The piece also has a surprise in the third movement for anyone familiar with 1970s pop ballads.

“You sense it on the podium; you sense a lot of wry smiles, and you’re trying to decide if people in the audience want to admit they know where it comes from or not,” Moody said. “I say embrace it. It’s great that pop music embraced a great theme from the world of orchestral music.”

After he leaves Chautauqua, Moody will remain in New York to conduct at the Skaneateles Festival. He has upcoming guest conducting appearances with the Louisville Orchestra, California Symphony, Stamford Symphony and his international debut with the Slovenian Philharmonic.

Gavrylyuk will perform in the Amp again at 8:15 p.m. July 13. Pianists in the School of Music can attend his master classes on July 8, 9 and 11. After Chautauqua, Gavrylyuk will perform Pyotr Ilyich Tchaikovsky’s Piano Concerto No. 1 on July 26 at the Hollywood Bowl.

DIONNE  
FROM PAGE 1

He said his parents were religious in an open way and taught him by example. Now, he said he sees faith as something that inspires people to do good things.

“My neighbor was an Orthodox Jew, and she and my mother would regularly sit down and kind of compare notes on their view of God,” Dionne said. “So sort of the idea that religion was automatically closed-minded, which a lot of people have, was not the way I experienced it.”

As a result, Dionne said, the questions surrounding politics and religion have fascinated him, and most of his work is related to them. In addition to *Souled Out*, Dionne has written three other books and writes a twice-weekly political column for *The Washington Post*. He also is a professor at Georgetown University and a commentator for NPR.

His interest in politics allows Dionne to take a unique historical perspective on the meaning of the week’s theme, “The Role of Religion in Engaging Citizens for the Common Good.”

“I think we live in a world where a lot of people wonder if there is such a thing as the common good, that we are very divided politically and people are suspicious of anything that doesn’t really talk about individual freedom,” Dionne said.

However, there is a lot of evidence to the contrary, he said. In the Declaration

of Independence, for example, the tax grievance never included the words “private” or “sector” but instead spoke of the public good, Dionne said in a recent column.

“(The signers) knew that it takes public action — including effective and responsive government — to secure ‘life, liberty and the pursuit of happiness,’” the column read.

There is also religious evidence that the common good should be the goal. For example, many religions call followers to believe that the community should be valued over the whole, and that only a strong community can best defend the freedom of individuals, Dionne said.

“Particularly the prophetic books of the old testament ... and the social parts of Jesus’ teaching, the Sermon on the Mount notably, are all about the good, and I think that we misunderstand Christianity if we think it is only about individual salvation,” Dionne said. “So much of what Jesus talked about was about our imperative to change the way we live in this world.”

Dionne will discuss this, as well as the country’s need for openness and how it applies to religion.

“I want to talk about how, if you look at both the Old and New testaments, there is a constant call to be open to people who are called aliens or strangers,” Dionne said. “I want to talk about what a world without strangers would look like.”

OLSON  
FROM PAGE 1

He currently is representing NFL players in their federal court lawsuit against the NFL owners and their lock-out of players.

Olson worked in the Department of Justice in the early 1980s and was solicitor general — the nation’s top lawyer — under President George W. Bush from 2001 to 2004. He served in the Reagan White House and was former President Ronald Reagan’s personal attorney during and after his presidency. Except for his years in the Justice Department, Olson has been affiliated with the powerhouse Los Angeles and Washington law firm Gibson, Dunn & Crutcher LLP since 1965.

Olson was serving as solicitor general on Sept. 11. His

wife, Barbara, was a passenger on the hijacked American Airlines jet, which was crashed into the Pentagon on that day.

Potential conflicts between personal values and professional responsibilities and how lawyers deal with these conflicts will form one of the themes Barrett will likely raise in this morning’s program.

Another area for discussion is what Barrett calls “the politicization of the law and criminal justice by those out of political power to displace those who are in.”

Barrett wants to examine how this got started and seemingly became so deeply rooted, and to explore an exit strategy for the American political system.

“The legal system was always part of the campaign process to some degree,” Barrett noted, “but not until

more recently has it become a prominent component of the governing process.”

Barrett also said “the ethics of the high-end lawyer in decisions around defending money and power versus public interest fights” form another likely basis for discussion.

“Should ethics guide the brilliant lawyer away from the wrong side of justice?” he asked.

An additional conversational subject will be the increasingly prevalent view of the Supreme Court over the past 25 years as what Barrett describes as “pre-committed.”

“Does this image square with the concept of advocacy before open-minded judges? Where are the remedies?” he asked.

Barrett said he and Olson have been acquainted since the mid-1980s, when Barrett was a top aide to independent

counsel Lawrence Walsh in the Iran-Contra investigation and Olson represented Reagan. Later, after Reagan left office, Olson and Barrett negotiated the conditions under which access to the former president would be granted.

“We formed a kind of combat bond,” Barrett said.

Barrett called Olson “simply a superb lawyer.”

At one point, Barrett said, congressional staffers called him “looking for ammunition to defeat” Olson’s nomination by President George W. Bush to be solicitor general.

“I disappointed them,” he said. “I said Ted Olson was superbly qualified for the job.”

Olson will be accompanied by his wife, Lady Olson, who is a tax attorney. Barrett’s wife, Sarah Walzer, executive director of the Parent-Child Home Program, also will be on the grounds.

CLSC  
FROM PAGE 1

His newest narrative history, *Hellhound on His Trail*, is a fly-on-the-wall recounting of the days leading up to the assassination of King and the subsequent capture of James Earl Ray, the man who shot King. Named after the song “Hellhound on My Trail” by Mississippi Delta bluesman Robert Johnson, its narrative strands weave between the race relations of Memphis, Tenn., King’s entourage, the trail of Ray and the FBI hunt that chased him down.

Sides picked up the story from an inclination, like many writers, to return to his roots. He was 6 years old

the day that Ray shot King in Sides’ hometown of Memphis. King was supporting a strike by the city’s black sanitation workers that day in early April 1968, and Sides’ father, who worked at a law firm that was at the time representing King, was the first to explain the tragedy. Sides still remembers the National Guardsmen, the rioting, the fear that Memphis would be torn apart.

“It was the first time I became aware of history happening, right in front of me,” Sides said, “because I was old enough only to understand that something big was happening, but I wasn’t old enough to understand the details.”

Years later, when he start-

ed his research, Sides still struggled to piece together the specifics. The story of Ray, who Sides refers to by his alias Eric Galt through most of *Hellhound*, was one steeped in conjecture and misinformation.

“Almost all of the books that have been written about the assassination have either been books advancing or debunking conspiracy theories,” Sides said. “He did it or he didn’t do it; here’s why.”

Arguing this point, arguing that point. All these nitty-gritty conspiracy issues. It’s definitely dull reading.”

Sides sought to set the record straight — and make it compelling.

To construct the detailed narrative of *Hellhound*, he traveled the assassin’s trail for years. He took advantage of a new digital archive that was set up in Memphis full of previously untouched primary documents. He read the existing biographies — King, Ray, J. Edgar Hoover — and drew heavily from FBI files and Ray’s own personal notes. But Ray did not make the job easy.

“One of his lawyers said, ‘The only time you can tell when Ray is lying is when his lips are moving,’” Sides said. “He told so many different stories, and he changed these stories so often that we just don’t really know what happened, or why.”

One of the other reasons so many in the past assumed a conspiracy was responsible for King’s death was that Ray seemed incapable of doing it. Sides held the same belief before learning the man was much more clever than the author imagined, he said. He was a career criminal who escaped prison twice, once before and once after the killing.

Yet more than just intelligence, he had aspirations. *Hellhound* reveals Ray as an eccentric, sociopathic character. He was a recluse who took guidance from self-help books, and he had various schemes to be a bartender or move to South America

or Rhodesia. He was also an aspiring pornographer and a white supremacist who supported Gov. George Wallace.

When all these previous ideas failed to pan out, Ray was desperate for a purpose. So he turned full time to following the Civil Rights leader, who at the time was steering his crusade from racial to economic equality and working on organizing a Poor People’s March on Washington, D.C.


“I don’t think you have to be a genius to kill someone,” Sides said. “We have a long, long line of assassins who were patient enough to stalk someone, and unfortunately, he fits into that long, long line of individuals.”


King had been receiving death threats since 1955, but in his final speech a day before the assassination, referred to as “I’ve Been to the Mountaintop,” he gave an almost uncanny resignation to fate. While King had been giving versions of this speech for years, Sides said, that night, all the themes came together in a crescendo.

“Like anybody,” King said. “I would like to live a long life. Longevity has its place. But I’m not concerned about that now. I just want to do God’s will.”

King was a hunted man. Not only by Ray, but Hoover and the FBI were recording his conversations and black-mailing him. He had even received a bomb threat on the plane he flew into Memphis. Like Socrates, Jesus and Gandhi, who was King’s role model, his doctrine of non-violence was too radical for some, Sides said.

“It seems to be a very dangerous profession to go against the grain of society and to advocate peaceful solutions to social ill,” Sides said. “I don’t know why it’s so dangerous to advocate peace, but it seems to be throughout our history. I think he was aware of the fact that he was a marked man, almost from the beginning of his career as a social activist and an advocate of nonviolence.”





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RELIGION

“Adonai, the God of God’s chosen people, is speaking through Isaiah, and God is not a happy camper,” said the Rt. Rev. V. Gene Robinson in his sermon at the 9:15 a.m. Wednesday-morning worship service. “God is fed up with pious words and fancy festivals. ‘I want less words and more actions. Do justice, rescue the oppressed care for the orphans and widows; then we can talk.’”

His texts were Isaiah 1:11-17 and Luke 10:25-37. His sermon was titled “Give me your tired, your poor’: Who is My Neighbor?”

Several centuries later, a young lawyer stood before Jesus and asked what he had to do to inherit eternal life. Jesus asked him what was written in the law, and the lawyer replied, “You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind and, your neighbor as yourself.”

“Jesus said, ‘Right answer,’ but as lawyers sometimes do, he asked, ‘Who is my neighbor?’ Jesus probably sighed, did not say what he was really thinking and told the story of the Good Samaritan.”

At the end of the story, Jesus asked the lawyer who the Samaritan’s neighbor was.

“The lawyer answered, ‘The one who showed him mercy,’ Robinson said. “Jesus says, ‘Go and do likewise, then we can talk.’

“God only cares about what beliefs are evidenced by our action. You get the picture. God is not impressed by our piety. God is impressed when we help the widow and orphan, when we feed the hungry and clothe the naked. The Samaritan was seeking the common good.”

Robinson challenged the congregation, asking, “Will we pass by or act like the Samaritan? What he did was simple. He noticed the person; he stopped; he helped him; he made a commitment to the man’s care, and he took on a financial burden for his care. That is not a bad model.”

Robinson drew parallels between the audience members’ lives and the Good Samaritan story.

“I bet there is not a person here who has not averted his or her eyes from a homeless person,” he said. “We say it is for that person’s dignity, but it really reflects our own discomfort; they make us nervous. We rationalize whether or not we should give him spare change, because he will only spend it on alcohol or drugs. My job is to give him my spare

Baptist House

The Rev. Mary J. Wood speaks on “The Karen Hill Tribe,” at the chaplain’s chat at 7 p.m. tonight at Baptist House. The group’s members have recently immigrated to the United States in increasing numbers and are making great contributions to the congregations they join.

Wood, who holds a master of divinity degree from the Southern Baptist Theological Seminary, serves at East Christian Church in Oregon, Ohio. She also serves regularly as a volunteer missionary at a Karen refugee camp in Thailand.

Blessing and Healing Daily Service

The Blessing and Healing Service, sponsored by the De-

partment of Religion, takes place at 10:15 a.m. every weekday in the Randell Chapel of the United Church of Christ headquarters.

Catholic Community

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

The Rev. Dominic Monti, OFM, presents a talk on “The Common Good in Catholic Social Teaching” at 12:45 p.m. today in the Methodist House Chapel.

The Rev. Douglas May, MM, shows a video and shares reflections on Middle East peace in a talk titled “For the Sake of Jerusalem” at 12:45 p.m. Friday in the Methodist House Chapel.

All are welcome to attend.



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Morning Worship

COLUMN BY MARY LEE TALBOT

change, and it is his job to spend it. If I was living his life, I would probably spend it on Thunderbird, too.

“Or we could take him to a diner and buy him a meal. But he might react strangely, because it has been a long time since someone had related to him as one human to another. It is complicated, and it is too big for one person to make a change. That is why the common good matters. It is cheaper to keep the mentally ill on the streets than to pay for services to help them.”

Robinson asserted that the Samaritan was probably a busy man in his day, yet he made provision for the victim’s continued care and footed the bill.

“This was not just pastoral kindness but personal sacrifice and a system of care,” Robinson said. “There is a lot of need going around. We have hungry children, people who live on one dollar a day, addiction, children for whom a gang is the only family, racism, gay and lesbian couples told they are not really in love and their families are not really families, immigrants treated like criminals, the mentally ill on the streets, people imprisoned but rarely rehabilitated.

“Pick a need — any need, and let’s get to work. God is a little sick and tired of our fancy rhetoric and pious words. God wants action. Charity from an individual is never enough, but we can advocate with our legislators. We can make a lot of noise, and we need to be willing to finance what cannot be done by individuals.”

Robinson related the idea to the question of paying taxes. “Taxes are a mechanism to extend care to people we have never met,” he said. “When I write my check to the U.S. Treasury, I am extending care to people I will never meet, even pay for wars I don’t agree with. I am glad to do it. When did paying taxes become a bad thing? Yes, there is waste and abuse, and let’s work to get rid of them.



Interfaith News

COMPILED BY MEG VIEHE

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a discussion of “Maimonides” at 9:15 a.m. today in the Library Room of Alumni Hall. *The Guide for The Perplexed* is one of the major works of Maimonides.

Esther Vilenkin leads a discussion of “Bible Decoded” at 9:15 a.m. Friday in the Alumni Hall Library Room. This discussion offers participants a comprehensive analysis from the weekly Torah portion.

Make and braid your own challah at 12:15 p.m. Friday on the porch of the Everett Jewett Life Center at Chautauqua.

Shabbat candle lighting time is at 8:38 p.m.

Episcopal Chapel of the Good Shepherd

Holy Eucharist is celebrated at 7:45 a.m. weekdays in the Chapel.

Everett Jewish Life Center at Chautauqua

Lt. Col. Don Ellison speaks on “Recollections from the Nuremberg Trials” at the 12:15 p.m. to 1:15 p.m. Brown Bag lunch Friday at the EJLCC. Eli Rosenbaum moderates the talk, which is presented in conjunction with the Robert H. Jackson Center.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 p.m. to

“But for God’s sake, and I do mean God’s sake, let’s not take our anger out on those who are desperate for our help. Now I am moving from preaching to meddling,” he said as the congregation laughed. “Most of us here have everything we need and much of what we want, or we could not come to Chautauqua. Like the young lawyer, we must take responsibility and joyfully and willingly foot the bill. The reward, and this is the dirty little secret, is joy — the joy of common humanity with those whose lives are harder and more severe than ours, who have something to give us, too. We get the feeling like God gets when God looks at us.”

Robinson shared the story of how he spends Christmas Eve. He said that after he had been elected bishop, he received a note from a woman in the State Prison for Women in New Hampshire who said she was not gay and not a Christian, “but that my election helped her to believe there was a community who could love her after what she had done,” Robinson said.

“I went to play softball with them, and there was nothing soft about it. Most of the women were there because they were abused and one day had had enough and ended the torment with a knife or a gun. Most never knew there was help for them.”

He continued, “Christmas Eve is a terrible night to be in prison. You are not at home wrapping presents, and you can’t see your children’s faces on Christmas morning. When I pray with these women, I am praying to God in a way that I seldom do. They know the need of rescue from shattered lives; they know the need of God. It means a lot for them for a bishop to be with them and not in a fancy cathedral. I meet God there. Maybe Isaiah and Jesus knew this. We meet the living God in the midst of acts of mercy.

“Who is our neighbor in need?” he concluded. “We know the answer. Stop mouthing compassion and actually do it. Then God will be ready to talk to us.”

Pastor Scott Maxwell presided. Rabbi Cookie Lea Olshein, assistant rabbi of Congregation Beth Israel (Reformed Judaism) in Austin, Texas, read the Hebrew text. The Rev. Jennifer Jue, minister of Napoleon United Methodist Church, Napoleon, Mich., read the New Testament text. Jared Jacobsen, organist and coordinator of worship and sacred music, led the Motet Choir in “Love Divine, All Loves Excelling,” arranged by Mark Hayes with text by Charles Wesley.

6 p.m. Friday at Miller Bell Tower. Rabbi Frank Muller of Congregation Rodef Shalom, Youngstown, Ohio, conducts the service. For information about the memorial or healing portion of the service, call 716-357-5042. The rain venue is the Pier Building.

The Hebrew Congregation sponsors a Shabbat dinner at 6:30 p.m. following the service Friday at the EJLCC. Reservations are required for this prepaid dinner. For information, contact Bea Weiner 716-753-3573 or Carole Wolsh 716-357-5449.

The Hebrew Congregation holds a Sabbath morning service at 9 a.m. Saturday in the sanctuary of the Hurlbut Memorial Community United Methodist Church. Please note the new time. A new feature is a study session on *Pirkei Avot, Ethics of the Fathers*, which takes place prior to services. Rabbi Frank Muller conducts the service. Andy Symons is the soloist. Following services, a Kiddush is served, sponsored

by Barbara Weizenbaum in honor of the 80th birthday of her father, Norman Weizenbaum, and the anniversary of her daughter Lindsay’s Bat Mitzvah. All are welcome.

Hurlbut Church Meal Ministry

Thursday evening turkey dinner at the Hurlbut Church offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious homemade dessert and beverage for \$10 for adults and \$5 for children.

International Order of the King’s Daughters and Sons

The International Order of the King’s Daughters and Sons invites everyone to pray and meditate from 9 a.m. to 5 p.m. weekdays in the Ida A. Vanderbeck Chapel.

Lutheran House

The Rev. John M. Smaligo presides at a service of Evening Prayer at 7 p.m. tonight in the Lutheran House. His wife, Mary, serves as accompanist on piano.

Metropolitan Community Church

Pat Collins, worship coordinator, preaches on “Marriage Equality: Separation of Church and State” at the 7 p.m. Vespers tonight at the Hall of Christ. All are welcome.

Presbyterian House

The Rev. Randy Bush leads an open forum on “Dr. King’s Non-Violent Change in Today’s World” at the 7 to 7:45 p.m. Vesper service tonight in the house chapel.

Unitarian Universalist

The World Café, a facilitated discussion of the week’s lectures, is held from 3:30 p.m. to 5 p.m. Friday at the Unitarian Universalist denominational house at 6 Bliss Ave. All are welcome.

United Church of Christ

Join the United Church of Christ for a respite at 7 p.m. tonight in Randell Chapel. The Rev. Gary Brinn presides.

United Methodist

Please join us at 7 p.m. tonight at the United Methodist House when the Rev. Richard Barton speaks on “Has the Bible Made Us Better Citizens? Life Commandments and the Bible.”

Join us for coffee between morning worship and the 10:45 a.m. lecture weekdays on our porch.

Unity of Chautauqua

Bill Allard presents “Seven Rules for a Connected World Citizenry” at 6:30 p.m. tonight in the Hall of Missions.

Unity holds a morning meditation from 8 a.m. to 8:30 a.m. weekdays in the Hall of Missions.



OPERA

Opera singers find new voice with musical theater

**Josh Cooper**  
*Staff Writer*

When the average person thinks of American musical theater, the names Rodgers and Hammerstein no doubt come to mind.

However, in the Musical Theater Revue, put on by Studio Artists of the Chautauqua Opera Company at 10:30 p.m. tonight and next Tuesday in Elizabeth S. Lenna Hall, Richard Rodgers will be nowhere to be found.

The program is titled “Angel Glow: Hammerstein Before Rodgers” and features the lyrics of Oscar Hammerstein with music by a pantheon of songwriting giants, including Sigmund Romberg, Jerome Kern and Arthur Schwartz.

Andy Gale, the director of tonight’s program, said it was a big task to choose songs that fit well together.

“You should see the sheer number of songs that we didn’t include, not because

we didn’t like them, but because they just didn’t seem to fit the evening right,” Gale said.

“It’s a fantastic group of songs. For America, this is our Shakespeare.”

Some songs, like “All the Things You Are” and “Wanting You,” will be familiar for the audience. Others may be entirely new.

Baritone Errik Hood, one of the singers in the performance, said the evening’s songs don’t follow one storyline, with the same characters and plot across each song, but rather, a more subtle continuum of sentiment that flows throughout the performance.

“For most musical theater revues, the songs are all of one composer, or all on one theme,” Hood said. “But this one features music of all one lyricist, which creates an interesting through-line of different statements coming from one voice.”

For mezzo Kaitlin Berten-

shaw, that theme is plain: love.

“This show is about all the different ways we can express, experience and feel love,” Bertenshaw said. “It’s interesting because there are elements of it that are different for everyone, but it’s also very universal.”

Bertenshaw said Gale and musical director Sterling Price-McKinney have challenged them to sing from personal experience.

Because she’s not singing songs from one single character’s perspective, Bertenshaw said she has more liberty to sing from a place of personal experience.

“The challenge for us is being generous with conveying our own experience, which makes us very vulnerable,” she said. “But it’s important for us as young artists to learn how to do.”

All the singers said that singing these songs is teaching them skills that are applicable to opera performance.

“We’re learning that it’s not just about notes and rhythms,” baritone Matthew Klauser said. “It’s about the story we’re telling. And that’s a lesson that we’re taking back to the operatic repertoire that we’re working on now too.”

“I think all of our performances this year will reflect the lessons we’ve learned here.”

Hood said the directors’ vision makes this revue a unique experience.

“These directors have a way of making something I’ve heard a million times before sound like it’s the first time,” Hood said. “And that means that every single performance is unique and honest, which is unfortunately rare in the operatic world.”

For most of these singers, the opportunity to sing musical theater pieces is a homecoming of sorts.

“A lot of us got our start singing musical theater,” Hood said. “I think for most

of us, it’s not an addition of something new, it’s returning to our roots.”

Bertenshaw said that process is not always easy, however, after singing a very different style so seriously for so many years.

“After being in the opera world for so long, coming back to this is like relearning how to ride a bicycle,” Bertenshaw said.

Technically speaking, singing these songs in this style is very different from the operatic style in which the singers are now immersed, Klauser said.

“Most of the time when opera singers sing musical theater songs, they sing it like opera singers, no offense to opera singers,” Klauser said. “But here the directors yell at us things like, ‘You’re using your opera voice; don’t do your opera voice.’”

For Gale, who has directed four Broadway shows and three national tours, this program has particular per-

sonal significance. Gale has a personal relationship with Hammerstein’s son James, and he said many of these songs were very important to the younger Hammerstein.

“These are the songs about which his son would say, ‘This is one of my favorites,’ or ‘I wish more people knew about this one,’” Gale said. “In a very real sense, there’s a lineage that we have in performing this work.”

Gale said that despite the age of some of the works, they are timeless.

“The oldest piece of music we’re doing is pre-1920s, and yet it all feels so contemporary,” Gale said. “It speaks freshly.”

Price-McKinney agreed.

“It’s really poetry that captures the human condition,” he said. “Despite being almost 100 years old, the situations that he addresses are still dilemmas that our audience and artists can relate to.”

Zeger returns to Chautauqua for master class

**Leah Rankin**  
*Staff Writer*

When Brian Zeger auditions singers for the Metropolitan Opera Lindemann Young Artist Development Program, he looks for musicians who are naturally gifted as well as intelligent and hardworking. Exactly, he said, the kind of students he encounters year after year at the Chautauqua School of Music.

Zeger returns to Chautauqua to teach a master class in at 10 a.m. today in McKnight Hall. Zeger, who loves singing because of its combination of musical and dramatic expression, will spend most

of the class focusing on art song.

Art song is a broad term for a genre of vocal music, but it is typically a musical setting of lyric poetry that is meant to be performed in recitals rather than in operas or musicals.

Besides his involvement with the Metropolitan Opera, Zeger also is the artistic director of the Vocal Arts Department at The Juilliard School. Zeger has traveled across the United States and Europe as a concert soloist, playing the piano with orchestras including the Boston Pops and making appearances at music festivals like Aspen and Santa Fe.

He has written for *Chamber Music* magazine and appeared on a handful of Metropolitan Opera Radio broadcasts.

“I have always found the Chautauqua program a goldmine for young talent,” Zeger said.

But when it comes to coaching young singers, it is “talent with individuality” that counts, Zeger said. Since singing, and especially opera, require theatrical as well as vocal skills, it is essential for singers to bring their own interpretations to different roles.

“I think every moment they’re onstage, they have to be bringing something truthful from themselves,” Zeger said. “Even if they’re playing a character they feel is very far from who they are in real life, a great artist always draws from something that is very authentic from themselves.”

Zeger said that it’s easy for young singers to read music at face value, not fully comprehending how the music cooperates with the poetry.

Zeger likes to dissect the poetry of a piece before ever considering the music. He said that every note a composer writes deals directly with the psychology of the poetry, but the poetry always comes first.

During today’s master class, Zeger hopes to introduce some tools for singers to use in the practice room that don’t necessarily have to do with technique but instead with asking the right questions.

“I think sometimes even a really talented student who is working really hard just may not have asked the right kinds of questions about what they’re studying,” Zeger said. “I think by opening up those questions, you can inspire them by giving them different ways to work.”

Zeger is often surprised at the innovative interpretations he hears from young singers. He said hearing new ways of expressing the same old music is one of the things that inspire him to return to Chautauqua.

“Chautauqua truly has one of the highest batting averages for young talent,” Zeger said.

Admission to Zeger’s master class is \$5.

ORGANIC YOUTH



Photo | Greg Funka  
Joseph Tomlinson of Erie, Pa., gets his chance to play the Massey Memorial Organ at Jared Jacobsen’s “Children’s Encounter” Sunday night.

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LECTURE

Gergen: Millennials should learn from the World War II generation

Nick Glunt  
Staff Writer

David Gergen, Wednesday's morning lecturer, told a short story about Benjamin Franklin to illustrate his point that it's up to Americans to decide the future.

As Franklin was leaving Independence Hall in Philadelphia, where the founding fathers wrote the Declaration of Independence and the Constitution, a woman approached him. She pointed to a chair, which was painted with a half-sun on the horizon.

"Is that a rising or a setting sun?" she asked.

"Madam, that will be up to all of us," Franklin said.

Gergen presented his speech at 10:45 a.m. Wednesday in the Amphitheater. He was the third speaker in Week Two's topic on "Applied Ethics: Government and the Search for the Common Good."

Gergen, director of the Center for Public Leadership and professor at Harvard Kennedy School, has served as a political consultant and presidential adviser for four U.S. presidents. He also is editor-at-large for *U.S. News and World Report* and a senior political analyst for CNN.

'The greatest generation'

Throughout his speech, Gergen made references to the "World War II generation," which he said should be a model for the most recent generation if it hopes to keep America at the roundtable for worldwide politics.

"As a society of only three million people fighting for independence on these shores," Gergen said of Revolutionary War-era America, "we produced six world-class leaders: Washington, Franklin, Adams, Jefferson, Hamilton, Madison. Today, with over 300 million people, we struggle to find and to create world-class leaders."

He made similar references to John Quincy Adams, Abraham Lincoln, Joshua Chamberlain, Oliver Wendell Holmes Jr. and Franklin D. Roosevelt.

In addition, he mentioned the seven "World War II presidents": John F. Kennedy, Lyndon B. Johnson, Richard Nixon, Gerald Ford, Jimmy Carter, Ronald Reagan and George H. W. Bush.

"Seven presidents in a row who drank from that cup," Gergen said, "and learned to sacrifice (and to work for the common good) when they were young. And as a re-

sult of that, (they) came back when they were older and continued to work for the common good."

When he arrived in Washington, D.C., in the 1970s, he found people who were strong Democrats and strong Republicans. However, Gergen said all those people were strong Americans first. They were working together to come to future that benefited everybody, he said.

'Sex, drugs and rock 'n' roll'

Gergen said the generation of people who were born in, rather than raised in, the midst of World War II — his own generation — was the beginning of the demise of American power.

Though that generation brought about the civil rights movement, women's movement and the beginning of the green and consumer movements, he said the generation was also split in half by those very same movements.

He made a distinction between the majority of that generation and those who attended universities like Yale, Harvard, Stanford or Northwestern.

"One group of people came out with the old-fashioned traditional values," Gergen said. "The rest of us came out with sex, drugs and rock 'n' roll."

He said the gap between those groups has never healed; there's still political "polarization" and "paralysis" in that generation. Results of this gap, he said, are things like America's economic and political decline, rising levels of mediocrity and sinking graduation rates.

He said he hopes the generation will "grow up," but that good news lies in the newest generation.

'The next greatest generation'

Gergen said the newest generation should emulate their grandparents' generation — the World War II generation.

"These millennials, people in college and a little older than that, aren't perfect," Gergen said. "Too many of them, as my son Christopher points out, have a sense of entitlement. There are a lot of (millennials) out there who are slackers: They spend too much time on Facebook and on the iPod and not enough time getting ready for the future. But there's a growing core at the center of this generation that is terrific."

He said he's seen two main groups of students in his classrooms that "knock his socks off." First are the social entrepreneurs; young people who apply entrepreneurial principles to effect social change. Second are the young soldiers returning from overseas. These veterans, he said, have realized their patriotism and want to make a country in which they are proud to live.

Millennials, he said, have the potential to bring the U.S. back to the way it used to be.

"Now, in another time of peril for our country," Gergen said, "we need more men and women to step forward, ready to take responsibility, ready to lead in difficult, changing times."

Q&A

A full transcript of the Q-and-A is available with this lecture recap at [www.chqdaily.com](http://www.chqdaily.com)

Q. Would you comment on whether or not we really should believe that the concept of the common good still exists today?

A. Does the concept of the common good still exist? It does, but it's not essential to the conversation as it once was. There are those out there, like those of you who come to a place like Chautauqua, who need to carry on those traditions, to make sure that flame doesn't go out, because it is not as widely discussed today. Howard Gardner, another Harvard type, knows the difference between a sheep and a dog. Howard Gardner, who is at the School of Education at Harvard — a wonderful man — has been toying with this concept about 'trustees of the country.' We have trustees for corporations; we have trustees for universities; we have trustees for other non-profit



David Gergen delivers his lecture, "Leadership and Politics in a Changing America," Wednesday morning in the Amphitheater.

organizations, and they're really people who are stewards of the long-term future of that organization. They don't do the day-to-day management; they're supposed to be there to preserve the long term. And he argues increasingly that what we ought to be doing is looking to people to be 'trustees of America,' to think

of themselves as that's their role, that they have some responsibility, some stewardship — no matter what their personal belief may be — but you have some larger sense of responsibility. And Gardner, one of my heroes, is the personification of a trustee for America. I think all of us out to see ourselves, to some

degree, in that role. Just as you're somehow a trustee of your kids, can you become a trustee for your community? For where you live? And for the nation? I think we can rebuild it as long as we remember who we are and retain a sense of heroes.

—Transcribed by Josh Cooper

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LECTURE

Henderson: Multifaith Great Awakening will unite generations

Emily Perper  
Staff Writer

The Rev. Katharine Rhodes Henderson said she considers “troublemaker” and “activist” to be honorific titles, so it only made sense that her lecture was titled “Trouble the Waters, Heal the World.”

Henderson is the president of Auburn Theological Seminary and the author of *God’s Troublemakers: How Women of Faith Are Changing the World*.

Her presentation at 2 p.m. on Tuesday in the Hall of Philosophy was the second installment in Week Two’s Interfaith Lecture series on “The Role of Religion in Engaging Citizens for the Common Good.”

“We are on the cusp of a new Great Awakening; a multigenerational, multi-faith movement committed to justice, to healing and repairing the world,” she said.

Henderson said that from a young age, she began to see the responsibility that came with a life of faith.

“My growing-up years taught me that faith calls you to tend our shared space,” she said.

She said an example was her grandfather, who ran the only school for African-American children amidst persecution from the Ku Klux Klan in his North Carolina community.

Later, she marched with her parents in civil rights protests in the 1950s and 1960s in Louisville, Ky.

“The theological message was clear — that being a Christian ... meant more than sitting in a pew on Sunday morning,” she said. “It meant being active, even political, doing something.”

When Henderson’s family moved to Germany for a year, their rented apartment belonged to the twin sister of Dietrich Bonhoeffer, the Nazi resister and Lutheran

pastor. The family grew close with Bonhoeffer’s sister, and Henderson was exposed to the horrors of the Holocaust but also to the responsibility of religion.

But religion is still known for maintaining the status quo rather than challenging it, even when the status quo is evil and oppressive, as it was in Nazi Germany, Henderson said.

“The verdict is still out whether religion can be a force for good or not,” she said. The time for a new Great Awakening, she said, is long overdue.

There are four components to the new Great Awakening, Henderson said. Each component begins with the letter “m.”

The first “m” is moral imagination, “what Christians might call the assurance of things hoped for and the conviction of things not seen,” Henderson said.

She convened 19 women from different intellectual and theological paths to create a list of core values shared amongst their different philosophies.

“We think it’s important to figure out not just what you’re against, but what are we for?” Henderson said.

These characteristics span different subjects and goals and include the declaration that all lives are of equal value and all people are created in the image of God; an attitude of humility; an emphasis on pluralism beyond tolerance, interdependence and an equitable distribution of material goods.

The second “m” is multi-faith engagement, an exploration in religious pluralism and of the difference between stranger and neighbor. There are two parts to multifaith engagement, Henderson said — the theological and the practical.

“I think one of the most important tasks that we as people of faith can do is



Katharine Henderson, president of the Auburn Theological Seminary, gives Tuesday’s Interfaith Lecture in the Hall of Philosophy.

“We are on the cusp of a new Great Awakening: a multigenerational, multifaith movement committed to justice, to healing and repairing the world.”

— Rev. Katharine Rhodes Henderson  
President, Auburn Theological Seminary

craft a theology of difference within our own religious tradition,” she said. “How do our truth claims make space for those who believe differently? Are we willing to say that God reveals God’s self to others in different ways?”

She said that such a stance does not encourage relativism nor dilute belief; rather, it involves genuine appreciation and understanding.

“We’re to build bridges across lines of difference, not because it feels good but

because we can’t do the work of justice and peace without them,” Henderson said.

The examples she gave included the interfaith organization Prepare New York, which reached out to residents of New York City as a response to the media frenzy surrounding Park51. Its activities include 500 coffee conversations in each of the boroughs and a media campaign.

The third “m” is the millennial generation, referring to those born in the 1980s and 1990s. Henderson places great stock in the ideas and opinions of this generation.

“They think about everything ... in fresh new ways,” she said.

Henderson called the peo-

ple of the millennial generation “powerful allies in working for the common good.”

In 2016, the millennial generation will constitute 33 percent of the electorate, she said.

Citing the Roosevelt Institute’s survey of this generation, she shared several characteristics with the audience: They are largely alienated from organized religion but still spiritual and tolerant of religious diversity; they are concerned with the role the United States plays in foreign affairs as an arbiter of morality; they are interested in working for the common good and for causes of social justice.

The fourth and final “m” refers to movement building. Henderson elaborated upon the Latin root of the word “religion,” which is “religare,” or “to bind up.”

“Our role as religious people is to bind up ... to tend and nurture the common good, to build a movement of connection that will be lasting,” she said.

Henderson said she believes that little movements must come together to form a larger movement to make an impact.

“We are diluting our efforts in these dispersed ways,” she said. “Yet these issues are not separate. They are complex; they are global; they are systemic; they are interconnected. We can’t respond to one without responding to the other.”

But secular groups and religious groups are often suspicious of one another, she said, even though they may share some of the same values.

“The light of social justice, I submit, flickers in brave corners, but it fizzles in isolation,” she said. “So in order to achieve meaningful change in a networked society, that light has to show in bold constellation.”

Henderson touted the benefits of this approach, pointing to the organization Groundswell, a movement that will reach out to people during the approach of the 10th anniversary of 9/11. Groundswell strives to harness the energy of the millennial generation, knitting together religious and secular groups to have a greater collective impact.

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SYMPHONY

Dmitri Kabalevsky  
(1904–1987)

“Overture to *Colas Breugnon*” (1936–1937)

Like his more-famous compatriot, Dmitri Shostakovich, Dmitri Kabalevsky was born in St. Petersburg at the beginning of the 20th century, just as the old Imperial regime was crumbling. By the time they were teens, both of these future composers had survived the cataclysms that transformed the tsarist Russian empire into the Union of Soviet Socialist Republics. Unlike Sergei Rachmaninoff and Sergei Prokofiev, Russian composers of earlier generations who fled in the face of revolution, Kabalevsky and Shostakovich stuck it out. They both became powerful forces in the artistic life of the new socialist nation.

They also both suffered official denunciations from the Stalinist arts apparatus, although Kabalevsky, being the more conservative composer of the two, escaped the severe condemnation that fell on Shostakovich.

Kabalevsky was in the leadership of the Union of Soviet Composers and was editor of the magazine *Sovetskaya Muzyka* during the 1940s. Despite having composed several operas, four symphonies, seven concertos, a wide range of piano music and much more, Kabalevsky is known almost exclusively for two delightful lightweight works — the Overture to his opera *Colas Breugnon* and the Comedians’ Gallop.

Arturo Toscanini discovered the *Colas Breugnon* overture in the 1940s, made it a staple of his repertory and introduced it on radio broadcasts and in concerts around the world. Its infectious rhythms and irreverent synopated phrases earned it a place in Toscanini’s “Concert Favorites.”

Sergei Prokofiev (1891–1953)

Piano Concerto No. 3 in C Major, Op. 26 (1921)

Sergei Prokofiev showed such prodigious ability in music that the Moscow Conservatory arranged for the composer Reinhold Glière to spend the entire summer of 1902 at the Prokofiev estate in Ukraine, teaching composition to the 11-year-old. When Prokofiev entered the St. Petersburg Conservatory at age 13, he quickly established a reputation for irrepressible brashness and irreverence that stayed attached to him for ages — he was the musical “cubist,” the “bad boy” of Russian music.

He studied at the St. Petersburg Conservatory for

10 years. Although his record in the regular program was unremarkable, when he moved on to advanced studies, he suddenly blossomed brilliantly. He completed his student days by winning the Rubinstein Prize, the conservatory’s highest award, for his first piano concerto.

Prokofiev started work on a second piano concerto shortly after completing his first. He premiered it in early September 1913. He was still relishing the notoriety attached to his *enfant terrible* reputation, and the Concerto No. 2 fulfilled expectations. His performance polarized the audience. Supporters cheered. But reviewers, including one that Prokofiev gleefully quoted in his autobiography, reported that much of the audience was horrified by the “futurist” music.

“Such music can drive you mad!”

“We came out here for entertainment, but cats on a roof make better music!”

And one reviewer implied that the only audience members who stayed to the end were those who were “frozen with fright.”

Even before the second concerto was complete, a third one was already in the pages of Prokofiev’s sketchbook. But before he got around to turning his full attention to it, Russia’s entry into World War I, followed by the Bolshevik Revolution and the Russian Civil War, demolished Prokofiev’s settled world. In March 1918, he left the new Soviet Russian Republic, ostensibly for a concert tour, but the “trip” was widely, and correctly, presumed to be emigration. He spent the next four years based in America, with progressively more frequent and longer trips to France. In 1922, he moved to Europe, where he lived until finally returning to his homeland in 1936.

Prokofiev’s years in America are notable for two works — his opera *The Love for Three Oranges*, and his Piano Concerto No. 3.

Listeners’ Guide:

**I. Andante – Allegro** — Almost as if in penance for the “futurist” works of his “bad boy” past, Prokofiev opens the concerto with “white music.” It was an experiment using only the white notes on a piano, something he had toyed with previously but discarded as too confining and, potentially, monotonous. In this instance, he introduces the white theme as one extreme — a simple and placid one — in a series of mood swings that actually favor the sardonic wit typically associated with Prokofiev.

Symphony Notes

BY LEE SPEAR

II. Tema con Variazioni —

The chromatically enriched theme that begins the second movement provides the antidote to the “white music” at the top of the first. A set of five variations follows — the fourth one is the dreamily impressionistic centerpiece of the movement — before the theme returns over what the composer called “delicate chordal embroidery in the piano.”

**III. Finale: Allegro ma non troppo** — Pizzicato strings and staccato bassoons lay out a theme that stubbornly refuses to settle into any recognizable beat pattern. It is the start of what Prokofiev termed an “argument” between the piano and the orchestra. After the mostly quick start, woodwinds present a slower lyrical theme, taken up and broadened by strings, before the piano replies, “with a theme that is more in keeping with the caustic humor of the work.” The argument ends with a piano and orchestra agreeing on a pile of enormous C major chords.

Sergei Rachmaninoff (1873–1943)

Symphony No. 2 in E minor, Op. 27 (1906–1907)

Rachmaninoff is said to have smiled in 1907 — worth noting because it was so infrequent. It happened in Dresden: a chance encounter with a countryman who, like Rachmaninoff, had escaped the turmoil in Russia.

The Bloody Sunday massacre in January 1905 turned the Russian intelligentsia into political activists. Artists became protestors, and regular activities were casualties of anti-government demonstrations. An artistic ultimatum published in the Marxist newspaper *Our Days* read in part: “Only art that is free is vital ... The freedom of art must not be limited by anything ... other than the inner self-determination of the artist and the fundamental requirements of society. ... There is only one way out of these conditions: Russia must at last embark on the road to radical reforms...”

Rachmaninoff was one of more than two dozen musicians who signed the letter, but his activism ended there. He finished out the season as chief conductor of the Bolshoi Opera, and then

he created a minor scandal by precipitously resigning his position and leaving the country. Taking his family to Italy, Rachmaninoff found relative peace there and, with it, a new energy for composition.

Attempts to lure Rachmaninoff back home failed until an offer came to conduct the prestigious Russian Musical Society. He returned but discovered that the society was in utter disarray and his proposed concerts were nonexistent. Again, he bolted.

This time he took the family to Dresden, where they lived incognito, happy to have escaped the turmoil of his homeland. So, when another Russian escapee recognized him on the street, Rachmaninoff smiled.

**Listeners’ Guide:** Most of the work on this symphony took place in Dresden and Pisa, but German gemütlichkeit is conspicuously absent, and the Italian sun shines only in the finale.

**I. Largo – Allegro moderato** — Stravinsky dubbed him “the six-and-a-half foot scowl,” and Rachmaninoff reveals his brooding Russian-ness in the slow introduction to the first movement. A melodic motif, dark and sinuous in cellos and double basses, sets the tone. Hearing it reminds us that although this music was written in the 20th century, it was only 14 years after Tchaikovsky’s “Pathétique.”

The introductory Largo lasts a long while, working and reworking a seven-note stepwise motto (B-C-B-A-G-A-G), teasing new versions of it into life. The entire symphony will draw much of its material from that little motif.

It starts dark, and it gets darker. After several reiterations of the motto, Rachmaninoff shifts gears and begins toying with major tonality, sequencing upward to a strong climax. As things settle back down, the English horn reintroduces the melodic motif once more before finally releasing us into the main part of the movement.

The Allegro reshapes the same melodic motif into what sounds like a series of folk song melodies. Solo clarinet introduces a second theme, moving us from the folk realm and into the ball-

room with suggestions of bejeweled dancers.

In the development, Rachmaninoff adds a sighing figure (again, based on the original motif), a wintry tremolo and a locomotive image to set off his melodies.

**II. Allegro molto (Scherzo)** — Troika music, this movement recalls the Russian winter. It is the fondness of an expatriate for home. The flurry of activity melts into a warm, romantic second theme. A surprise awaits us in the center of the movement and, at its end, a reminder of the original motif.

**III. Adagio** – The “Big Song,” even more than his scowl, is Rachmaninoff’s identifying characteristic. Long after this music was written, every band and film and hack composer started imitating Rachmaninoff’s moves, turning his genus of meltingly romantic song into a cliché.

The difference is that Rachmaninoff writes in forms 10 times larger than the popular medium allows. He does not just invent a big romantic tune but uses it to toy with audience expectation, to create suspense — something no two-minute-long knock-off could do.

(Spoiler Alert: It shouldn’t ruin the effect to examine how the formula works, but if you are concerned that it might, skip to the Finale.) The Big Song is constructed from a musical sequence — a melodic pattern of just six notes repeated at different pitch levels. Each repetition “predicts” the next, proceeding in a self-referential spiral. On the third iteration of the six-note idea, Rachmaninoff adds a four-note tag, breaking the pattern in order to round out the phrase.

Rachmaninoff’s method shows at this point. The ear tells us we are halfway through the theme. The spiraling phrase requires a balancing, or “consequent,” phrase to complete it. It doesn’t happen. Rather than provide the expected consequent phrase, a lone (and lonely) clarinet plays a

wistful tune, leaving us feeling abandoned with just the memory of a luscious morsel and a hunger for its consumption.

Later, when the morsel reappears, we imagine, “Surely this time, we’ll hear the whole thing.”

But again, he interrupts it before reaching completion. Again and again, Rachmaninoff tantalizes us with this fragment of what seems destined to be the great love song of our lives, and each time, it slips away too soon.

Listeners who respond emotionally to music intuitively recognize the moment, about nine minutes into this movement, when there is no longer any hope of fulfillment. The sequence idea has been deconstructed and, although its fragments are constantly present, they are just reminders of what might have been. We are forced to acknowledge they will never bloom for us. Discrete, unexplained tearfulness is common in audiences at that point. As the movement concludes, we are left pondering.

**IV. Allegro vivace** — In an abrupt change of direction and flavor, a tarantella opens the finale, a large rondo with four distinct themes, including one that is made entirely of scales marching down an octave. In the midst of the third theme, the only lyrical melody in this movement of propulsive rhythms, reminiscences of the never-completed love song creep in.

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



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## MISCELLANEOUS

NEED SOMEONE To translate a Latin Document. Papal Bull dated 1526. Call Steve at 704-905-1311 or 716-357-8207.

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1 "Memory" musical

5 Indiana river

11 Reed instrument

12 Roma's land

13 Emmy winner

14 Behind Alan

15 Steeping gadgets

17 Desire

18 Door holder's words

22 Mini-map

24 Got up

25 Japanese drama

26 "— Hear a Waltz?"

27 Smells

30 Set off

32 Stairway post

33 Ball, e.g.

34 "Rosemary's Baby" director

38 Cold period

41 Large family unit

42 Angular

43 Goose sound

44 Rebuffs

## DOWN

1 Varnish layer

2 Skilled

3 Lauer's place, with "The"

4 Navy builder

5 Volition

6 Coral isles

7 Long-eared hound

8 Boxing great

9 Immoral act

10 Crone

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Yesterday's answer

16 Wee

19 Weather report

20 Othello, for one

21 Fix copy

22 Privy to

23 Network junction

28 Patch

29 Ad motto

30 — loss

31 Rain garb

35 Eye part

36 Welles role

37 Auto-graphs

38 Tax agcy.

39 Limit

40 Part of college

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7-7

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

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

7-7 CRYPTOQUOTE

U V P V Z G L I Y I X A E V C I Z

D M I S A U X C V V Y A U X . S M V U K I B

T I D I , K I B G L I Y I X A E V C I Z

Q Z B Q M . — N . T A D Z G V Y A  
Yesterday's Cryptquote: I TAKE MY CHILDREN EVERYWHERE, BUT THEY ALWAYS FIND THEIR WAY BACK HOME. — ROBERT ORBEN

## SUDOKU

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

### Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

7/07

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

Difficulty Level ★★★

7/06

## Land & Building

Building permits must be obtained from the Community Services/Operations Office (716-357-6245) for all interior and exterior work. To maintain Chautauqua's contemplative atmosphere, construction without Institution permission is prohibited during the summer season. House trailers, mobile homes or camper-type trailers or other similar types of movable structures may not be used as living quarters on the grounds or in Institution parking lots.



NEWS

Contest to recognize beautiful gardens

Beverly Hazen  
Staff Writer

One can't help but notice the blooming flower gardens while strolling through the grounds of Chautauqua or walking to and fro between classes and lectures. Overheard conversations often reflect the "oohs and ahhs" of compliments over a flowerbed or an attractive perennial garden.

Now is the time to enter the gardens of one's choice to the Bird, Tree & Garden Club's "Chautauqua in Bloom" garden recognition event. All property owners, denomination houses and inns are invited to participate in this event, which is held every other year, alternating with the House Tour.

"Our main goal is to recognize all the work that many individuals do to make Chautauqua so pretty," event chair Barbara Zuegel said.

The gardens can vary in size, Zuegel said.

"It doesn't make a difference," she said, "because it is the sum of the whole, and these gardens complement the Institution gardens that are lovely in their own right."

There are three separate categories: Garden, Shade Garden (dappled shade or less than two hours of sun) and Container Garden. The garden must be a private garden on Chautauqua Institution grounds and visible from the street but may not



Photo | Greg Funka

contain any artificial plants or be a garden maintained through a bequest. Container gardens may include porches, patios or niches containing live plant material.

Judges independent of Chautauqua will evaluate the gardens on July 20. A garden's design, layout and color, as well as plant selection, health and general care of the garden will be evaluated.

Registration forms and detailed guidelines are available at Smith Memorial Library, the Colonnade, and at the BTG lecture at 12:15 p.m. Tuesday at Smith Wilkes Hall.

Forms must be postmarked or submitted by the firm deadline of July 13. All participants will be recognized at a ceremony at 4:15 p.m. July 29.

Brown Bag event to foster discussion of CTC's 'Three Sisters' production

Suzi Starheim  
Staff Writer

Chautauqua Theater Company's production of Anton Chekhov's "Three Sisters" is set as the topic of discussion at the Brown Bag lunch at 12:15 p.m. today in Bratton Theater.

General Manager Robert Chelimsky said the event will focus on the choices made in the CTC production, which means that a lot of attention may be turned to guest director Brian Mertes.

"The director becomes the interviewee to a great degree," Chelimsky said. "It tends to be very focused on what they were going for conceptually."

Associate Artistic Director Andrew Borba said that other aspects of the play, including the design team, actors and the set, will be discussed as well. He said the Brown Bag is an excellent opportunity for additional insight and education about this first production of the 2011 theater season.

While many audience members at today's Brown Bag may have attended Wednesday's preview of "Three Sisters," the lunch will give a more detailed, behind-the-scenes look at the show.

"The goal of the Brown Bags is really to give the audience an inside look that they



Photo | Demetrius Freeman

At left, Másha (Laura Gragtmans) is embraced by her husband, Kulýgin (Ted Schneider). Másha's house is filled with guests for a birthday party for her younger sister Irína (Charlotte Graham). The other party guests include Anfisa (Lynn Cohen) and Baron Túzenbach (Charlie Thurston).

won't necessarily get just by seeing the show," Borba said. "Our Brown Bag is really about this production, this director, this design team, these actors, here today."

Artistic Director Vivienne Benesch said it is a perfect opportunity for audience members to interact directly with those who made the artistic choices for this particular production.

"The whole creative team, and all the artists, will be up here and will be explaining it all," she said.

The Brown Bag is free to attend, and those attending can bring a lunch to Bratton Theater to eat while discussing the production with CTC members.

"Three Sisters" runs through July 17 at Bratton Theater.

Chautauqua Theater Company Brown Bag

- 12:15 p.m. today, Bratton Theater
- Focus will be on the choices made in CTC's "Three Sisters" production
- Guest director Brian Mertes will be on hand

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Exp. 7/17/11 (cd12)



**CRAFTS ALLIANCE**

Don't miss out on the high quality display of Fine Crafts in beautiful Bestor Plaza.

**Friday, July 8, • 10:30 am - 5 pm**  
**Saturday, July 9 • 10:30 am - 5 pm**  
**Sunday, July 10 • 12 noon - 5 pm**

Fine Craft Show participant, **Starr Hagenbring**, fiber artist from New York City, creates artful jackets and vests out of luxurious silks. She treats fabrics like palettes, painting them and adding texture through piecing, top-stitching and beading. Her goal is to bridge the world between wall art and wearable art.

"Ms. Hagenbring turns her love of color, texture, and painting into a heady mix of beauty and fun." —Jacqueline Ruyak, Fiberarts Magazine

Pictured is Ms. Hagenbring's Geometric Nine Gore Swing Jacket, utilizing vintage and modern silk and silk-blend fabrics; handpainted and machine-stitched.

The Crafts Alliance presents a second Fine Craft Show on August 12-14

**"You deserve the best!"**



PROGRAM

Th

THURSDAY,  
JULY 7

- 7:00 (7–11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Right **Rev. V. Gene Robinson**, Bishop, Episcopal Diocese of New Hampshire. Amphitheater
- 9:15 **Maimonides–A Guide to the Perplexed.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin**, Alumni Hall Library Room
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women's Club.) "To Your Health: The Mouth/Body Connection." **Seb Ciancio**, WNY Dental Congress. Women's Clubhouse
- 10:00 (10:00-12:00) **Voice Master Class.** **Brian Zeger**, presenter. (School of Music.) Fee. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Theodore Olson**, former United States solicitor general with **John Q. Barrett**, professor, St. John's University School of Law. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Knitting.** "Women4Women–Knitting4Peace." UCC Reformed House Porch
- 12:15 **Science Brown Bag Lunch/ Lecture.** (Programmed by the CLSC Scientific Circle.) "Advances in the Treatment of Heart Failure." **Bartley Griffith**. Alumni Hall Porch
- 12:15 **Brown Bag.** Inside Chautauqua Theater Company's production of "Three Sisters." Bratton Theater
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** "Healing Ourselves, Healing the World." **Subagh Singh Khalsa** (Sikh Dharma/ Kundalini Yoga Meditation) Donation. Hall of Missions
- 12:45 **Chautauqua Catholic Community Seminar.** "The Common Good in Catholic Social Thinking." **Rev. Dominic Monti**, O.F.M., vicar provincial, Franciscan Friars, Holy Name Province, New York City. Methodist House Chapel
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:15 **Duplicate Bridge.** Herb Leopold, director. Fee. Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** "Does Faith Make Us Strangers or Friends?" **E.J. Dionne**, columnist, *Washington Post*. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center

- 3:30 **CLSC ROUNDTABLE/LECTURE.** **Hampton Sides**, *Hellhound on His Trail*. Hall of Philosophy
- 3:30 **Dance Lecture.** (Programmed by the Chautauqua Dance Circle.) "Wonders of Middle Eastern Dancing." **Nailah**. Smith Wilkes Hall
- 4:00 **Artsongs** Recital with **Chautauqua Opera Studio Artists**. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 6:00 **THEATER.** **Anton Chekhov's Three Sisters.** **Brian Mertes**, director. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater.
- 6:00 (6:00–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua.) Hall of Missions
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear**. Hurlbut Church Sanctuary
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7-7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Robert Moody**, guest conductor; **Alexander Gavrylyuk**, piano. Amphitheater
  - *Colas Breugnot*: Overture Dmitir Kabalevsky
  - Piano Concerto No. 3 in C Major, Op. 26 Serge Prokofiev
  - Symphony No. 2 in E Minor, Op. 27 Sergei Rachmaninoff
- 10:00 **Meet the CSO Section.** Violin. (Sponsored by Symphony Partners.) Amphitheater Back Porch following CSO concert
- 10:30 **Musical Theatre Revue No. 1.** Cabaret/Musical Theatre Revue with **Chautauqua Opera Studio Artists**. Elizabeth S. Lenna Hall

F

FRIDAY,  
JULY 8

- 7:00 (7–11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

UNITY  
of Chautauqua

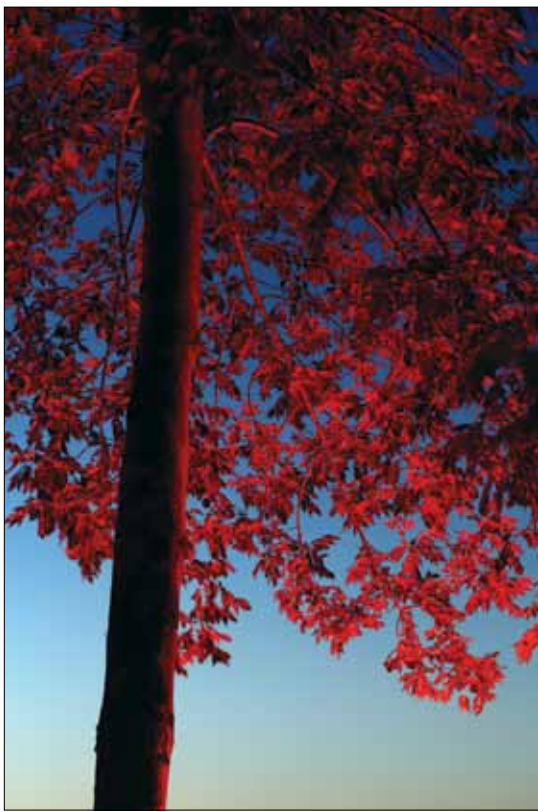
WILLIAM ALLARD  
Graduate: Oneness University in India  
"Seven Rules for a Connected World Citizenry "

Author: "Safeguarding Our Children", "Life is Easy, God Said So", and "Mysticism In The Village"

Thursday, July 7th  
6:30 - 7:30 p.m.  
Hall of Missions

YOU'RE INVITED

- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Meet under green awning at back of Smith Wilkes Hall.
- 9:15 **DEVOTIONAL HOUR.** The Right **Rev. V. Gene Robinson**, Bishop, Episcopal Diocese of New Hampshire. Amphitheater
- 9:15 **Men's Club Guest Speaker Series.** "Scooter Safety Risks." **Richard Colberg**, Robson Forensic. Women's Clubhouse
- 9:15 **The Bible Decoded.** (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin**. Alumni Hall Library Room
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance.) Bestor Plaza
- 10:00 **Voice Master Class.** Marlena Malas, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Michael Sandel**, professor of political philosophy, Harvard. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center.) "With These Hands: Cultural Diversity in Working Class Stories." **Toni Jensen**, prose writer-in-residence. Alumni Hall porch
- 12:15 **Brown Bag Lunch.** (Programmed by the Everett Jewish Life Center in conjunction with the Robert H. Jackson Center.) "Recollections from the Nuremberg Trials." **Lt. Col. Don Ellison** with **Eli Rosenbaum**, moderator. Everett Jewish Life Center
- 12:15 **Challah Baking.** (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church.) **Bishop V. Gene Robinson**, Episcopal Diocese of New Hampshire. Women's Clubhouse
- 12:45 **Chautauqua Catholic Community Seminar.** "For the Sake of Jerusalem," (Reflections on



Flares illuminate trees along the lakeshore July 4.

- 20 Years in the Mid East.) **Rev. Douglas May, M.M.**, assistant campus minister, Kenyatta University, Nairobi, Kenya. Methodist House Chapel
- 1:00 **Jum'a/Muslim Prayer.** Hall of Christ
- 1:15 **Master Class** (Programmed by the Chautauqua Opera Guild.) **Jay Lesenger**. Master Class with School of Music Voice Students. Fee for non-members. Fletcher Music Hall
- 2:00 **INTERFAITH LECTURE SERIES.** "Running without Stumbling" **Barry C. Black**, chaplain, United States Senate. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:00 (2-4:30) **Violin Master Class.** (School of Music.) Almita Vamos, viola, presenter. Fee. McKnight Hall
- 2:30 (2:30-4:30) **Piano Master Class.** (School of Music.) **Alexander Gavrylyuk**, presenter. Fee. Sherwood-Marsh Studios
- 2:15 **THEATER.** **Anton Chekhov's Three Sisters.** **Brian Mertes**, director. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes

FLARE FLAIR



Photos | Greg Funka

- before curtain at the Bratton kiosk.) Bratton Theater
- 3:30 **CLSC ROUNDTABLE/LECTURE.** **Michael Sandel**, *Justice: What's the Right Thing to Do?* Hall of Philosophy
- 3:30 **Chautauqua Heritage Lecture Series.** "Privacy and Access to Information: What Every Citizen Should Know— or not Know." **Chris Ward**, New York state archivist and **Jon Schmitz**, Chautauqua Institution Archives. Hall of Christ
- 3:30 (3:30-5) **World Cafe.** Discussion of Week's Lectures. Unitarian Universalist House
- 4:00 **Studio Preview Performance.** North Carolina Dance Theater. Fee. Carnahan-Jackson Studios
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by **Rabbi Frank Muller**. Miller Bell Tower (Pier Building in case of rain)

World Cafe  
at  
Chautauqua

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3:30-5:00  
at the  
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Above all, keep fervent in your love for one another, because love covers a multitude of sins. Be hospitable to one another without complaint. As each one has received a special gift, employ it in serving one another, as good stewards of the manifold grace of God.

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on the Foundation

1 Peter 4: 8-10

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\*\* 3D Transformers 3: Dark  
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Daily (12:40, 3:50, 7:00, 10:15 (12:15 am Fri) (NO 10:15 THURS 14th)

\*\* 3D CARS 2 (G) \*\*  
REAL D 3D/NO PASS  
Daily (12:00, 2:30, 4:55) 7:25, 9:50 (NO 9:50 THURS 14TH)

\*\* Bad Teacher (R) NO PASS \*\*  
Daily (1:15, 3:15, 5:15) 7:15, 9:15 (11:45 pm Fri)

\*\* Horrible Bosses (R) NO PASS \*\*  
Daily (12:00, 2:00, 4:00) 6:00, 8:00, 10:00 (12:00 am Fri)

\*\*ZOOKEEPER (PG) NO PASS \*\*  
Daily (12:50, 3:00, 5:05) 7:10, 9:20 (11:45 pm Fri)

Cars 2 (G)  
Daily (1:00, 4:00) 6:45, 9:30

\*\*Transformers 3: Dark of  
the Moon (PG-13) \*\* Standard  
Daily (12:15, 3:30) 6:45, 10:00

LARRY CROWNE (PG-13)  
Daily (1:00, 4:00) 6:50, 9:25

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Monte Carlo (PG)  
Daily (3:30) 6:40; Fri-Sun (3:30) 6:40, 9:30