

The Chautauquan Daily

Chautauqua, New York

The Official Newspaper of Chautauqua Institution | Thursday, July 14, 2011

Seventy-Five Cents
Volume CXXXV, Issue 17

EVENING ENTERTAINMENT



Photo | Ellie Haugsby

Together^{ness} through music

Harth-Bedoya, Gerhardt share musical friendship with CSO

Lauren Hutchison
Staff Writer

“The beauty of music is that it brings people together,” guest conductor Miguel Harth-Bedoya said. “You have to become friends to make music together.”

Harth-Bedoya was speaking about his friendship with cellist Alban Gerhardt. The two appear with the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater.

Gerhardt and Harth-Bedoya have performed together frequently, from the Fort Worth Symphony Orchestra at Carnegie Hall in New York City to the Bach Festival in Eugene, Ore. The two were at the festival earlier this summer, where their young children met for the first time.

Gerhardt’s last performance in Chautauqua was in 2005, when he performed Antonin Dvořák’s Cello Concerto in B minor, Op. 104. Gerhardt said he has fond memories of Chautauqua.

See **CSO**, Page 4



Gerhardt



Harth-Bedoya

“When there are words attached to a piece, then the music is no longer abstract. With storytelling, it’s a lot more specific, which makes it harder in one sense because we’ve all read the same book.”

—Miguel Harth-Bedoya
CSO Guest Conductor

MORNING LECTURE

Ignatius to present writer’s view of global espionage

Nick Glunt
Staff Writer

David Ignatius, 30-year foreign affairs journalist and espionage novelist, will speak at 10:45 a.m. today in the Amphitheater as Week Three’s fourth speaker on “American Intelligence: Technology, Espionage and Alliances.”

Ignatius has spent time with *The Wall Street Journal*, *The Washington Post* and the *International Herald Tribune* in Paris. He has been a reporter, columnist and editor, though he is most widely known as a columnist for *The Washington Post*.

Ignatius also is a successful novelist, having written such novels as *Body of Lies*, which was later adapted into a film starring Leonardo DiCaprio and Russell Crowe.

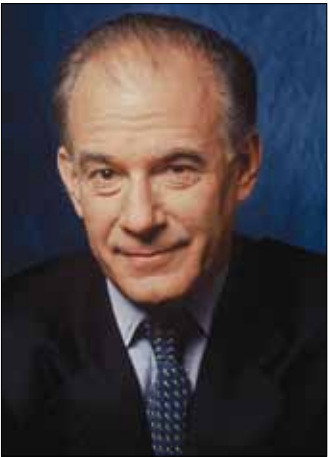
“I have a few friends — one friend in particular — who’ve said there’s so many things that are more truth in my fiction than in my fact,” Ignatius said.

He said he does not find it difficult to be both a journalist and a novelist, because he uses what he learns as a journalist to write his novels. As he covers Middle East foreign affairs, he comes up with ideas for his novels. He encounters those ideas and then “reshapes” them for his novels, he said.

Ignatius said being a novelist wasn’t always his calling.

“In truth, I had taken a college course in fiction but wasn’t very good at it,” he said. “Like a lot of people, I had a lot of snippets of fiction I had tried to write, but I pretty much decided I was cut out to be a reporter, not a creative writer.”

After a series of events occurred regarding a sto-



Ignatius

ry he had written for *The Washington Post*, the idea for his first novel, *Agents of Immocence*, began to mold in his mind. He said it was a story he couldn’t tell in any other way.

The publishing company accepted his book because its employees wanted a nonfiction book from him, and this was how they thought it could happen.

Ignatius said *Agents of Immocence* could almost be considered historical fiction. He tried to make that novel as accurate as possible, even going so far as to research what movies were playing at a particular theater at the time the novel was set. His other novels aren’t quite as historical, as he said he invents a lot more in them.

He is still on contract to write one more novel, he said.

“A week ago, I was in Afghanistan for 10 days wandering around the country,” Ignatius said, “and I have to confess, a part of me was not there doing journalism.”

He had his eyes out for something that could make a good story. He still isn’t sure what the subject of that novel will be.

See **IGNATIUS**, Page 4

DORRIEN TO LECTURE ON SOCIAL GOSPEL



Photo | Megan Tan

Garry Dorrien, Reinhold Niebuhr Professor of Social Ethics at Union Theological Seminary, will deliver the Interfaith Lecture at 2 p.m. today in the Hall of Philosophy. His topic is “Defying White Supremicism: Benjamin E. Mays, *The Negro’s God*, and the Black Social Gospel.” Dorrien also gave Monday’s Interfaith Lecture.

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE

Larson’s book traces rise of Nazi Germany

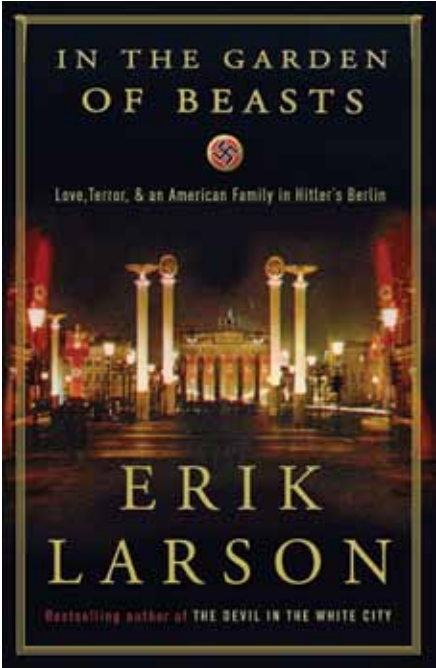
Aaron Krumheuer
Staff Writer

Martha Dodd was a young, beautiful American living in Berlin in 1933. The daughter of the U.S. Ambassador, she cavorted in elite circles of German society and fell in love with top Nazi officials.

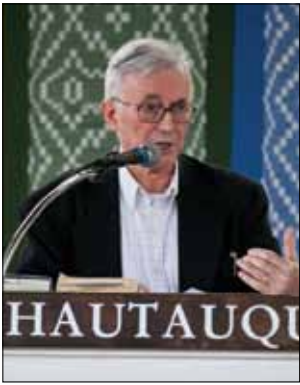
Not until the first spasm of Hitler’s vicious executions did she turn against her suitors and become a Soviet spy.

She is just one of the true-life characters in Erik Larson’s *In the Garden of Beasts*, the Chautauqua and Literary Scientific Circle selection that embodies Week Three’s theme of “American Intelligence: Technology, Espionage and Alliances.”

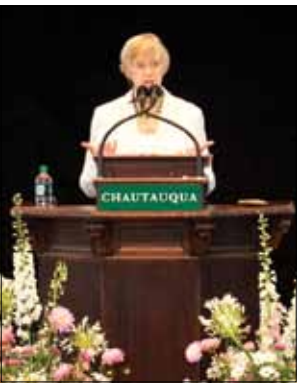
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Rehearsal space
Behind the scenes at Monday’s MSFO performance
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Bonhoeffer never backed down
Kelly gives Tuesday Interfaith Lecture
PAGE 6



Evolving U.K. espionage
Rimington delivers Wednesday’s morning lecture
PAGE 7



‘July’s Delight’ indeed
Jane Vranish reviews NCDT and CSO Tuesday performance
PAGE 13

NEWS



NEWS FROM AROUND THE GROUNDS

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

Hebrew Congregation presents Lazarus series

The Hebrew Congregation hosts speaker Sandy Gordon, who is presenting “George Segal in Art and History: Yogi Berra, Chickens and Daumier” 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 on the grounds at the conclusion of the program.

Scientific Circle holds cardiovascular health lecture

The CLSC Alumni Association Scientific Circle is hosting a Science Brown Bag lunch and lecture at 12:15 p.m. on the Alumni Hall porch. Barbara Halpern will be presenting “The Role of Nutrition in Cardiovascular Health.”

CLSC class events

- The CLSC Class of 1999 is holding a dinner at 5:30 p.m. today in the Alumni Hall Dining Room.
- The CLSC Class of 1997 will get together at 5:30 p.m. today at 41 Cookman for wine and light hors d’oeuvres. Members, spouses or friends are welcome. Hosts are Barbara Painkin 716-357-2171 and Barbara Barrett 540-273-1389.

EJLCC at Chautauqua holds Yiddish Language Lunch

Everett Jewish Life Center at Chautauqua is holding a Yiddish Language Lunch led by Charlie Shuman from 12:15 p.m. to 1:30 p.m. today in the EJLCC.

CLSC Alumni Association seeks picnic volunteers

The CLSC Alumni Association is seeking book donations and volunteers for its annual Great American Picnic. The signup form is available in the main lobby of Alumni Hall. If you have any questions, please call Alumni Hall’s front desk at 716-357-9312.

Recognition Day banner announcement

Those who want their class banner carried on Recognition Day on Aug. 3 should come to Alumni Hall to make arrangements. For more information, call Alumni Hall at 716-357-9312.

CLSC anniversary tickets for sale

Tickets for the CLSC seventh annual alumni dinner and gala celebrating the 133rd anniversary are now available at Alumni Hall. The Gala will begin with iced tea at 5:30 p.m. Aug. 3. President’s words are at 6 p.m. followed by a buffet dinner served at 6:06 p.m. Tickets purchased prior to Aug. 1 are only \$11; they cost \$12 after Aug. 1.

Chautauqua Opera Guild holds membership events

The Chautauqua Opera Guild will meet for its annual boxed lunch and membership meeting at 12:30 p.m. Wednesday at Norton Hall. Anyone wishing to join the Opera Guild may do so for \$50. Those who are or will be participating at the Benefactor Level also will be invited to the soiree and musical being held this year at the Metzgar Packard Manor, the home of Robert and Sally Metzgar. RSVP by Friday. Contact Judy Goldman at 845-216-7899.

Aamont to give Men’s Club lecture on CIA


Chautauquan Leif Aamont, whose career with the Central Intelligence Agency included 27 years in multiple capacities, will speak on “CIA: History, Structure and Functions” at 9:15 a.m. Friday for the Men’s Club. The lecture takes place at the Women’s Clubhouse.

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 **MLS**

Carlson, Freyd channel love of classical music into support for tonight’s CSO performance

Sarah Gelfand
Staff Writer

Diane Jones Carlson and William “Bill” Freyd are sponsoring the Chautauqua Symphony Orchestra concert at 8:15 p.m. tonight in the Amphitheater.

Carlson and Freyd reside in Henderson, Nevada, where they own and head 1-2-1 Philanthropic Services, Inc., a national fundraising company that works with colleges, universities, hospitals, medical centers and major arts organizations. The two met through a national fundraising board and have made major impacts in the fundraising industry; Freyd ran one of the largest capital campaigns in university fundraising for Yale University in the 1970s.

Carlson grew up in James-

town, N.Y., and came to Chautauqua every summer for her family’s reunions.

“I’ve been coming back summers for the Jones family reunion, and last year, the Jones family had its 95th reunion,” Carlson said. “Now I haven’t come for all of those, but I’ve tried to come to as many of them as I can.”

Carlson and Freyd bought a house in Bemus Point, N.Y., last fall, which they recently renovated and moved into at the start of the season. They plan to spend the full season there.

Although they reside across the lake, Carlson and Freyd spend the majority of their time at the Institution. They enjoy the lectures and the Sunday worship services. Freyd, a graduate of Georgetown University’s Edmund A. Walsh School of Foreign

Service, is particularly interested in the lectures that touch on foreign relations, Carlson said.

They are avid fans of classical music; Freyd is the most recent past president of the Las Vegas Philharmonic and also served on the board of both the Nevada Symphony Orchestra and New Jersey Symphony Orchestra.

“My husband Bill has had a longterm love of classical music, which goes back to when he was a kid and went to the Chicago Symphony by himself as an 8-year-old,” Carlson said.

Carlson said she and Freyd decided to sponsor tonight’s program in honor of her father, who was expected to be in attendance tonight but will no longer be able to due to illness.

Chautauqua holds many

significant family and childhood memories for Carlson, and she said the sponsorship was a way she could give back.

“Giving to Chautauqua is important to me, because I really feel very fortunate to have grown up in this area; my roots are here,” Carlson said. “That’s really important to me, I have a lot of family here still. It’s important to me that Chautauqua does well, and Bill very much supports that interest — he’s right there with it all. We’ve had good fortune, and having good fortune means you have a responsibility to help give back. All that Chautauqua is — you know, it’s culture, it’s arts, it’s religion; it’s such a special place. There’s not just a place like it. It was a big part of my childhood.”

UNDER THE BATON

Photo | Demetrius Freeman

The Music School Festival Orchestra, led by Timothy Muffitt, performs in the Amphitheater Monday evening.

Hagen Lectures Fund supports this morning’s Ignatius lecture in Amp

The Susan Hirt Hagen Lectures Fund, an endowment in the Chautauqua Foundation, supports the lecture of David Ignatius, columnist and associate editor of *The Washington Post* and author of *Body of Lies*.

Susan Hirt Hagen of Erie, Pa., created the fund in 1993. A lifelong Chautauquan and property owner for many years, she is a past member of the Chautauqua Institution Board of Trustees (from 1991 to 1999). She and her husband, Thomas Bailey Hagen, chairman and owner of Custom Group Industries and chairman of the board of Erie Insurance Group companies, are charter members of the Bestor Society and participated in the historic Chautauqua Town Meeting in Riga, Latvia.

Susan Hirt Hagen is a graduate of Wittenberg University, where she is an emerita member of its board of trustees, and a recipient of the university’s Alumni Citation for community service. This spring, she received an honorary doctorate degree from her alma mater. She also holds a master’s degree in counseling from Gannon University and received the university’s Distinguished Alumni Award. For a number of years, she was the managing partner of a consulting firm engaged in conflict resolution and group relations. She currently is a member of the board of directors of Erie Indemnity Company, a management company for the Erie Insurance Group. She also is a trustee of the H.O. Hirt Trusts, a member of the Council of Fellows of Penn State Erie, The Beh-

rend College, and a former trustee of the Erie Community Foundation.


Susan Hirt Hagen has been named Woman of the Year for community service in the Erie area and has been a board member, volunteer and contributor to many social service, arts and educational organizations over the years. She has served as chair of the United Way of Erie County, Pa., the first woman to serve in that capacity, and is a recipient of the organization’s highest honor, the Alexis de Tocqueville Award.

For her more-than-10-year commitment to curtail teenage pregnancy and the school dropout rate in Erie County, the trustees of The Pennsylvania State University named the Susan Hirt Hagen Center for Organizational Research and Evaluation at Penn State Erie, The Behrend College, in her honor in 2008. In 2009, she received the Edward C. Doll Community Service Award from the Erie Community Foundation, and in 2010, she received the Distinguished Citizen of the Commonwealth Award at the 112th annual meeting of The Pennsylvania Society.

The Hagens, who also spend a portion of the year in Sarasota, Fla., have a son and daughter and are the grandparents of three.

If you are interested in discussing the possibility of establishing an endowment to support an aspect of programming at Chautauqua Institution, 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 Thur, July 14

BARNEY'S VERSION - 2:30 & 5:30 (R, 134m) Based on Mordecai Richler's comic novel this picaresque story of the life of the impulsive, irascible and fearlessly blunt Barney Panofsky stars Paul Giamatti, Dustin Hoffman, Rosemund Pike and Minnie Driver. "A master acting class, courtesy of Giamatti and Hoffman." -Richard Roeper "The script doesn't need to convince us that the prickly and incorrigible Barney Panofsky is, in the end, someone worth caring about. Paul Giamatti's performance already did." -Dana Stevens, Slate

SOURCE CODE - 8:30 (PG-13, 93m) Jake Gyllenhaal plays Colter Stevens a decorated army helicopter pilot who wakes up in the body of an unknown man to discover he is part of a time travel mission sent to find the bomber of a Chicago commuter train in this sci-fi thriller from Duncan Jones (Moon). "Swiftly paced and engaging" -Lisa Kennedy, Denver Post "A thriller that takes a science fiction premise and uses it, not for the sake of splashy effects, but as a doorway into the human soul." -Mick LaSalle, San Francisco Chronicle

Through gift and Spy Museum partnership, Maltzes help make Week Three program possible

Sarah Gelfand
Staff Writer

When Milton Maltz visited Chautauqua with his wife, Tamar, two years ago during the National Geographic-themed week, he saw an opportunity for a partnership between Chautauqua and his own institution, the International Spy Museum in Washington, D.C. The Maltzes’ 2009 visit resulted in this week’s theme, “American Intelligence: Technology, Espionage and Alliances,” as a collaboration between the International Spy Museum and Chautauqua.

After this first stay, the Maltzes also became returning visitors to Chautauqua.

Milton and Tamar made a generous gift in support of the partnership between the International Spy Museum and Chautauqua Institution that will help fund the programming for this week.

“We’re deeply grateful to Milton and Tamar for investing in the program this week,” said Geof Follansbee, chief executive officer of the Chautauqua Foundation. “It’s going to be one of the more extraordinary weeks we’ve had at Chautauqua, both in terms of the expertise and prominence of the speakers, but even more importantly, in terms of the range of activities that

are going on over the course of the week that will allow individuals and families to gain greater understanding of this intriguing world of espionage.”

In addition to founding the International Spy Museum, the Maltzes founded the Maltz Museum of Jewish Heritage in Beachwood, Ohio. They also helped revitalize the Maltz Jupiter Theatre in Jupiter, Fla. Milton is a member of the Maltz Jupiter Theatre’s board, as well as the board of the Cleveland Play House. In 1956, Milton founded Malrite Communications Group, a nationwide operator of radio and television properties; he served as CEO for the group until its sale in 1998.

Milton said the week’s programming would give Chautauquans a different perspective on American defense and foreign affairs.

“The content is extremely important to all Americans because wars are won through intelligence, as opposed to just sheer power — knowledge is critical,” Milton said. “Americans, from my perspective, tend to respond and react to trouble. The real way to go is to anticipate these problems, and so we hope that this week we’ll be able to energize participants to learn from and act on this.”

MUSIC

Contemporary music highlighted in today's Artsongs recital

Josh Cooper
Staff Writer

At 4 p.m. today in the Hall of Christ, three Opera Company Studio Artists will present the latest in the weekly Artsongs recital series.

This week, the songs will have a distinctly modern feel. All but two of them were written in the 20th century.

The three singers who will be performing are tenor Michael Desnoyers, mezzo Katherine McGookey and bass-baritone Richard Ollarsaba.

Desnoyers is no stranger to Chautauqua, having been a part of the program two years ago. He said he couldn't keep from coming back.

"I really enjoy everything about this place," Desnoyers said. "Of course coming back was an easy decision for me."

Desnoyers will be singing a total of seven songs: "I de stora skogarna," "Mellan gråa stenar" and "Lyckokatt" from a set entitled "I min älsklings trädgård" by Finish composer Einojuhani Rautavaara, "To Gratiana Dancing and Singing" by W. Denis Browne, "The Vagabond" by Ralph Vaughan Williams, "Before Life and After" by Benjamin Britten and "Love Went A-Riding" by Frank Bridge.

He said the Rautavaara pieces, which are set to Swedish lyrics, are fairly well known among Finnish music.

"After Sibelius, Rautavaara is the most well-known Finnish composer, and he's still alive today," Desnoyers said.

He said many of the pieces speak of childhood.

"So they're really playful but also really beautiful," he said.

Desnoyers said many people think of "To Gratiana Dancing and Singing" as the great-



Desnoyers



McGookey



Ollarsaba

est British art song ever written.

"It paints a picture of a woman dancing," Desnoyers said. "And the music twirls and has a dancing motion."

The theme of the Vaughan Williams piece is independence, Desnoyers said.

"It's about love of traveling, and love of being alone," he said. "So it's very different from the others."

The Britten is more of a challenge, he said.

"It's tricky to decipher what they're saying, because they're talking about a time before we had feelings," he said. "It's really interesting about how it describes emotions as a disease."

Desnoyers said the work by Frank Bridge is a whimsical piece about Cupid and love.

"You get the idea of Cupid riding over the earth, and he brings not only love with him, but also life," he said. "It's a really nice closer."

Desnoyers earned an undergraduate degree from Slippery Rock University in Pennsylvania and a master's degree from San Francisco Conservatory of Music. Later

in the season, he will be singing the role of Monostatos in Chautauqua Opera's production of Mozart's *The Magic Flute*. After Chautauqua, he will travel back to San Francisco to sing with the San Francisco Opera's outreach program, which performs opera programs in schools.

McGookey said the appreciation for the arts at Chautauqua is refreshing.

"There are so many people here who appreciate all of the different art forms," McGookey said. "It's really a unique place."

McGookey will be singing a seven-song set titled "La Fraîcheur et le Feu" by Francis Poulenc and two Russian lullabies by composers Dmitri Shostakovich and Modest Mussorgsky.

The Poulenc, McGookey said, is about love and the meaning of life.

"Poetically, it's a cycle about a man's search for meaning and self-enlightenment," she said. "He discovers that it's woman that he's been looking for."

Of the Russian songs, she said, "They're

very dark, and they talk about death and suffering, but they still have a little bit of a folksy quirk to them too."

She completed her undergraduate schooling at Capital University in Ohio, and she is going into her second year in graduate school at Northwestern University.

She said that after she finishes her graduate degree, she hopes to attend more young artists programs and "get ready for life."

Ollarsaba has done similar young artists programs elsewhere, but said this one offers something unique.

"The camaraderie here is really nice, and we have a lot of time with the directors, which are things you miss in larger programs," Ollarsaba said.

Ollarsaba is originally from Arizona, went to undergraduate school at the Cleveland Institute of Music and just finished his master's degree at the University of North Carolina School of the Arts in Winston-Salem.

He will be singing a five-song cycle by Gerald Finzi titled "Let Us Garlands Bring."

He said the Finzi is special because of the lyrics, all by Shakespeare.

"They're all from different plays," he said. "One of them is from 'Twelfth Night' another is from 'As You Like It.' All of them function as songs in the original plays."

After Chautauqua, Ollarsaba will return to North Carolina to get a post-graduate certificate and will audition for other young artists programs.

The program will close with two trios featuring all three singers; the first is from Mozart's "La Clemenza di Tito" and one from Gilbert and Sullivan's "The Pirates of Penzance."

"They're good little closers, and they feature a solo from each of us," Desnoyers said.

REHEARSAL SPACE



Photos | Demetrius Freeman

Music School Festival Orchestra musicians use the Amphitheater backstage and back porch to prepare for their Monday performance.

To see more photos from the Music School Festival Orchestra performance, visit chqdaily.com



Daily Photo Reprints

The Chautauquan Daily offers digital files of photos that appear in the newspaper for a fee of \$15 per photo. **Please note these are not prints of the photos.** Our photographers will provide you with a high-resolution file on CD, which allows you to make as many prints as you wish.

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FROM PAGE ONE

CSO

FROM PAGE 1

“When they asked me again to appear with Miguel Harth-Bedoya, whom I adore very much, I couldn’t say anything but yes,” he said.

He will be performing Camille Saint-Saëns’ Cello Concerto No. 1 in A Minor, Op. 33. The piece is given to cello students and is thought of as easy, but is difficult to master, Gerhard said.

“It’s very short, but in its shortness, there is so much emotion and so many different characters in it that it’s not very easy to bring them all out,” he said. “They are passionate, tender, loving and angry, and they somehow happen all in quick succession. In a very short time, you have to say a lot.”

Gerhardt said it took about 25 concerts until he was happy with his performance of the concerto. He

adds octaves in one section, reasoning that Saint-Saëns meant to add them, since the section ends with written octaves. He said this addition makes the concerto much more difficult.

“It’s like a tightrope act — you have to shake a little,” he said. “This is not done on purpose, of course. But whenever I struggled during a performance, people loved it more than when everything went easy.”

Harth-Bedoya said the variety of repertoire Gerhard can handle is quite impressive.

“The versatility of his playing is amazing,” he said. “Everything he takes on, he’s 200 percent in the work.”

Harth-Bedoya described all of the pieces in tonight’s program as lively, dynamic and far from shy. He likened the program to a meal, in which the cello concerto is a palate-cleanser of abstract music that is served in the middle of two very

flavorful courses.

That meal starts with Maurice Ravel’s “Rapsodie Espagnole,” which he described as the spicy appetizer. The piece was influenced by Ravel’s Basque heritage, Harth-Bedoya said.

“(Ravel) is a composer that would hold emotions for a long time and then let them go with great care,” he said.

The program ends with the main course, Nikolai Rimsky-Korsakov’s Scheherazade, op. 35. Inspired by Middle-Eastern folk tales from *One Thousand and One Nights*, the piece has an eastern flair. It requires special attention to timing, Harth-Bedoya said.

He said both “Scheherazade” and “Rapsodie Espagnole” are challenging because the pieces are associated with concrete ideas.

“When there are words attached to a piece, then the music is no longer abstract,” he said. “With story-

telling, it’s a lot more specific, which makes it harder in one sense because we’ve all read the same book.”

Harth-Bedoya said the conductor’s primary role is to serve the music.

“When you really get to learn about great works of art in composition, you realize what a small part we are in,” he said. “The conductor is just the middle person. It is not about us, and I like that very much, because we are here to serve.”

Harth-Bedoya is visiting Chautauqua as his last engagement of the season, after conducting the Boston Symphony Orchestra at Tanglewood and before he goes on a summer vacation with his family. He has never been to Chautauqua and said he is looking forward to exploring the grounds and surrounding areas.

Harth-Bedoya is the music director of the Fort Worth Symphony Orchestra. After his vacation, he will conduct the Los Angeles Philharmonic at the Hollywood Bowl

on Aug. 12 and 13. He recently completed a recording of “Nazareno,” by Osvaldo Golijov, featuring Katia and Marielle Labèque, to be released this fall.

In addition to his career as an internationally acclaimed soloist, Gerhard frequently plays outside of the concert hall. He is active in Germany’s Rhapsody in School program and also is considering appearances at supermarkets, train stations and soccer games. He said he’s not doing this to be famous but to bring classical music to new audiences and inspire a new generation of musicians.

“I think it’s important that humans express themselves, artistically and creatively,” he said. “Now we are all kind of being seduced by everything that’s out there to just sit on our couch and not do anything. As an artist, it’s my responsibility to work against that.”

CLSC

FROM PAGE 1

Larson was a staff writer for *The Wall Street Journal* and a contributing writer for *Time* magazine, and his articles have appeared in *The New Yorker*, *Harper’s Bazaar* and *The Atlantic*. He received his master’s degree in journalism from Columbia University and wrote three *New York Times* bestsellers, including 2003’s *The Devil in the White City*, the story of the serial killer who stalked Chicago during the 1893 Columbian Exposition.

Larson’s newest book, *In the Garden of Beasts*, is a narrative history of the American ambassador stationed to Germany in the first years of



Larson

Adolf Hitler’s regime.

The book was named for the Tiergarten, Berlin’s equivalent of Central Park. Translated as “big animal garden,” it was a centerpiece in the hub of Nazi rule.

Larson was first struck with the idea to write about Nazi Germany while ambling through a bookstore. He spotted William L. Shirer’s 1960 history *The Rise and Fall of the Third Reich*, a work he always wanted to read. Shirer was present in Germany from as early as 1934, collecting interviews and living among officials who would become some of the most despised figures of the 20th century, Larson said.

It made him start to wonder, what if he were there in Berlin in the first years of Hitler’s regime? Would he be able to predict it?

He started searching for historical characters and arrived at the diary of William E. Dodd, an unassuming history scholar appointed by President Franklin D. Roosevelt as U.S. ambassador — a man far from the president’s first choice. Dodd brought his wife, son and daughter with him to Berlin in 1933, and like so many others at the time, he knew little of Hitler’s growing stranglehold on the country.

“I do think that Dodd embodied much of the complexity and nuance of the age,” Larson said. “His naiveté when arriving in Berlin was not that unlike what others brought to the party, but here was a guy who was put into this very important, or what

we recognize in hindsight as this very important post,” Larson said. “That’s what kind of drew me to him, because then we could look at the world through a sort of blank slate appreciation of it.”

The Dodd family entered a Germany already transformed by “coordination” — that is, the alignment of its citizens by the Nazi’s strict social order. The Nazi Party provided what post-World War I Germans craved: order, national pride and employment. Many were quick to adopt allegiance.

In the book, Larson wrote that “change came to Germany so quickly and across such a wide front that German citizens who left the country for business or travel returned to find everything around them altered, as if they were characters in a horror movie.”

The excitement of change was so pervasive that even Dodd’s daughter, Martha, was swayed, and she initially came to support the Nazis. A recent divorcée, Martha was intelligent, good-looking and single. Because of her charm and her father’s social status, she gained entry into the upper crust of Berlin society, where she had a number of affairs with high-ranking Nazi officials, including the young chief of the Gestapo, Rudolf Diels, a man with a handsome face marred with knife scars.

Almost everyone knew but her father, who was busy with the demands of the embassy, attending endless formal dinners and reporting to Roosevelt. Unlike many other ambassadors, Dodd was frank about his opinions. He gave a thinly veiled speech condemning Germany’s quick adoption of the Hitler regime, to the disapproval of officials back home.

Yet most distressing to Dodd were the growing attacks on American citizens, many of whom were beaten for failing to align with Nazi custom.

“They were very clever about various coercive methods of getting people to fall into line,” Larson said. “For example, insisting on the Hitler salute ... was a very visible marker whether you supported the regime or not, and if you didn’t offer the salute, there was a coercive vehicle, the Stormtroopers, to make you by force fall into line.”

Researching for the book, Larson said he was most surprised by the outright anti-Semitism displayed by members of the U.S. State Department. It is easy to see the failure of the world to take decisive action when even the U.S. was in the fog of what Larson called an “ambient anti-Semitism.”


The Jewish population of Germany at the time was

about 1 percent, yet they were increasingly blamed for the country’s problems. Even Dodd held a laissez-faire attitude about Hitler stripping the rights of Germany’s Jews — disapproving yet unconcerned.

It was not until the first major outbreak of Hitler’s violence that the Dodds finally saw the true face of Nazi Germany. The Night of the Long Knives is the climax of the book. It came on June 30, 1934, when Hitler ordered massive political executions to purge his brownshirts, who had become hard to control.

Larson said writing *In the Garden of Beasts* was difficult for him because it was so easy to become swept up in the tragedy. As a journalist, he recognizes the sorrow of his subjects but remains objectively unattached, as was the case in grim story of *The Devil in the White City*, but this was too compelling, he said.

“I find it very odd and quite powerful that when you steep yourself in Nazi mythology for four years, day in and day out, it really does take a toll; at least it did on me,” Larson said. “I found myself dealing with what I’d call a low-grade depression, which lifted entirely once I was done with the book.”



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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 25 through August 27, 2011. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$40; mail, \$62.50.
Postal regulations require that mail subscriptions be paid in advance.

IGNATIUS

FROM PAGE 1

Ignatius grew up in Washington, D.C., where many people who lived in his neighborhood worked for the CIA. When he was younger, he traveled regularly and even studied at King’s College in Cambridge, England. An interest in international affairs came naturally.

“(The Middle East) is such a complicated mess that it invites — novels love ambiguity; they love situations that are dark and murky and mysterious,” Ignatius said. “That’s what the Middle East is.”

He said one particular theme present in his novels

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WEEK 3



INTEL



INTERNATIONAL SPY MUSEUM

WASHINGTON DC

The International Spy Museum needs your help on a mission here at Chautauqua. We’re trying to uncover what suspected spy Natalia Ledvekov is doing here. Did you spot Ledvekov and “Max” in Bestor Plaza Wednesday? Those who were patient saw her with him near the plaza center. Although they didn’t talk, operatives with good observation skills noticed that they had identical small shopping bags and each left with the other’s bag. This is called a brush pass. It’s very important that we find out what they exchanged. We suspect that whatever she received, Ledvekov will be passing along. She’ll probably use a concealment device—an ordinary object used to hold secret materials—for example: a film canister, a Coke can, or an Altoids tin. **YOUR MISSION:** Report to Bestor Plaza at 12:15 p.m. today and search the grounds for Ledvekov’s concealment device. **ATTENTION:** If you happen to find a concealment device, you may unload and look at the contents, but please replace them, so the spies don’t know the materials were discovered. If you find anything, you can report your findings or questions to one of the SPY handlers you will see wearing International Spy Museum Deny Everything baseball caps around the Plaza.

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THE ARTS

Dance Circle lecture to cover process of choosing, training young dancers

Taylor Rogers
Staff Writer

Carolyn Byham is hopeful about the future of ballet. "I think people are getting more and more interested in dance," she said. She would know. As a former president and current member of the board of trustees to the Pittsburgh Ballet Theatre, Byham studies and observes dance consistently. So in a lecture at 3:30 p.m. today at Smith Wilkes Hall, Byham and the co-directors of the PBT School, Marjorie Grundvig and Dennis Marshall, will discuss the "Selection and Development of Young Ballet Students." The lecture is programmed by the Chautauqua Dance Circle. These three know this topic from years of watching PBT educate young ballerinas and danseurs. Byham said Grundvig and Marshall will discuss the selection process, and she'll give the audience background on the PBT School as well as on her involvement in the school's development. Two dancers from the school will perform part

of a recent student presentation, and a brief Q-and-A will follow the lecture. PBT is a bit different from Chautauqua's resident dance company, North Carolina Dance Theatre, Byham said, although Grundvig did dance with NCDT at age 17. The PBT School is separate from the actual company, but roughly half of those who go through the school eventually end up there. It's a neoclassical ballet school, offering classes for children age 1 and up. But its Pre-Professional Division is its "keystone," Byham said. The Pre-Professional Division is split into the high school and graduate programs. Roughly 95 percent of students that go through the Graduate Program are offered contracts and apprenticeships around the country, one of the many things about PBT Byham said she is proud of. During her time as president of the board of trustees, she took a special interest in the students' development both inside and outside the PBT School. She asked the students from the Pre-Professional program to per-



Photo | Courtesy of Aimee DiAndrea

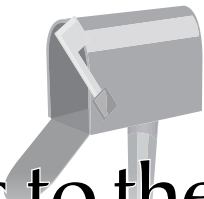
Pittsburgh Ballet Theatre students Saya Tanishiki and Bradley Wong pose during a performance of "Paquita."

form during a trustees meeting. After they danced, the students gave a little of their background. Byham said she then learned that the 14- to 16-year-olds were living in apartments and being cyber-schooled. "I said, 'This can't be,'" Byham said. Concerned for the stu-

dents' safety, Byham and her husband set up housing. The Byham House, an old rectory, is now a dorm just five blocks from the school with a chef and a dorm mother. "We all feel a lot more comfortable," she said. Byham has supported the arts for years in a variety of ways, she said. For her,

it's personal. Her husband, William, proposed to her outside the Lincoln Center for the Performing Arts on the opening night of the Metropolitan Opera; she lived in New York City during the height of the Balanchine era; and she and William recently went to see a ballet in Germany.

She said she loves the way dance can capture and hold her attention, but more than that, she loves "the beauty, the sensitivity, the emotion and the romanticism." The Chautauqua Dance Circle hosts topical lectures each week. All lectures are free and are one hour in length.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

For many years I have enjoyed going to Norton Hall: both the operas and the ambiance of the place. Only the audio was missing as the English was in large part not understandable. Jay Lesenger and the opera company deserve strong commendation for their adaptation to the Amp. It was almost full for *Luisa Miller* and we could read the lines. A great blessing!

Walter McIntosh
12 Pratt

Dear Editor:

When the last CSO conductor was chosen we voted for Stuart Chafetz, our personal favorite. But a new person came in and Stuart went to the back of the stage at his usual place. Now we have the opportunity to bring him up front permanently. He is personable, an audience delight, and it seems a favorite of the CSO orchestra members. Vote for Stuart!!

Mort and Iris November
Chautauqua, NY

Dear Editor:

We all had fun blowing up paper bags and popping them in unison during the 1812 Overture at the Independence Day concert, but upon reflection, my friends and I were concerned about the waste of trees and the lack of even an attempt to get participants to recycle the bags. The next day I saw huge plastic bags by the Amphitheater filled with the brown paper bags and other material. Since recycled materials are not allowed to be put in plastic, I assume the contents must have been going to a landfill. Is there another ecological way to get a group sound? Could the Amphitheater at least provide recycling bins and ask people to drop the bags in at the end of the concert?

Alice Capson
34 Miller

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CTC Brown Bag features 'Shakespearean titans'

Suzi Starheim
Staff Writer

Actors and instructors will be on the spot in front of audience members at today's Brown Bag lunch as they work through Shakespearean text with no prior rehearsal. This week's Brown Bag lunch, which begins at 12:15 p.m. today at Bratton Theater, will be led by Associate Artistic Director Andrew Borba and Peter Francis James. James, who teaches at the Yale School of Drama, will be in Chautauqua working with Chautauqua Theater Company for the first time this summer. This includes today's Brown Bag lunch in addition to several three-hour sessions working with conservatory members as part of their summer curriculum at CTC. Artistic Director Ethan McSweeney said today's Brown Bag lunch is being "led by two Shakespearean titans" who "agree not a lot about how to perform Shakespeare, so they're going to have a Shakespeare-off battle, and it's sure to be a bloodbath." While Borba said he doesn't necessarily think today's event will be a "blood-



James



Borba

bath" between him and James, there will be very different techniques used to approach Shakespearean text. Throughout today's event, Borba and James will teach conservatory members Shakespearean text using their own methods. This will be done with no prior rehearsal and in front of audience members, and Borba said this is because CTC likes "to make it as dangerous as possible." While today's Brown Bag lunch is in part to demonstrate to audience members the different methods used to teach Shakespearean text,

deeper things," Borba said. "We spend a great deal of effort making sure that the actors know exactly what they're saying and why they're saying it." Borba said this approach to and understanding of Shakespeare has created something very rare in Chautauqua. "We have both a clarity and life to Shakespeare that is rare," Borba said. "I find that I'm on a mission to re-introduce Shakespeare to audiences so that they find the joy and life in it. We're really good at it, and I think that's because we all have a love for it." The Brown Bag lunch is free for guests to attend, and guests are welcome to bring their own lunches to the theater.

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LECTURE

Kelly: In midst of danger, Bonhoeffer never backed down

Emily Perper
Staff Writer

Perhaps no other “spy for God” is as well known as the subject of Geoffrey Kelly’s lecture: Dietrich Bonhoeffer.

Kelly’s presentation, “The Costly Grace of Christian Discipleship in the Life of Dietrich Bonhoeffer,” was the second installment in Week Three’s interfaith lecture series, “Spies for God.”

Maureen Rovegno, assistant director of the Department of Religion, described Kelly as “steeped in the life of Dietrich Bonhoeffer.” Kelly is a professor of systematic theology at La Salle University and the author of five books about Bonhoeffer. He is also one of the founding members of the English language section of the International Dietrich Bonhoeffer Society.

“Bonhoeffer was an unlikely candidate for his actions to bring down the Nazi government,” Kelly began, explaining that Bonhoeffer was a double agent recruited by military intelligence.

Bonhoeffer came from a wealthy family. From the beginning of his education, Bonhoeffer was a gifted student; he received his doctorate of theology at the age of 21. He went on to teach at the University of Berlin.

Bonhoeffer’s doctoral dissertation “defined the church as Christ existing as the church community,” Kelly said. “The downside of this understanding of church was his conviction that the church of today could easily become the false church of tomorrow.”

Nowhere else was this belief more evident than in the allegiance of many churches to Hitler and the ideology of the Nazi party.

Bonhoeffer had a passion for the underprivileged and vulnerable, groups of people disparaged by Nazi ideology — groups of people Bonhoeffer believed Christians were called to serve.



He won a scholarship to Union Theological Seminary in New York. There, he met Reinhold Niebuhr, the famed social ethicist and theologian. Bonhoeffer learned Niebuhr’s three steps of social ethics: the ideal (unconditional love for all peoples), the achievable reality (justice) and the means (coercion, hopefully non-violent).

At Union, he learned the difference between an acculturated religion and prophetic religion, between a church ensconced in national politics and a church self-reflective and critical of power.

“He would conclude with Bonhoeffer that the purpose of theology was to change the world for the better, to continue what Jesus Christ had begun in his prophetic, earthly ministry,” Kelly said.

Bonhoeffer met Franklin Fisher, a young black theologian, who taught him about the Social Gospel.

“His experiences in Harlem would make him doubly sensitive to the persecution of Jews in his native Germany,” Kelly said.

Bonhoeffer also met Jean Lasserre, a French pacifist, who influenced his anti-war and anti-violence philosophies.

He had a conversion experience while at Union. Returning to Germany, his sermons took on new power. He argued passionately against the magnetism of Nazi ideology, which many churches found appealing for its strong family values, and the role of Hitler as “God’s man in Germany.”

The day after Hitler won his dictatorship, Bonhoeffer gave a radio address to explain the difference between a leader and a “misleader.” The Gestapo cut off his presentation.

“At every stage, Bonhoeffer attempted to counteract Nazism,” Kelly said. “He bemoaned the timid escapism of the church that was now affecting the leadership of the church and the country.”

He criticized the church for not listening to the commands of peace in the New Testament and for subjugating its teachings to politics. His message “The Church is Dead” lambasted the church for its love of security, calling it idolatry, and criticized the church’s acceptance of war.

Bonhoeffer addressed the clergy of Berlin after the passage of anti-Jewish legislation, urging his peers to question the authority of the legislation, help the persecuted and be ready to take action against the government if it did not comply. It didn’t go over well.

“These words provoked a loud cry of protest,” Kelly said. “Many stood up and left; some shouted him down. Several of the clergy accused Bonhoeffer of being a troublemaker, guilty of treason.”

Bonhoeffer denounced Hitler’s pretentiousness in declaring a new world order and his role as a supposed revolutionary. He avoided arrest only because his brother-in-law was the assistant to the minister of justice.

He rejected the ideas of war and the arms race. At an ecumenical conference, Bonhoeffer declared, “Peace is the opposite of security. Peace must be dared. It is the great venture.”

One student audience member remarked later, “(Bonhoeffer) left (the other delegates) with a troubled conscience.”

He was more progressive than his fellow clerics. He preached an anti-war sermon on the National Day of Mourning in Germany. His audience was filled with soldiers.

As anti-Jewish sentiment increased, Bonhoeffer left the university to be a pastor. No church wanted him.

“The marks against him were that he was too young, too radical; he would disturb



Geoffrey Kelly speaks on the life of Dietrich Bonhoeffer in the Hall of Philosophy Tuesday.

Photo | Eve Edelheit

their peace,” Kelly said. “And since he had brought his pastor friend (Franz Hildebrandt), whose parents were Jewish, and therefore (Jewish) in the eyes of the Nazis ... he was called a Jew-lover.”

He served in a London pastorate position for two years. His resistance activities did not wane.

“He refused to sign a statement that he would not criticize the Nazi government while he was abroad,” Kelly said. “He never lost an opportunity to denounce Nazism in his sermons at conferences in London.”

He wanted to visit Mahatma Gandhi to learn tactics of peaceful protest in order to further educate the churches of Germany, but his old mentor Niebuhr told him this was a foolish idea, that the German government lacked the conscience to make civil disobedience an effective method of protest.

Instead, members of the renegade confessing church approached Bonhoeffer and asked him “to lead a secret illegal seminarium pomerania,” as Kelly termed it.

Eager to train clergy as a force of subversion, Bonhoeffer accepted and directed the program for two years until it was closed by the Gestapo in 1937. These collected teachings became *The Cost of Discipleship*.

“For Bonhoeffer, the trouble in Germany was that the

voice of Jesus Christ had become muted except in domesticated, non-challenging, non-prophetic ways within the churches,” Kelly said.

Church leaders praised Hitler for ridding the country of atheism and communism instead.

Bonhoeffer refused the German army draft in 1939, risking imprisonment and execution. Niebuhr and Paul Lehmann tried to rescue him by inviting him to lecture in America.

But Bonhoeffer said, “I will have no right to participate in the reconstruction of Christian life in Germany after the war if I do not share the trials of this time with my people.”

In the midst of danger, Bonhoeffer continued to criticize the church’s inaction and to renounce different aspects of Nazi ideology, including euthanasia. During the expulsion of the Jews, Christians not only took Hitler for their conscience instead of Jesus but virtually expelled Jesus from Germany, too — Jesus was a Jew, Bonhoeffer declared.

Kelly concluded by mentioning three of Bonhoeffer’s most subversive espionage assignments in Germany where he worked as a double agent. Many of Bonhoeffer’s family were involved in intelligence.

His first mission was to Norway, which was in tur-

moil. Bonhoeffer and a colleague were supposed to quell rebellion against the German occupation.

“(Norwegian politician Vidkun Quisling) had issued a prohibition forbidding one of the main organizers of the Norwegian church ... to hold a religious service at the Nidaros Cathedral in Trondheim,” Kelly said. “That cathedral was a rallying point for opponents of the Nazi occupation ... and the Quisling puppet government.”

The head bishop of Norway was put under house arrest, and Bonhoeffer was called upon to address the clergy. Instead of calming the conflict, Bonhoeffer encouraged the rebellion.

The second mission was Operation 7, which assisted several Jews in escaping Germany for Switzerland so they could be a voice for the effects of Nazi oppression.

The third mission was to use Bishop George Bell’s influence in an assassination plot against Hitler and to come to peaceful terms of surrender with Germany if the assassination attempts against Hitler were successful.

Kelly closed by quoting a letter Bonhoeffer wrote.

“We have for once learnt to see the great events of world history from below, from the perspective of the outcast, the suspects, the maltreated, the powerless, the oppressed, the reviled — in short, from the perspective of those who suffer.”

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LECTURE

Rimington: U.K. espionage has evolved as times changed

Nick Glunt
Staff Writer

In 1967, Stella Rimington had been in India for two years with her husband, diplomat John Rimington. She had dropped her career and had begun working as a housewife.

“And there I was, in India, doing what diplomats’ wives did in those days — which I have to say was not very much, except organizing thrift sales and coffee mornings and appearing in amateur dramatics and things — when somebody sidled up to me in the compound at the British High Commission and said, ‘Psst, do you want to be a spy?’” Rimington said jokingly. “Or something like that.”

In reality, she was asked to help a first secretary at the High Commission, only to discover he was a member of MI5, one of three British intelligence agencies. Thus, from 1967 through 1992, Rimington rose through the ranks, until she became director general in 1992. Rimington retired in 1996.

Rimington, a member of the board of directors of Week Three partner the International Spy Museum, discussed how espionage has changed with the advent of terrorism during her lecture at 10:45 a.m. Wednesday in the Amphitheater. Her speech, “The Changing Face of U.K. National Security,” was the third in Week Three’s topic on “American Intelligence: Technology, Espionage and Alliances.”

MI5 before terrorism

Before terrorism became the main threat to national security, the U.K. primarily battled espionage attempts from other countries, Rimington said. German espionage operatives had been in the U.K. gathering all sorts of information since before World War I. Thus, in 1909, the U.K. formed the Secret Service Bureau, which later became MI5. MI5’s main objective is to intercept and combat espionage attempts within the U.K.

During the Cold War — during which Rimington joined the ranks — MI5 battled Soviet spies. As the agency feared Soviets had infiltrated all institutions of government and military, these were times of extreme turmoil, Rimington said.

As a result, MI5 became extremely secretive, she said. “There were strict rules about what you could say about where you worked and did,” she said. “And the rule was: You can’t say anything to anybody about anything.” Even sharing intelligence



Photo | Eve Edelheit

Stella Rimington, retired director general of the British Security Service, MI5, speaks about her rise through the MI5 ranks and changes in Britain’s approach to espionage Wednesday in the Amphitheater.

among international allies was limited, she said, because they feared other countries, too, had been infiltrated by the Soviets.

When the Cold War ended and the Russian KGB was suddenly an ally, Rimington was sent to Russia to make first contact with the KGB. When she returned, she was told she had been promoted to director general.

Combating terrorism

Today, British intelligence is aware of 200 terrorist networks within the borders of the U.K. MI5 is aware of 30 plans to launch terrorist attacks at any given time. Rimington said very few are completed, and the media are aware of very few of those foiled.

The U.K. has been battling terrorism since it became so prominent in the 1980s and 1990s. One challenge in countering terrorism, Rimington said, is that although MI5 gathers a lot of intelligence on various threats, they aren’t sure which can be trusted as real, possible dangers.

If MI5 acted on every bit of information it uncovers, Rimington said, the public would feel very unsafe — there would be far too frequent evacuations and warnings. Instead, MI5 waits and analyzes all information before acting.

Rimington said she remembers briefing the prime minister on possible threats about which she didn’t have every piece of information.

“Well, prime minister,” she used to have to say, “we know that the IRA is about to bring in a large lorry bomb. We don’t know when it’s coming in; we don’t know which port it’s coming in at;

and we don’t know what the target is. But, prime minister, I thought you should know.”

Rimington said former Prime Minister John Major would lean back and close his eyes before saying, “Stella, do your best.”

And often, she said, those lorry bombs were intercepted.

Eliminating some secrecy

Once the Cold War ended, Rimington said, there was no longer a need for international secrecy in intelligence. Instead of fearing the Soviets had infiltrated the global ranks, MI5 had to begin sharing intelligence once again.

“Terrorists work across national boundaries,” she said. “Terrorism can be planned in one country, financed in another to take place in a third. So we all had to start to get to know new allies and to work out ways of passing sensitive intelligence secretly between different countries.”

This sometimes caused various issues. One country may believe a particular bit of intelligence, while another may see it as unreliable. This would result in embarrassment, confusion and criticism. Collaboration, Rimington said, was a requirement.

Secrecy was further lowered when she became the first MI5 director general to have her name publicly announced. Though her photo wasn’t released, the media quickly tracked down her home to nab one.

“All my neighbors started to get very upset,” Rimington said, “because they suddenly realized that this quiet lady who lived on their street for the last 10 years was not what she seemed and presented, as they saw it, a risk.”

One woman said to Rim-

ington that she wasn’t comfortable driving her children to school when Rimington was leaving for work, as the IRA was a major threat at that time.

Sexism in the agency

One particular issue Rimington saw in MI5 was that of sexism. In order to join MI5, candidates had to be “tapped on the shoulder.” There was no application process. As a result, ex-military men often hired former colleagues — other ex-military men.

“And (those men) were often assisted by well-bred, but not necessarily well-educated, women,” she said. “Not me. I quickly found that rather than a glass ceiling in this outfit, there was a glass box. It was more about what we women couldn’t do than what (men) could do.”

She said women were employed for deskwork: typing, filing and intelligence analysis, if they were especially bright. Even Rimington had originally been hired as a typist — but she said she was hired more because she was, at the time, a diplomat’s wife.

In the mid-70s, MI5 began recruiting young men directly from universities. She said these men had just as much experience as any of the female workers, so it was only fair that women would be given equal chances. Rimington was the first woman to be accepted as a field worker.

She told a humorous story about her first training assignment. She was to learn as much as possible about a person in a “very sleazy dump” of a pub near London’s Victoria Station, all while using a cover story. Then, another agent would enter the pub and refute her cover. The test

was to see how she handled the situation.

She learned very quickly that even the field tests were designed for men; the pub was filled with only men, all drinking pints and smoking cigarettes.

“I went up to one of these guys and started chatting him up, and he was clearly beginning to think my purpose was quite different than what it was,” Rimington said to laughs from the crowd. “Then the man from the force came in, and I treated him as a bit of a savior, because I had got into a very difficult situation.”

That was the “breakthrough,” she said. As a result, female agents began to flow into the field.

Drawing from her experience as a woman in the field, Rimington took up fiction writing once she retired. She invented the character Liz Carlyle, a 34-year-old female MI5 agent with a sexist partner. Liz has been Rimington’s heroine in six books since 2004.

Her books, Rimington said, are more realistic in comparison to traditional spy media. Shows like “Spooks” and movies in the “James Bond” series are largely dramatized, she said, and are therefore less true.

“(Being in Russia after the Cold War) certainly gave me my one and only ‘James Bond’ moment,” Rimington said, “as I drove on a snowy Moscow night in the British ambassador’s Rolls-Royce, Union Jack flying off the bonnet, to have dinner with the KGB in one of their safe houses. Very strange experience after all my time.”

Q&A

A full transcript of the Q-and-A is available with this lecture recap at www.chqdaily.com

Q: There’s been a lot of talk this week about the concern that our fears might be a failure of imagination, that certainly there was a failure on the part of our services’ imagination to imagine anything as terrible as 9/11. I’m wondering what the British services are doing to create that imaginative approach to what might happen next.

A: I think the situation in Britain, before 9/11, was rather different from the situation here because we had already experienced a long period of terrorism on our own territory. So we were perhaps more expecting of

that kind of thing happening, whereas in the United States, although there had been terrorist incidents — your embassies, for example, had been blown up — they had been outside the confines of your own country. I think, therefore, the imagining something awful as 9/11 happening in your own country was a huge, not surprising, a huge leap of the imagination, whereas, perhaps, in Britain, nothing, in a sense, surprised us about what might happen. Nowadays, the imagination is overflowing with possibilities. I think here, as well, you are now alert to practically anything happening. We certainly are in Britain. We know our intelligence services are doing their very best to protect us. But I think all of us know, in this country, as well as at home, that there is no such thing as 100 percent protection. We live in a dangerous world, and that’s why, I think, we feel that governments have a responsibility to warn us that we live in a dangerous world and not to tell us that they can wrap their arms around us and protect us from everything. I think that’s the stance that we take in the United Kingdom.

Q: To what extent is it possible to identify the key factors in radicalizing young people in Britain, and to act effectively against that process of radicalization?

A: I think some of the key factors are pretty obvious, but they change. Every time anything happens in the world that they can use as an excuse for this awful route that they’re on, then they shift a bit. They shift their rationalization. The most difficult thing to understand is why young men — who’ve been at ordinary schools at Britain and have had this experience of being British citizens in our suburbs or in our cities — why is it that they are vulnerable to people in arms, for example, coming over from Pakistan or wherever with an extremist message? How is it — and I don’t think we know the answer to this — that they can, intellectually, make that shift between living at peace, living in a country like Britain, and then suddenly feeling that all of the people they’ve known are their enemy? I don’t think we understand that. I do not think we do, and I think it takes psychologists to understand this caste of mind. They obviously feel alien, but why do they feel alien to such an extent? I don’t know.

—Transcribed by
Lauren Hutchison

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SYMPHONY

Maurice Ravel
(1875–1937)

Rapsodie espagnole
(1907–08)

Maurice Ravel’s compositional palate ran to exotic flavors, especially those of foreign lands and of “ancient” times. Hispanic themes figured strongly in his tastes.

His family history must be part of the explanation. His father, although born in Switzerland, had found work as a civil engineer doing railway construction in Spain. He met Marie Delouart, a Basque, while working on a project in Madrid. The couple was married in Paris in 1873. When it came time for her first child to be born, Marie Ravel returned to the fishing village of Ciboure, the town of her birth, in Basque country only 10 miles from the Spanish border. She wanted her son to be a native-born Basque like herself.

In later years, Ravel spoke proudly of his descent from this old Basque family, and he called the Basque country around Ciboure, where the Pyrenees rise out of the Bay of Biscay, “one of the most beautiful places anywhere.” He visited his birthplace whenever possible, and in 1930, he attended a festival in his honor in Ciboure, when the town renamed the street where he was born “Quai Maurice Ravel.” Today the building where he was born houses Ciboure’s Tourist Office.

As a child growing up in Paris Ravel heard three languages at home — his father’s native French, his mother’s Basque, plus Spanish, the language the two of them had spoken as a young couple in Madrid. As an adult, Ravel fondly recalled his mother’s Basque and Spanish lullabies. He counted them as primary influences on his musical imagination.

The Spanish composer Manuel de Falla came to Paris in 1907, just as Ravel was completing the piano

version of *Rapsodie espagnole*. The two composers met and, somewhat audaciously, Ravel played the *Rapsodie* for him.

Falla’s notoriously strong opinions about authenticity in “Spanish” music notwithstanding, Ravel’s Spanish rhapsody pleasantly surprised him. He wondered, “But how was I to account for the subtly genuine Spanishness of Ravel, knowing, because he had told me so, that the only link he had with my country was to have been born near the border! The mystery was soon explained: Ravel’s was a Spain he had felt in an idealized way through his mother. She was a lady of exquisite conversation. She spoke fluent Spanish, which I enjoyed so much when she evoked the years of her youth, spent in Madrid, an epoch earlier than mine” (Ravel finally visited Spain himself for the first time in 1924, 14 years after composing *Rapsodie espagnole*.)

Ravel had another foreign visitor shortly after meeting Falla. Ralph Vaughan Williams came to Paris for three months of study with Ravel in the winter of 1907 to 1908. Vaughan Williams was older than Ravel by three years, but he came to him seeking a fresh perspective. He reported that Ravel steered him toward orchestrating with “points of color,” which was totally contrary to the “heavy contrapuntal Teutonic manner” of his own prior training.

At that point in their careers, neither man had much experience with orchestration. For source material, Ravel turned to the Russian colorist composers, notably Rimsky-Korsakov and Borodin, and used them in the daily lessons with Vaughan Williams.

As any teacher could predict, Ravel profited from the study, as did his student. Almost immediately after Vaughan Williams left to return to England, Ravel start-

ed applying his newly found orchestral ideas to the *Rapsodie espagnole*.

Both Falla and Vaughan Williams became great friends of Ravel’s, friendships that endured right up to Ravel’s death.

Prélude à la nuit: A mysterious four-note descending scale, hinting of Debussy, opens and becomes the background for the section. Repeating over and over with scarcely a change, it creates a hazy atmosphere where glints of winds and strings sparkle.

Malagueña begins without a break, with waves of sound ushering in the muted trumpet and tambourine dance theme. Castanets and drums join the mix, but a Moorish-sounding melody interrupts, and the music simply evaporates.

Habanera: Ravel adapted this from a piano work he had composed 12 years earlier. More elegant than its famous predecessor by Bizet (who, like Ravel, had not set foot in Spain when writing it), Ravel’s version of the dance features the characteristic rhythm as a one-note theme. In its clarity and economy, it exemplifies Ravel’s motto, “Complexe mais pas compliqué,” a phrase meaning “Complex but not complicated.” He later regarded this movement as a turning point of his compositional style.

Feria: A colorful extravagance of sound, this festival occupies close to half the time of the whole piece. After the music has reached a driving peak, a sleepy, sighing



Symphony Notes

COLUMN BY LEE SPEAR

section intercedes. Then the festival is back on again, ending with a huge rise and fall.

Camille Saint-Saëns
(1835–1921)

Cello Concerto No. 1 in A minor, Op. 33 (1872)

Saint-Saëns composed a huge body of work, with examples of essentially every musical genre. He possessed Mendelssohn’s easy way with melody, plus Mozart’s mastery of form. He was more precocious than either of them — he composed his first work at the age of 3 — and he lived longer than the two of them combined. He was a natural showman. At age 10, in his concerto debut, he announced to the audience that he would perform any of Beethoven’s 32 sonatas as an encore — from memory.

It seems that he possessed the concerto gene. He certainly had an aptitude for showmanship, which preordained him for concerto composition from the start.

His first Cello Concerto was composed at age 37. By that time, he had already composed three piano concertos, two violin concertos, several symphonies and an opera. He was skilled at working with large orchestral forces, and he understood the hazards inherent in pitting a solo cello against the full orchestra — namely that the cello is not like a violin, a piano, or an oboe or trumpet. It is a warm voice located in the lower middle registers of the orchestra. A solo cello can easily get buried. It is not naturally suited to soaring above the orchestra. Neither does it possess the brute force to punch its way through the mass of sound.

Saint-Saëns was prepared to look for solutions from the start. Within the first five seconds, he outlines his plan. The orchestra opens with a single chord, like an

exclamation point, and then retires to let the cello present the main theme of the work. Whenever the soloist pauses, the orchestra pops in additional punctuation.

In compensation, Saint-Saëns opens the second movement with a light and delicate dance for orchestra alone. The cello waits and listens. Once they finish a verse, the soloist begins a contrasting idea — a flowing lyrical solo that lets us know “The Swan” is already in the composer’s mind, waiting to be born 14 years later. Saint-Saëns then reveals that the swan-esque solo and the orchestral dance go together deliciously as melody and accompaniment.

For the third movement, he returns to the first theme we heard, but now he gives the orchestra the honors. The cello finally has an opportunity to show off some virtuoso techniques, including one incredibly long scale starting at the instrument’s lowest possible note (C below the bass staff) and extending four and one-half octaves to the F above the treble staff.

The three movements are clearly delineated, but they are to be played without pause.

Nicolai Rimsky-Korsakov
(1844–1908)

Scheherazade, Op 35 (1888)

The “Mighty Handful” of Russian nationalist composers — Balakirev, Borodin, Cui, Mussorgsky, Rimsky-Korsakov — fought against Germanic debasement of an emerging ethnic Russian musical art form. Tchaikovsky was one of their targets. He was Russian, yet he had trained (at the St. Petersburg Conservatory) in the western tradition of Schumann, Mendelssohn, Beethoven, and Mozart. The “Handful” badgered him to wash himself clean of corrupting German influences.

Rimsky-Korsakov, who had the most success of the five nationalists, was the one who eventually changed his mind about Tchaikovsky. He also was the one to take some music classes at the Conservatory (although only after he was hired to teach “Practical Composition” there). In “Scheherazade” we can see how well he adapted the two idioms — Russian and Western — merging what was supposedly mutually exclusive.

It is a symphonic suite in four movements. Traditionally, each movement is given a title to place it within the

story of the 1,001 Nights.

1. The Sea and Sinbad’s Ship
2. The Story of the Kalender Prince
3. The Young Prince and the Young Princess
4. Festival at Baghdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior

The titles did not originate with the composer but were added later by his younger colleague, Anatoly Liadov. Initially, Rimsky-Korsakov accepted them but then decided that they were a distraction, forcing listeners to look for literalism in the music. He rejected their use, in words that expose much about this composition, “All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all four movements.”

While there is no Sinbad theme, for example, in the Sinbad movement, there is a gruffly majestic opening motif played at the bottom of the orchestra, obviously representing the fearsome Sultan. This is one of the two unifying themes that tie all the movements together. His counterpart is the other unifying motif — a recurring sensuous arabesque for solo violin with harp accompaniment — that we may well name Scheherazade herself, casting her 1,001 nights of enchanting spells. Increasingly the Sultan comes under her spell until, at the end of the final movement, his motif finds itself transformed and placed literally “under” the Scheherazade motif, which soars above it.

This feast for the epicurean listener owes debts to Mendelssohn’s “Midsummer Night’s Dream,” from which he lifted the idea of framing a story with “magical chords” both before and after, to both Beethoven and Schumann for concepts of thematic variation and, if the truth be told, to Tchaikovsky, too. Where Rimsky surpasses them all, however, is in his orchestral color palette. That is his unique contribution.

“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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RELIGION

As soon as the Rev. Natalie Hanson, liturgist for the week, announced the name Todd Thomas to the 9:15 a.m. Wednesday morning worship service congregation, its members broke into applause. Thomas, who sang in *Luisa Miller* Saturday and during the Sunday morning worship service, sang “Rescue the Perishing” by William H. Doane, arranged by Amy Tate Williams with text by Fanny Crosby.

The Motet Choir, under the direction of Jared Jacobsen, organist and coordinator of worship and sacred music, sang with Thomas. Blaine Goodwin, a scholarship student with the International Order of the King’s Daughters and Sons, read the Scripture. She is from Cayce, S.C., and attends Newberry College, where she is studying nursing.

The title of the Rev. Tony Campolo’s sermon was “Religion Gone Bad” and the Scripture was Matthew 23:2-4; 13-15.

“I spend most of my time on university campuses, and the young people I meet often tell me that the church is full of hypocrites,” he said. “I say to them, ‘Come on in; you will feel right at home among us.’ They are my kind of people. I hope we are aware of our hypocrisies. I know that I am aware of my inconsistencies, and they can keep them from believing in Jesus. Jesus was taking after those who were phonies. Not all Pharisees were phonies, and Jesus was a Pharisee theologically, always looking forward.”

Following his theme of religion gone bad, Campolo named three characteristics of religion that were not on track. First, bad religion is led by people who demonize others. Second, the church goes bad when it ceases to be faithful to its calling. Third, the church has gone bad when it has become phony.

“Eric Hoffer, the author of *True Believer*, said, ‘Mass movements can rise and spread without belief in a God, but never without belief in a devil.’ Hitler understood that,” Campolo said. “People rallied around him, and he told them that everything that was wrong in Germany would be right if they just got rid of the Jews. The church today has a new devil — gays and lesbians. The American family is in trouble, and it has nothing to do with gays; it is the heterosexuals. Gays want to get married, and we have made them into lepers.”

Campolo asserted that people who have a right to demonize don’t do it. He interviewed a Holocaust survivor and asked what his reaction was when he heard a German accent.

The man told him, “We were on the train to Auschwitz for three days, and every night, the train would stop. Germans would sneak out of the woods and give us food and water.

Baptist House

Seventeen-year-old Nathan Lee, grandson of the Rev. Alvin R. Lee, chaplain for Week Three, presents a program of piano music at the chaplain’s chat at 7 p.m. today at Baptist House. All are welcome to attend.

Blessing and Healing Daily Service

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

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. Anthony Randazzo speaks on “Beatitudes, Christ and the Practice of Yoga” at 12:45 p.m. today in the Methodist House chapel.

The Rev. Tomasz Zalewski speaks on “The Adventures of a Polish Priest in America” at 12:45 p.m. Friday in the Methodist House chapel.

All are welcome to attend these free lectures.

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 and is considered the main source of his philosophical work.

Esther Vilenkin leads a discussion of “Bible Decoded” at 9:15 a.m. Friday in the Library Room of Alumni Hall. This discussion offers participants a comprehensive analysis from the weekly Torah portion. Join us in exploring the biblical text with many renowned commentaries as we delve into various sections of the Torah.

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

Shabbat candle lighting time is at 8:35 p.m.

Disciples of Christ

John Scott Williams, known and loved by many Chautauqua children and adults alike as “The Face



Morning Worship

COLUMN BY MARY LEE TALBOT

When I hear a German accent, I think, *Maybe this person is a child or grandchild of someone who reached out to me.*”

The man lost his parents and his sister in the Holocaust, yet he looked for the good and refused to demonize other people.

Campolo also told the story about his friend Jim, who lived in Brooklyn during the AIDS crisis. Jim was called to do a funeral for man who had died of AIDS that no other minister would do. About 30 gay men came to the funeral and kept their heads down the whole time. They went to the cemetery, and they hardly moved. After Jim was done with the service, he asked if there was anything else he could do.

One of the men said, “They usually read the 23rd Psalm at these things. Would you do that?”

Another then asked Jim to read from the Gospel of John about the Holy Spirit blowing where it would. A third asked for Romans 8, that nothing can separate us from the love of God in Christ Jesus.

“They were hurting inside and they were hungry for Scripture,” Campolo said, “but they did not go to church because the church despises them. Jesus said if you lay a heavy burden on someone and do nothing to relieve it, woe unto you. What should you do? Rescue the perishing. The Hebrew prophets never blamed the enemies on the outside. They told the people to turn from their evil ways and God would be with them.”

Campolo’s second point was that the church goes bad when it ceases to be faithful.

“That means to tell about the love of Jesus and declare the Kingdom of God,” he said. “We can receive salvation and speak up for the people who have no voice. There are 2,000 verses of Scripture related to the poor. The poor are the ones who can’t get justice. John Wesley said, ‘Make as much as you can; spend as little as you can, so you can save all you can to give away all you can.’ Look at your church budget. How much money is spent on the poor and downtrodden?



Interfaith News

COMPILED BY MEG VIEHE

Painter,” presents a program titled “The Intelligence Community: 101” at 6:45 p.m. today at the Disciples of Christ Headquarters House. All are welcome to attend. There will be no face painting during the program.

With more than 53 years of service to the intelligence community, Williams, of Fairfax, Va., is a retired member of the CIA and is still active in the broader intelligence community.

Ecumenical Community of Chautauqua

The ECOC dedicates a bedroom donated by Elisabeth and James Groninger at 4:30 p.m. today at the ECOC. The Groningers endowed a bedroom that has been completely updated while retaining an early Chautauqua flavor.

Episcopal Chapel of the Good Shepherd

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

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 p.m. to 6 p.m. Friday at the Miller Bell Tower. Rabbi Susan Stone, from South Euclid, Ohio, conducts the service. Janet Mostow of Beth El Congregation in Pittsburgh, is the soloist. For information about the memorial or healing portion of the service, call 716-357-5042. The rain venue is the Pier Building.

The Hebrew Congregation holds a Sabbath morning service on at 9:30 a.m. Saturday in the sanctuary of Hurlbut Church. Stone leads the ser-

vice, and Janet Mostow is the soloist. Kiddush is sponsored by Paul and Judy Farber in honor of the upcoming Bar Mitzvah of their grandson, Joseph Bell; and Rosalie, Warren, and Judy Williams in memory of Herb Williams.

How much is committed to self-preservation and not ministry to those in need? Jesus calls us to sacrifice. You can say I am a good Baptist and I tithe. Remember that great hymn, ‘I surrender one-tenth’? Jesus calls us to come and die, to commit all to Jesus.”

His third point was that the church has gone bad when it becomes phony.

“I am concerned about my own phoniness,” he said. “I slip and fall, and I am grateful that I am saved by grace and not my consistency to live life for Jesus. If I love Jesus more, then I will love others more.”

He quoted the Great Commandment to love God and to love our neighbor and said, “We can’t separate the two.”

He told the story of Siddhartha’s beginning of his search for God. A guru held his head under water until he thought he would die.

The guru told Siddhartha, “When you want God as much as you wanted breath, then you will find him.”

Campolo continued, “We are all simply beggars telling other beggars where there is food to be found.”

Charles Spurgeon had a great social ministry in London, and it caught the attention of a secular Indian who wanted to donate some money to the work. Spurgeon and two deacons went up to Oxford to meet with him, and the man offered them each a cigar. The two deacons looked on in horror. Spurgeon took one and smoked and talked with the donor. On the train back to London, the deacons were irate, but Spurgeon said, “One of us should act like a Christian.”

Campolo said, “Don’t worry about this rule or that one, but be kind and tenderhearted.”

He concluded with another story about his church in Philadelphia. It was student recognition Sunday, and the young people got up and told about their accomplishments in school. The parents and grandparents were moaning their support for the children who were accomplishing what society had not let them do. Then the pastor got up and told the kids that they were going to die.

“You are going to be dropped in a hole, they will throw dirt on your face and then go back to the church to eat potato salad,” he said. “On the day you were born, you were the only one who cried, and everyone else was happy. When you die, you will be the only who is happy, and everyone else will cry. When they are standing around your grave, I hope they are telling about how you shared the love of God.”

Campolo asked, “Is it about titles or testimonies? If you have a choice between collecting titles or collecting testimonies, collect testimonies.”

Unitarian Universalist

All Chautauquans are welcome to the “World Café,” a facilitated discussion of the week’s lectures from 3:30 p.m. to 5 p.m. Friday at 6 Bliss Ave.

United Church of Christ

The Rev. Diane Christopherson leads vespers, a time for spiritual respite, at 7 p.m. today in the Randell Chapel of the United Church of Christ Headquarters House.

United Methodist

The Rev. Bill Gottschalk-Fielding speaks on “What Would a Thriving United Methodist Church Look Like (to You? Your Children? Your Neighbor?)” at 7 p.m. tonight at the United Methodist chapel.

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

Unity of Chautauqua

The Rev. Amy Zehe presents a motivational lecture titled “Do It Anyway!” at 6:30 p.m. today 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.

Eileen Thomas

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ANTIQUES & COLLECTIBLES

ESTATE AUCTION. Saturday July 16 at 9:30 am. Big yard sale Thursday July 14 and Friday July 15 9am-5pm. 3670 Panama-Stedman Rd., 5 min drive from Chautauqua. All Welcome- Everything Must Go!

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EVENTS

Academy of Senior Professionals at Eckerd College (a St. Petersburg, year-round, Chautauqua-like community) invites you to an information session Thursday 3PM in the Library-2nd floor

FOR SALE

GOLF CARTS For sale 2002 and 2006 electric with lights, top, and windshield. 716-499-0518

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MISCELLANEOUS

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By THOMAS JOSEPH

ACROSS

1 Pert talk
5 Code name
10 Money drawer
11 Morphine product
12 Together, in music
13 Yard tools
14 Fragrant flower
16 House-hold flower
20 Without harm
23 Numerical prefix
24 Elegance
25 Gaggle group
27 Paris pal
28 Hired killer
29 Bright flower
32 Spring flower
36 Houdini feat
39 Carnival attraction
40 Bacon slice
41 Spotted
42 Bye, in Baja
43 Coup d'—

2 Egypt-based opera
3 Dis-paraging remark
4 Big hammers
5 TV, radio, etc.
6 Heart, for one
7 Fish eggs
8 Army address
9 USN rank
11 Sculptor
15 Long fish
17 Gossip bit
18 Stellar bear
19 Bearing
20 Racket

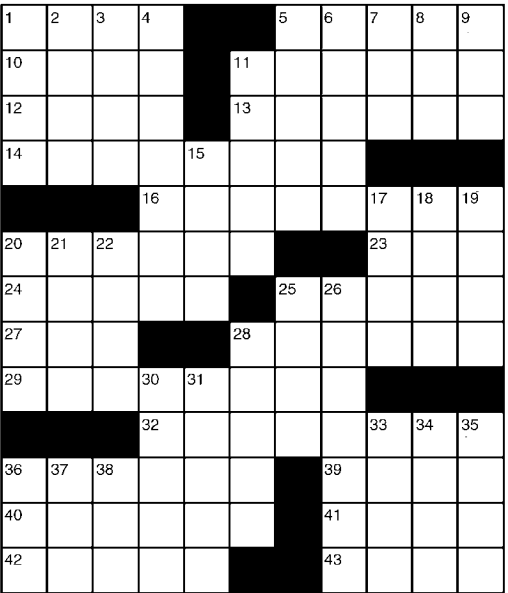
21 — mater
22 Ump's call
25 View from Tampa
26 Back
28 Errand runner
30 Sun Valley setting

31 Stares in shock
33 Losing plan
34 Inking
35 Spring period
36 Historic time
37 Down
38 Vegas-set series



Yesterday's answer

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7-14

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.

7-14 CRYPTOQUOTE

Z Y W L I L V D I L Z Z A U V V L W L
Z K V A V A K N N A L Q V J K X Y, M Y V
Z Y Z U I V U I L V A Y Q Z A K S A Z K J J
H Y Y V Y Q I U J. — U I U V L J Y

X Q U I S Y

Yesterday's Cryptoquote: THE FIRST FORTY YEARS OF LIFE GIVE US THE TEXT; THE NEXT THIRTY SUPPLY THE COMMENTARY. — ARTHUR SCHOPENHAUER

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

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

Difficulty Level ★★★

7/14

Answer to previous puzzle

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

Difficulty Level ★★★

7/13



The Chautauqua Women's Club Flea Boutique is located behind the Colonnade.

Daily file photo

Women's Club Flea Boutique open 3 days per week

Lori Humphreys
Staff Writer

The Chautauqua Women's Club Flea Market is over, but the chance to snatch bargains continues. The Chautauqua Women's Club Flea Boutique will open its green shop doors at noon Friday in the same space behind the Colonnade. The Flea Boutique

will be open Wednesdays, Fridays and Sundays from noon until 2 p.m. through Aug. 21.

Flea Boutique chair Nancy Bohn said the shop will continue to feature antiques, collectibles, linens, books, kitchen items, toys, sporting goods, electronics — the usual array of ready-to-be-twice-treasured items.

Women and men's clothing and accessories now have a separate salon. Women's Club member Judy Williams said that the clothing boutique features new things all the time. She said prices for men and women's clothing range from \$2 to \$5, and prices for children's clothes range from 50 cents to \$2.

"We even have an Armani

men's suit," she said.

Prices for the Flea Boutique are reminiscent of the five and dime-store era.

"Flea Boutique prices begin at 25 cents," Bohn said.

Proceeds from the Flea Boutique provide for the Women's Club-sponsored student scholarships, programming and the Women's Club facilities.

Antique & Flea Market

(LOPPIS)
July 15th-17th
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Scandinavian collectibles inclusive of: old copper, Christmas collectibles, wooden items, Bing & Grondahl and Royal Copenhagen, Carl Larson and other prints, girl's vintage Swedish Costume, linens, china, immigrants trunk. Many other items of local interest, wicker, precious moments, vintage collectibles, much unlisted.

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DANCE



Photos | Demetrius Freeman

The North Carolina Dance Theatre in Residence performs to the music of the Chautauqua Symphony Orchestra Tuesday evening in the Amphitheater. Left, Anna Gerberich performs “Stars and Stripes.” Top, Gerberich and Pete Walker perform the pas de deux from “Stars and Stripes.” Right, North Carolina Dance Theatre members perform Maurice Ravel’s “Bolero.” Above, Jean-Pierre Bonnefoux’s “July’s Delight.”



‘July’s Delight’ indeed as NCDT, CSO collaborate elegantly

Jane Vranish
Guest Reviewer

It’s always a welcome event to have the North Carolina Dance Theatre and the Chautauqua Symphony Orchestra collaborate, but the first such program of the season appeared to have a third party involved — the audience.

There was no doubt that these ballets had a built-in audience appeal — dare I say accessible? — with the likes of John Philip Sousa and Johann Strauss. However, the notion of accessible can sometimes mean the kiss of death, implying that a performance was pleasant but lacked a certain substance.

That was not the case here. It was a program designed to play on the considerable personalities of the NCDT dancers, one of the company’s main strengths, and to extend a comfortable familiarity with the music, played with a robust sweep by conductor Grant Cooper and the orchestra.

It worked — the audience was almost immediately hooked and helped to escalate the sense of excitement throughout the evening, much like Maurice Ravel’s “Bolero” does so succinctly in itself.

This was obviously one of Mark Diamond’s most popular ballets, judging by the audience’s applause at the Amphitheater Tuesday night. But he used the music, ripe with

R E V I E W

that iconic repeated rhythm, merely as a jumping-off point. Instead, his “Bolero” seemed to focus on its overall exotic, undulating nature, sometimes with humorous touches, rather than the usual erotic interpretation.

While the bolero is a Spanish dance, there were only a few hints of that in the choreography. It began as if in a sleepy Mexican town, the men lounging about with sombreros on their heads. Anna Gerberich entered to the soft opening strains, clad in a white midriff top and harem skirt, wafting among the men like a hot summer breeze.

The other women joined in, playing with the sombreros, then undulating their torsos occasionally with a Middle Eastern flavor as if to encourage the men to join them. As the music escalated, Diamond inserted more technical elements for the dancers, giving the dance a classical balletic overlay in the various solos and lifts. Although the choreography itself appeared to change emphasis, the dancers’ commitment did not, bolstering the undeniable appeal of this “Bolero.”

Diamond also contributed one of the two opening pas de deux, choosing to rework a duet from “La Fille Mal Gar-

dée,” a production already made famous by Sir Frederick Ashton. It is wickedly difficult to do ballet comedy, but Ashton’s classic does it with style, where one of the highlights is a cleverly brilliant grand pas that incorporates satin ribbons into the choreography. (Imagine a ballerina poised en pointe in attitude, holding the ribbons like a human maypole while the other dancers rotate around her.)

Diamond’s version was cast in the classical idiom, more like the peasant setting of “Coppélia,” although the musical selections and tempi seemed a little lackadaisical even for that. While it was performed with a fresh-faced flair by Sarah Hayes Watson and Daniel Rodriguez, there was straightforward partnering built on the arabesque and, as expected, a series of whipping fouettes for her and clear-cut beats for him.

If the choreography in “La Fille” was direct, George Balanchine’s “Stars and Stripes Pas de Deux” was not, showcasing a chain of twizzling off-center balances right out of the starting gate. This virtuoso piece has all the razzle dazzle of a parade condensed into a duet. As such, it needs larger-than-life dancers, which it had in Gerberich and Pete Walker.

They came on with a flourish and never let up. Gerberich (a true “Liberty Belle” here) displayed a razor-sharp passe that seemed to ricochet into

place then deliberately unfold into a high extension. In her solo, she balanced while pivotantly tilting her head in different directions and later did a blinding series of turns that changed feet and suddenly transformed into fouettes.

Walker emerged as a star in his own right, strutting his stuff in high, floating jumps and dashing off turns with considerable aplomb, the kind that galvanizes an audience.

It remained for artistic director Jean-Pierre Bonnefoux to keep the momentum going in his premiere, the aptly titled “July’s Delight,” although Cooper apparently nicknamed his arrangement “Strautauqua.”

Balanchine delved into some Strauss for his full-length “Vienna Waltzes” in 1977. Although the two works share the music from “Voices of Spring,” Bonnefoux took his ballet in another direction.

“July’s Delight” was a collection of works from “The Waltz King,” ranging from the popular “Radetzky

March” and “Blue Danube” to the lesser-known “Eljen a Magyar” and “Jockey Polka.” It contained a slight subtext where Walker gave Gerberich an engagement ring, which she elatedly showed off to her friends while embarking on some celebratory chasing maneuvers. Later in the finale, she appeared in a white gown, perhaps a wedding dress.

While that might be stretching things a bit, the ballet still had an overall youthful exuberance about it, beginning as the dancers precisely marked time in the opening march. Then it moved into a waltz where the lush Melissa Anduiza swirled among a trio of possible suitors.

Although a few details still needed to be worked out — there were some long pauses to accommodate the men’s costume changes — the varying moods kept things interesting, particularly with a lively character dance, something that is rarely inserted into contemporary choreography nowadays, and an almost giddy polka for Hayes Wat-

son, her feet flickering as she bounced between Greg DeArmond and Jordan Leeper.

With all this delicious variety, Bonnefoux still understood the basic nature of each selection — the character steps were spot-on, and the polka selections had a sprightly accent. But it all came down to the basics — a strong connection of the steps to the music, allowing the dance to emanate from the score.

Perhaps that was best seen in “Blue Danube,” a winsome finale where the billowing patterns created the atmosphere of a lovely moonlit night. Bonnefoux was able to fill the stage with his dancers, who fully understood the glide, the weight and the elegance of the waltz.

And when the lights went down, they were still dancing ... delightfully.

Jane Vranish is a former dance critic for the Pittsburgh Post-Gazette and continues there as a contributing writer. Her stories can be read on the dance blog “Cross Currents” at pittsburghcrosscurrents.com.

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LAST DAY

54th Chautauqua Annual Exhibition of Contemporary Art

June 26–July 14, 2011
Opening Reception
Sunday, June 26 / 3 - 5 pm

Juried by Jim Kempner
Director, Jim Kempner Gallery
New York City

Strohl Art Center
Main Gallery
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Chautauqua School of Art • Fowler-Kelllogg Art Center • Strohl Art Center • Melvin Johnson Sculpture Garden • Visual Arts Lecture Series

PROGRAM

Thursday, July 14

- 54th Chautauqua Annual Exhibition of Contemporary Art closes. Strohl Art Center/Main Gallery
- 7:00 (7–11) Farmers Market.
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: Michael O'Sullivan (Zen Buddhist Meditation) Bring gate pass. Main Gate Welcome Center
- 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
- 9:00 Architectural and Land Use Study Group. Individual discussion meetings. Main Gate film room
- 9:15 DEVOTIONAL HOUR. "Is America Babylon?" The Rev. Tony Campolo, founder, Evangelical Association for the Promotion of Education. Amphitheater
- 9:15 Chautauqua Speaks. (Programmed by the Women's Club.) "Three Most Wicked Women." Dan Sklar, California attorney. Women's Clubhouse
- 9:15 Maimonides—A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin, Alumni Hall Library Room
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "Spy Fact, Spy Fiction." David Ignatius, columnist, The Washington Post; author, Body of Lies. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Knitting. "Women4Women—Knitting4Peace." UCC Reformed House Porch
- 12:15 (12:15-1:30) Yiddish Language lunch. (Programmed by the Everett Jewish Life Center.) Charlie Shuman, leader. EJLCC
- 12:15 Science Brown Bag Lunch/Lecture. (Programmed by the CLSC Alumni Association Science Circle.) "The Role of Nutrition in Cardiovascular Health." Barbara Halpern. Alumni Hall Porch
- 12:15 Brown Bag Shakespeare Master Class. Bratton Theater
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. "Zen: the Hidden Truth, Who are You Really?" Michael O'Sullivan (Zen Buddhism) Donation. Hall of Missions
- 12:45 Chautauqua Catholic Community Seminar. "Beatitudes, Christ and the Practice of Yoga." Rev. Anthony Randazzo, pastor, Notre Dame Church, North Caldwell, N.J. 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. "Defying White Supremacism: Benjamin E. Mays, The Negro's God, and the Black Social Gospel." Gary Dorrien, professor of social ethics, Union Theological Seminary. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 (2:30-4:00) Piano Master Class/Lessons. (School of Music) Fee.

- Sherwood-Marsh Studios
- 3:30 CLSC ROUNDTABLE/LECTURE. Erik Larsen, In the Garden of Beasts. Hall of Philosophy
- 3:30 Dance lecture. (Chautauqua Dance Circle). "Selection and Development of Young Ballet Students." Carolyn Byham. Smith Wilkes Hall
- 4:00 THEATER. Anton Chekhov's Three Sisters. Brian Mertes, director. (Reserved seating; purchase tickets at Main Gate and Colonnade lobby ticket offices and 45 min. before curtain at the Bratton kiosk.) Bratton Theater
- 4:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Artsongs. Recital with Chautauqua Opera Studio Artists. Hall of Christ
- 6:00 (6:00–7:45) Chautauqua Choir Rehearsal. All singers welcome. 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. Hall of Christ
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Community appreciation night.) Miguel Harth-Bedoya, guest conductor; Alban Gerhard, cello. Amphitheater
 - Rapsodie Espagnole Maurice Ravel
 - Cello Concerto No. 1 in A Minor, Op. 33 Camille Saint-Saëns
 - Scheherazade, Op 35 Nicolai Rimsky-Korsakov

- Age of Terror and the Internet: The Case of Energy." R. James Woolsey, former director, United States Central Intelligence. Amphitheater
- 11:30 (11:30-1:30) Mushroom Sandwich Sale. (Programmed by the Chautauqua Bird, Tree & Garden Club.) Smith Wilkes Hall Patio
- 12:00 (noon–2) Flea Boutique Grand Opening. (Sponsored by Chautauqua Women's Club.) Behind Colonnade
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Brown Bag Lunch/Lecture. (Programmed by the Writers' Center.) "Fiction: Empathy's Best Hope?" Ron MacLean, prose writer-in-residence. Alumni Hall porch
- 12:15 Meet the Filmmakers. "Weapons of Mass Disruption." Bestor Cram, filmmaker. Fee. Chautauqua Cinema
- 12:15 Meet CSO Musicians. Come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 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.) "Finding Common Ground: Gay Rights and Religion." The Rev. Tony Campolo, author and lecturer. Women's Clubhouse
- 12:15 Brown Bag Lunch. (Programmed by the Everett Jewish Life Center.) "Religious Intolerance Worldwide." Felice Gaer, speaker. Everett Jewish Life Center
- 12:15 Challah Baking. (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:45 Chautauqua Catholic Community Seminar. "The Adventures of a Polish Priest in America." Rev. Tomasz Zalewski, Parochial Vicar, St. Agnes Church, Naples, Fla. Methodist House Chapel
- 1:00 Jum'a/Muslim Prayer. Hall of Christ
- 1:15 Master Class (Sponsored by Chautauqua Opera Guild.) Marlena Malas, chair, Chautauqua Voice Department. Fee for non-members. Fletcher Music Hall

- 2:00 INTERFAITH LECTURE SERIES. "A View From the Underside: The Legacy of Dietrich Bonhoeffer." Al Staggs, performing artist on Dietrich Bonhoeffer. Hall of Philosophy
- 2:00 (2:00-4:30) Violin Master Class. (School of Music) Jacques Israelievitch, violin, presenter. Fee. McKnight Hall
- 2:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 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 before curtain at the Bratton kiosk.) Bratton Theater
- 3:30 Chautauqua Heritage Lecture Series. "The Enemy Within." Mark Stout, spy historian. Hall of Christ
- 3:30 (3:30-5) World Cafe. Discussion of Week's Lectures. Unitarian Universalist House
- 4:00 Special Recital with Members



Photo | Demetrius Freeman

The North Carolina Dance Theatre in Residence performs at the Amphitheater Tuesday evening, accompanied by the Chautauqua Symphony Orchestra under the direction of guest conductor Grant Cooper.

- of the CSO. (Sponsored by Symphony Partners.) Elizabeth S. Lenna Hall
- 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 Susan Stone; Janet Mostow, soloist. Miller Bell Tower (Pier Building in case of rain)
- 5:30 Prayer Service. "...and Give You Peace." (Programmed by Hurlbut Community Church; Co-sponsored by the Dept. of Religion.) John Jackson, United Methodist lay reader. Hurlbut Memorial Church
- 6:00 (6–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 Visual Arts Lecture Series. Elaine King, art historian, professor of art history, Carnegie Mellon University. Hall of Christ
- 8:00 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
- 8:15 SPECIAL. Pink Martini. Amphitheater

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