

The Chautauquan Daily

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Seventy-Five Cents
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EVENING ENTERTAINMENT

CLASSICAL FOLK

Seaman to lead CSO through variety of cultural styles, atmospheres



Photo | Ellie Haugsby

Lauren Hutchison
Staff Writer

Christopher Seaman was music director of the Rochester Philharmonic Orchestra for 13 years but has never been to Chautauqua — until tonight.

Seaman will conduct the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater.

“I know that (Chautauquans) are a wonderfully appreciative audience, a cultured audience and an audience with a lot of musical background,” he said. “I’m delighted to visit. I do think that it’s going to be marvelous.”

Seaman just concluded his tenure as the RPO’s longest-serving music director and was honored with the lifetime title of Conductor Laureate. More than 40 of his fans will ride a bus from Rochester to Chautauqua to see their favorite conductor.

Tonight’s program was devised to contain a variety of different styles and atmospheres, Seaman said.

The concert opens with Hector Berlioz’s “Roman Carnival Overture.” Seaman said he has an affinity for the piece because Berlioz was a redhead, and so is he.



Seaman

“He always did the unexpected,” Seaman said. “He broke all the rules, and yet, was incredibly, musically effective. He had a wonderful sense of drama and color.”

That rebellious originality, as Seaman dubbed it, comes through in the first few seconds of the piece, which starts out as a wild carnival and stops abruptly. With a few trills in the wind section, the piece continues with a solo for the English horn.

Following Berlioz’s overture is another piece by a French composer, Gabriel Fauré’s Pavane, Op. 50. Seaman described Fauré as a man with true grit — a military hero who sparked the resignations of several professors when he was appointed as director of the Paris Conservatoire.

A pavane is an ancient dance, typically composed in memoriam. Fauré’s “Pavane” was written with parts for a chorus, too, but is seldom performed with one, because of its “stupid” lyrics, Seaman said.

See **CSO**, Page 4

MORNING LECTURE

Arts, humanities justify themselves, Fish argues

Sarah Gelfand
Staff Writer

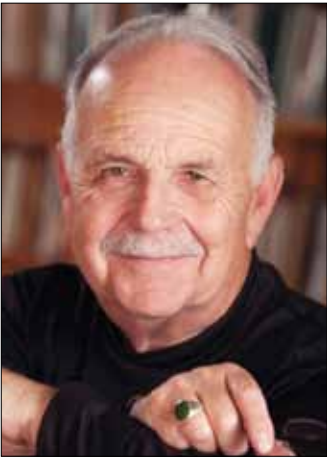
Stanley Fish likely will stand out from this week’s other speakers with his unconventional “case for the arts” at his lecture at 10:45 a.m. today in the Amphitheater.

Fish said his appreciation for the humanities is the antithesis of the traditional “justification” for the arts.

“I’m going to say that if you ask for justification about the arts and humanities in terms of the study of the arts and humanities, you’re not going to end up finding it,” Fish said.

As a columnist for *The New York Times* and a professor of humanities and law at Florida International University, Fish frequently writes about university politics and policies. This morning’s lecture, he said, will focus on the arts and humanities in higher education.

Fish wrote most extensively on this topic in the



Fish

wake of SUNY Albany’s elimination of its French, Italian, Russian and Classics departments. With public universities cutting their humanities departments across the board, Fish’s response is not to argue for the existence of the humanities in the terms and language of universities but rather to say there should be no argument at all.

See **FISH**, Page 4

INTERFAITH LECTURE

CTC’s McSweeney, Benesch to reflect on life through theater

Emma Morehart
Staff Writer

Although Ethan McSweeney and Vivienne Benesch have known each other personally and professionally for 15 years, there’s still more to learn.

At 2 p.m. today in the Hall of Philosophy, the two will interview each other about “Art and Soul,” the theme of this week’s Interfaith Lecture Series, as it relates to the theater, in “Soul and Story: Choosing a Life in the Theater.”

“When it comes to issues of our journey in art and the spiritual nature of that journey, I think there are always new mysteries to uncover,” said Benesch, who shares with McSweeney the title of artistic director of Chautauqua Theater Company.

See **INTERFAITH**, Page 4



Benesch



McSweeney

FAMILY ENTERTAINMENT SERIES

Smith Wilkes stage to host alligators, monkeys, bugs

Suzi Starheim
Staff Writer

Normal guests for the Tuesday night Family Entertainment Series performances are children and their parents, but tonight’s two shows will have some guests of a different species attending and performing. These guests are the animals of Nickel City Reptiles and Exotics, and they will be the focus of tonight’s performances.

Animal handler Jeff Musial said tonight’s shows, at 5 p.m. and 7 p.m. in Smith

Wilkes Hall, are for guests of any age and will include a variety of animals people don’t often get to see. He said some of the guests in tonight’s show include a black and white ruffed lemur, a baby black-handed spider monkey, alligators and snakes.

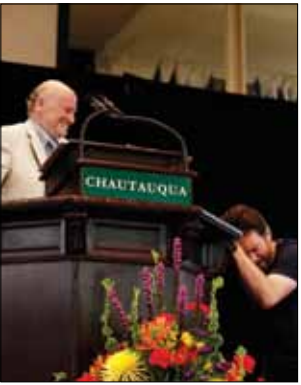
To teach people conservation information about these animals, Musial said, he uses a fun method that involves mixing education with entertainment for audience members.

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Praising the Psalms

Poet-in-residence to give Brown Bag lecture
PAGE 3



Focus on the arts

NEA Chairman Landesman delivers Monday lecture
PAGE 6



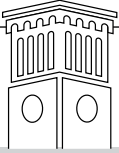
Community potluck

CPOA prepares annual grounds-wide picnic
PAGE 7



Strohl goes blue

Chautauqua’s first monochromatic exhibit opens
PAGE 11



TODAY’S WEATHER



HIGH 84° LOW 69°
Rain: 60%
Sunset: 8:50 p.m.

WEDNESDAY



HIGH 87° LOW 73°
Rain: 10%
Sunrise: 5:54 a.m. Sunset: 8:49 p.m.

THURSDAY



HIGH 92° LOW 76°
Rain: 30%
Sunrise: 5:55 a.m. Sunset: 8:49 p.m.

NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Friends of CTC host reception for artistic directors

Friends of Chautauqua Theater Company members will host Vivienne Benesch and Ethan McSweeney following their 2 p.m. presentation at the Hall of Philosophy, at the home of Suzy and Rick Rieser, 28 Emerson Ave., at 3:30 p.m. today. All members are welcome to attend. Anyone interested can join at the door for a \$10 membership fee.

Communities in Conversation seeks participants

The Department of Religion's Communities in Conversation Program, co-sponsored by ECOC and the Interfaith Alliance, meets from 3:30 p.m. to 5 p.m. Mondays through Fridays in the Hall of Missions. Conversations are facilitator-guided, and on Tuesdays, Wednesdays and Thursdays a resource person from the tradition of the day will participate in the session. Participation is limited to 25 and will be on a first-come, first-served basis.

Young Women's Group holds Tuesday coffees

The Chautauqua Women's Club Young Women's Group will socialize at 9:30 a.m. today in the Clubhouse. All women, age 55 and under, are welcome. Women's Club membership is not required.

Women's Club offers weekly Duplicate Bridge

Women's Club offers Duplicate Bridge sessions for both men and women. Games begin at 1 p.m. at the Women's Clubhouse. Single players are welcome. Fee collected at the door. Membership not required.

BTG sponsors Bird Talk and Walk

At 7:30 a.m. today, nature guide Tina Nelson will lead a Bird Talk and Walk sponsored by the Bird, Tree & Garden Club. Meet at the lake side of Smith Wilkes Hall, rain or shine. Bring binoculars.

BTG sponsors Garden Walk

Meet horticulturist Joe McMaster at 4:15 p.m. today under the green awning at the lake side of Smith Wilkes Hall for a Garden Walk sponsored by the Bird, Tree & Garden Club. The walks vary each week.

Alumni Hall offers coffee bar

The Alumni Hall coffee bar is open at 8:30 a.m. daily, conveniently located across from the Hall of Missions and Hall of Philosophy.

CLSC Alumni Association events

- The Chautauqua Literary and Scientific Circle Alumni Association is holding an Executive Committee meeting at 9 a.m. today in the Alumni Hall Kate Kimball room.
- The CLSC Alumni Association Eventide Presentation is at 6:45 p.m. Wednesday in the Hall of Christ. Sam Levine will present "Home Exchanges: A Way to Enjoy Extended Travel." Nancy and Sam Levine have enjoyed three international home exchanges. Sam will share a photo tour of these three adventures plus explain how participation in home exchanges allows extended travel at a very low cost.
- The CLSC Alumni Association is hosting a reception to meet and speak with Father Sifelani, a participant in the recently formed CLSC circle in Zimbabwe, and Sharon Hudson-Dean, the Chautauquan from the State Department who developed this program. The reception will be from 4:30 p.m. to 6 p.m. today at the McCredies' home at 20 Longfellow Ave. Please RSVP at the main desk in Alumni Hall.

CLSC classes hold meetings

- The Class of 2011 will hold a meeting Wednesday from 9:30 a.m. to 10:30 a.m. at Alumni Hall. Members will make plans for graduation on Aug. 3.
- The Class of 1992 will meet at 9:15 a.m. today in Alumni Hall. A discussion and vote will be held on the proposed banner restoration to be given to the Alumni Association in honor of the class's 20th graduation anniversary. Plans also will be made for a class potluck dinner.

Symphony Partners hosts Meet the CSO

Meet the members of the Chautauqua Symphony Orchestra's brass, percussion, harp and piano sections after tonight's concert on the Amphitheater back porch. The Symphony Partners will provide light refreshments.

Tennis Center holds annual team event

The Annual Team Tennis Event sponsored by the Chautauqua Tennis Center is happening from 8 a.m. to 12:30 p.m. Saturday at the Tennis Center. Players will meet at 5 p.m. Friday at the Main Gate lottery location for team rosters, rules and shirts. The rain date is Sunday. There is a 64-player limit for men and women; sign up today at the Tennis Center or call 716-357-6276. Entries close at 6 p.m. Thursday.

Walkup presents for UU ethics series

Ethics in Everyday Life, the annual lecture series presented by the Unitarian Universalist Fellowship, continues at 9:30 a.m. today at the Hall of Philosophy. Jim Walkup will outline "Twelve Choices for Meaningful Closeness: Building Relationships."

Chautauqua School of Music holds student recital

The Chautauqua School of Music presents a student recital at 2 p.m. today in McKnight Hall. Donations benefit the Chautauqua Women's Club Scholarship Fund.

Hebrew Congregation to offer Shabbat Dinner

The Hebrew Congregation will sponsor a community Shabbat dinner at 6:30 p.m. July 29 at the Everett Jewish Life Center at Chautauqua, 36 Massey Ave. Reservations are required. The cost is \$30 for adults and \$15 for children under 12. For reservations and information, call Bea Weiner 716-753-3573 or Carole Wolsh 716-357-5449.

VACI Partners hosts Stroll through the Arts

Tickets are available for Stroll through the Arts, an event sponsored by VACI Partners to support School of Art students, to be held from 5:30 p.m. to 8 p.m. Thursday in the streetscape between the Strohl and Fowler-Kellogg art centers. The party and silent auction will pay for scholarships for 40 students next summer. Food and beverages will be followed by dessert in the sculpture garden. Attendees can also stroll through the art galleries at dusk. Tickets cost \$75 and are available at the Stroll gallery store.

CHAPLAIN OF THE WEEK



Photos | Megan Tan
The Rev. Welton Gaddy sits in the Amphitheater green room, above, before delivering the sermon at the Sunday morning worship service, right and below. Gaddy, Chautauqua's chaplain for Week Four, is director of the Interfaith Alliance and pastor for preaching and worship of the Northminster Baptist Church in Monroe, La.



Fish lecture funded by Levinson Fund for Chautauqua

The Jim and Lynn Gasche Levinson Fund for Chautauqua provides funding for this morning's Amphitheater lecture featuring Stanley Fish.

Jim Levinson was the former chairman of the board for Unit Instruments in California, previously Autoclave Engineers, Inc. of Erie, Pa.,

where he served as CEO and president for 30 years. He served on many boards in Erie and also was a member of the board of governors of the Chautauqua Golf Club.

Lynn Levinson was on the board of trustees of Chautauqua Institution for eight years and a member of the board of directors of the Chautauqua Foundation for an equal length of time. She was an avid lover and supporter of the arts at Chautauqua.

The Levinsons enjoyed summers at their home in

Chautauqua for more than 30 years. Jim Levinson died in 2001 and Lynn Levinson in 2002. They are deeply missed by their three children, who along with their spouses are: Jane and Chaz Kerschner, of Chevy Chase, Md., Andrea Levinson of New Bern, N.C., and Peter and Julie Levinson of Lakewood, N.Y. Their children and 10 grandchildren are grateful that Jim and Lynn Levinson's generosity and care for others continues through the many ways they contributed to Chautauqua.

Williams Symphony Fund supports CSO with guest conductor Seaman

The Nora J. Williams Symphony Fund provides support for tonight's performance of the Chautauqua Symphony Orchestra featuring guest conductor Christopher Seaman.

The Nora J. Williams Fund was created through a bequest by Nora Williams to the Foundation in 1975.

If you are interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at kblozie@ciweb.org.

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NEWS

Hymn singing at Chautauqua: A dance between world wars

George Cooper
Staff Writer

History comes in many voicings, and today at 3:30 p.m. in Hurlbut Memorial Community United Methodist Church, as part of the Oliver Archives Heritage Lecture Series, Jared Jacobsen, organist and coordinator of worship and sacred music, and Marlie Bendiksen, Archives research assistant, will do just that — provide history in voice and song. And they'll add in something of a dance component, as the title of their presentation indicates: "The Dance That We Do: Hymns We Were Singing In 1931."

It was a curious time. The country was in Depression, tempered with the memory of World War I, the war that was to end all war, but aware of unsettling political rumblings in Europe inviting outside intervention. Chautauqua was playing it close to the vest. "As near as we can tell from the research into the printed page, we were not very adventurous at the time," Jacobsen said. Chautauqua Institution had been relatively stable. "There was a confidence here that was not indicative of the rest of the country," Bendiksen said. By 1931, Augustine Smith had been music director

for 10 years. Albert Stoessel made his first appearance as conductor in 1921, and beginning with his first full season in 1923, he brought sustained musical distinction to the Institution through 1943. Leadership of Chautauqua — President Arthur E. Bestor and Shailer Mathews in the Department of Religious Work — "held Chautauqua on a centrist course," Bendiksen said. Bendiksen said Mathews "kept religion on a straight and narrow path. John Vincent wanted a middle road, and that has maintained — always open to new things without being in your face." But within that, "trying

to pull together the stability and change required quite a dance amid wars and depression," Bendiksen said. In 1929, and then in 1931, Norton Hall and Hurlbut Church, respectively, were built — both emblematic of Art Deco architecture and of the dance between stability and change. The buildings' appearance on Pratt Avenue created a kind of stability row, adding to the solid brick buildings around the Plaza but adding a creative, Art Deco flow. "We tried to find hymns that were representative of the Institution," Jacobsen said. The hymn "Nearer, My God, To Thee," was sung at the very first Chautauqua,

and it is still sung at Old First Night, Jacobsen said. "It is something of a quaint ritual," he said. "But it was also sung at the dedication of Hurlbut Church." Jacobsen knew of the church as a youngster growing up at Chautauqua. He said he thought Hurlbut Church was interesting. But when he later studied architecture, he said, "I realized this is a really interesting building." He made special mention of the windows. "I'm happy to be in Hurlbut," Jacobsen said. While Chautauqua had been on the cutting edge of religious hymn education and promotion, by the 1930s,

"there was a lot of inertia. Nobody in that era wanted to be adventurous in singing hymns," Jacobsen said. But there are curiosities. Jacobsen said there are a few versions of the "Star Spangled Banner." He said, "People forget it is a hymn. The second and third verses have more to do with starting and ending a war, and this was before war could mean annihilating a people." And there will be some Gershwin. "The dance is the way Chautauqua did the middle road," Bendiksen said, and hymns reflected how Chautauqua reacted to the time between wars.

Poet-in-residence praises the Psalms

Aaron Krumheuer
Staff Writer

Psalms is the book in the Bible containing 150 chapters of verse. Some sing to praise God and give thanks, while others lament misfortune and ask for guidance. Jacqueline Osherow said she sees the Psalms as some of the most beautiful poetry ever written. "I'm Jewish; I care about it," she said. "I love the Bible, and so the Bible seems to show up a lot in my poems." Osherow, the poet-in-residence for Week Four at the Writers' Center, will present her Brown Bag lecture "The Psalms as a Collaboration between God and David" at 12:15 p.m. today at the Literary Arts Center at Alumni Hall. She also will speak as part of the Jewish Literary Festival at 4:30 p.m. today at Everett Jewish Life Center at Chautauqua. Osherow grew up in a Jewish family in Philadelphia and moved to Salt Lake City in 1989 to teach at the University of Utah. She now is a distinguished professor of English. Osherow has written six collections of poems, the most recent being *Whitethorn*. In her fourth book, *Dead Men's Praise*, she began a sequence of poems called "Scattered Psalms," written in English but with allusions and similarities to Psalms. Some are addressed to King David and converse with the meaning of the texts. The writing style is partly an expression of identity, she said. "I realize that by writing about Psalms, I could link two traditions that go into my poetry — the Jewish literary tradition and the English literary tradition," she said. "They were combined in Psalms."



Osherow

Osherow said she remembers that when she was a little girl in synagogue, the Psalms stood out to her and she fell in love with the Hallel that was chanted on Jewish holidays. She lost track with many of these traditions in college but rekindled them when she found a Jewish community in Salt Lake City. "The Bible is really an infinitely interesting text," Osherow said. "I'm the one who always chants it, and when you chant it, you have to go over it again and again and again, and of course as a literary person, I start noticing all this interesting literary stuff." At the University of Utah, Osherow teaches a course called the Hebrew Bible as Literature. While she is not a Biblical scholar, she has come to know the book in her own way through chanting, she said. Her lecture will outline her method of interpretation. The Psalms are not just poems written to God; they are an invocation for God to write through the poet, she said, and this two-fold meaning is how the Psalms derive their poetic energy.

STUDENT SCHOLARS

Photo by Ellie Haugsby
Chautauqua Women's Club scholarship students and sponsors gathered at the Scholarship Dinner on June 29. In 2011, the Women's Club donated \$87,000 to support 68 scholarships for students attending the Chautauqua Schools of Fine and Performing Arts. From left: Caroline Herrera; Gwen Read; Anne Prezio, scholarship chair of the Chautauqua Women's Club; Arie Lipsky; Natalie Abramson, scholarship sponsor; David Beytas; Giancarlo Latta; and James Mitchell.



Jewish writers to speak at EJLCC, Alumni Hall

Aaron Krumheuer
Staff Writer

The Everett Jewish Life Center at Chautauqua and the Writers' Center have teamed up for the second Jewish Literary Festival, a celebration of Jewish poetry, prose and translation. Poet and translator Chana Bloch will speak at a Brown Bag lunch and lecture at 12:15 p.m. Wednesday at EJLCC, followed shortly after by a reading by the Writers' Center writer-in-residence Janice Eidus at 3:30 p.m. Wednesday at the Literary Arts Center at Alumni Hall. The Jewish Literary Festival began in 2009 at the new EJLCC, and this is its second year after a hiatus during 2010. The poet Phil Terman, who also is active at the Writers' Center, read the first year and helped to bring together this year's lineup. Bloch came to speak at Clarion University, where Terman is a professor, and he said he saw in her a perfect match for Chautauqua. "She has a worldwide reputation as a translator. Yehuda Amichai (who she translated) is a really important Israeli poet," Terman said. "I was very much interested in his work and some of the others she translated, and then I noticed that she had her own poetry ... I thought, 'Wow. She's wonderful.'" Bloch is from New York

City and studied at Cornell and Brandeis universities and the University of California at Berkeley, where she earned a Ph.D. in English. Bloch has been a translator and poet for 50 years. A professor emerita of English at Mills College in California, she has published four books of poetry: *The Secrets of the Tribe*, *The Past Keeps Changing*, *Mrs. Dumpty* and, her newest, *Blood Honey*. Her scholarly work, *Spelling the Word: George Herbert and the Bible*, was a winner of the Book of the Year Award at the Conference on Christianity and Literature. She has won the Poetry Society of America's Alice Fay di Castagnola Award, the Felix Pollak Prize in Poetry, two Pushcart Prizes and the PEN Award for Poetry in Translation, the Writers Exchange Award of Poets and Writers and the Discovery Award of the 92nd Street Y Poetry Center, among several others. In addition, she has received two fellowships from the National Endowment for the Arts in poetry and translation. Bloch is currently the poetry editor of "Persimmon Tree," an online journal dedicated to work by women over 60. She has been invited to participate in some of the most prestigious residencies in this country and abroad, such as the MacDowell Colony, Yaddo and the Bellagio

Center on Lake Como, Italy. She has translated poetry by Amichai and Dahlia Ravikovitch, another Israeli poet, and the biblical *Song of Songs*, a book of poems between two lovers as young as Romeo and Juliet. "It's about them falling in love and discovering sex for the first time," Bloch said. "If you could believe that that's in the Old Testament, it is. But most of the translations kind of fudge it." At her Brown Bag lunch at EJLCC, she will speak about what she has learned translating from Yiddish and Hebrew and why texts from other cultures are so essential, she said. "It's really about the whole process of translation," Bloch said. "What is translation all about? Why does it have such a bad name? What can we as human beings learn from translation?" There will be a panel discussion with Jacqueline Osherow, who will read today, Eidus and Bloch at 12:15 p.m. Thursday at EJLCC. Immediately

after, there will be an open mic at 1 p.m. The open mic is open to anyone with something to share. In the festival's first year, the open platform brought many surprises, said Len Katz, a member of the program committee for EJLCC. "Someone got up and sang old Yiddish songs, and next thing you know, the whole porch full of people were singing," he said. It was something spontaneous and beautiful. If that happens again, we'll be very pleased." Bloch will be reading from her latest book of poems, *Blood Honey*, and some new poetry from a project called *Cleopatra's Nose* at 3:30 p.m. Friday at the Literary Arts Center at Alumni Hall. "I'm really happy," Katz said. "I think it's very important, not just from the Everett Jewish Life Center, but I think from a Chautauqua point of view, that Chautauqua Institution is willing to or wants to engage in this kind of partnership."

Cameras/Recording Equipment

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

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MUSIC

Penneys gives annual piano recital

Leah Rankin
Staff Writer

Last year was the bicentennial celebration of two great classical composers, Frédéric Chopin and Robert Schumann. The pair, both born in 1810, left a legacy of some of the most masterful works in the piano repertoire.

Rebecca Penneys will continue the celebration at her piano recital at 4 p.m. today in Elizabeth S. Lenna Hall. The recital will include Schumann's Kinderszenen (Scenes from Childhood), Op. 15; Chopin's Sonata No. 2 in B flat minor, Op. 35; and what Penneys calls three "charming little pieces" by the French pianist Lili Boulanger.

"I can't seem to get off this Chopin-Schumann kick," Penneys said.

Penneys is chair of the School of Music's Piano Program and is a faculty member at the Eastman School of Music at the University of Rochester.

Through her performances, chamber music and teaching, Penneys has earned an international reputation as one of the great artists in the

classical music world. Students and fellow instructors have followed that reputation to Chautauqua for the past 33 years.

In addition to being a birthday celebration for the two Romantic composers, this concert will be a sneak peak of Penneys' new CD featuring the works of Schumann and Chopin, which will be available next season.

The concert will begin with the three short pieces by Boulanger, the prodigal pianist and younger sister of the famed composer and teacher Nadia Boulanger. Penneys was first introduced to the pieces by one of her students at the Eastman School of Music.

"It's clear (Lili) would have been a lovely composer," Penneys said.

However, Lili's musical career was cut short when she died from poor health in 1918 at the age of 24.

Schumann's "Kinderszenen" will follow the three Boulanger pieces. Through 13 programmatic vignettes, Schumann gives an autobiography of his childhood. Penneys has performed this



Penneys

piece only once before because she said couldn't seem to find anything special about them, but performing the work years later has given her new perspective.

"All my life, first as a child and then as an adult, I didn't see what was so important about these pieces," Penneys said. "It was distilled Schumann."

But now, she added, the piece is "totally magical on stage in a way I never predicted."

The recital concludes with the Chopin piano Sonata No. 2, which has been proclaimed

one of the most difficult and technically demanding sonatas in the repertory.

"All the Chopin sonatas are difficult," Penneys said. "Chopin is a complicated composer, and his sonatas are perhaps the most complicated and difficult."

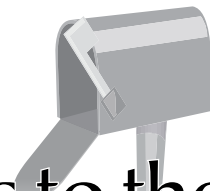
Larger Chopin compositions are more unwieldy than his smaller works, because the composer wasn't as architecturally sound as some other composers like Brahms, Penneys said.

This sonata is commonly referred to as the "Funeral" sonata because of its somber third movement. Penneys describes the music as "wind over the graves."

She said the music represents a tortured soul with a darkness and turbulence that may reflect the unsteadiness of Chopin's own life and relationships.

Penneys said of the pieces she chose for this recital: "They're not easy to handle, but so what?"

With the support from her students and fellow faculty members, she's got nothing to fear.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

As an avid, long-time supporter of Chautauqua Theater Company, I was delighted to find that the company was going to present a Chekhov play. I had seen "The Cherry Orchard," "The Sea Gull," and "Uncle Vanya," and loved them all, but somehow had missed seeing "The Three Sisters," so it was with great anticipation that I looked forward to seeing this Chekhov play. I was not disappointed in the acting, which was superb. But where was Chekhov? Somehow, poor Chekhov got buried behind mattresses on which the actors threw themselves, clothing flung about the stage, blaring "music" that made me jump out of my seat a couple of times, and shower scenes backstage (it wasn't that hot in the theater, was it?) that had no possible relevance to the play. It seems that the director's ego was out front, while Chekhov had to stay off stage.

A couple sitting behind me asked if this was the way Chekhov's plays were written. They had never seen a play by this great master (and I fear were never going to see another one by him ... in fact, one of the couples decided to go shopping instead of watching the second act). I wonder how many first time viewers will be put off by this version and decide that Chekhov is "too far out" ... and that's a real pity.

Chekhov was a genius. His plays are masterpieces, which are seen only too rarely. The audience deserves to see his plays done in the spirit in which they were written, not in some shock and awe version.

You will notice that everyone is talking about the staging and the director, not about the play itself or what Chekhov had to say to the audience. Maybe that was what Mertes wanted.

Renate Bob
Jamestown, N.Y.

Dear Editor,

We are "Three Sisters" who love Chautauqua! This summer there are only two of us here and we want to thank the Chautauqua Theater Company for the entertaining and very unique version of the Chekhov play on Friday night. The acting was superb, and the production brought the classic to life with passion and humor.

Judy Bachleitner and Joyce Sivak

Letters Policy

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

Matt Ewalt, editor

The Chautauquan Daily, PO Box 1095 Chautauqua, NY 14722

Big Leg Emma founders to play acoustic set at College Club

Lauren Hutchison
Staff Writer

Steve Johnson and Charity Nuse, founding members of Americana band Big Leg Emma, will play an acoustic show at 9 p.m. tonight at the College Club.

Nuse and Johnson met in high school, where they honed their musical skills around campfires. From this friendship, Big Leg Emma formed 10 years ago. The six-member group took a brief hiatus in 2008 but recently reformed and is stronger than ever, Johnson said.

"Being in the band is like being home," he said. "We can explore all kinds of different music separately, and that's fun, but when we play as a group, it's like this is where we belong."

Nuse and Johnson are both natives of Jamestown, N.Y. Neither of them grew up in a musical family, but their strong desire to express themselves drew them to music.

Johnson started playing guitar when he was 6 years old. He described himself as a shy and quiet child who constantly practiced his gui-

tar. Nuse said her friends encouraged Johnson to sing and play songs for them, and from this, the friends formed their first band, Sundog.

Nuse was drawn to music through the allure of Broadway. She has always been interested in poetry but didn't start putting together her literary and musical skills as a songwriter until Big Leg Emma formed. Another founding member, Amanda Barton, introduced Nuse to the mandolin, which she now plays in the band, along with percussion instruments.

Johnson and Nuse name a cornucopia of musical influences — from James Brown to Coldplay — but pay special homage to Donna the Bufalo and Rusted Root, bands they've always admired, eventually played with and now consider their peers.

Big Leg Emma last played at the College Club in 2007. Tonight is the first time Nuse and Johnson will perform a duo, acoustic show at the College Club.

"I enjoy the chemistry, the way our personalities mesh through our music onstage..." Johnson said.

"...And complement each

other," Nuse added. "We're similar in a lot of ways, but we're different in the right kind of way to make it work as a group."

Johnson said playing in a duo helps them explore more songwriting and affords them greater musical freedom than playing with a larger group.

Nuse added that playing in a duo helps build new songs and the musicality of Big Leg Emma.

"We're showcasing our songs, but also, we're taking leads and coming up with different parts in the song," she said.

Johnson said their work as a duo often creates a new setting for a song.

"We approach the music differently, on purpose," he said. "It helps songs in the long run."

For Johnson, the energy of playing in a duo is similar to the energy created by a larger group.

"It's all about the connection with the crowd," he said. "We give it our all, no matter what."

In an industry in which bands are broken as often as they're made, Nuse and

Johnson said their longevity is due to great teamwork.

"We're a team, and we have each others' backs," Nuse said. "We try to make decisions and bounce ideas off each other. It works pretty well that way."

Johnson agreed, pointing to the duo's long history.

"We've been working with each other so long that it's almost second nature for us," he said.

Big Leg Emma currently is working on its second full-length studio album, to be recorded in November. The band just returned from Blissfest in Michigan and the Great Blue Heron Festival in Sherman, N.Y. Later this summer, they'll play at the second annual Jammin' in the Vines Festival on Aug. 27 at the Willow Creek Winery in Silver Creek, N.Y.

Barton will play with another group, Zamira, at 9 p.m. Aug. 2 at the College Club.

The College Club is open to ages 17 and up. Admission is free and requires a gate pass and photo I.D.

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LECTURE

Landesman: The arts build better communities

Nick Glunt
Staff Writer

When Rocco Landesman was young, his uncle would give his brother and him \$5 for every F they got in school. His uncle, after all, went on to found a personal management company, its motto being, “We take the sting out of success and put the fun back in failure!”

“For some reason,” Landesman said, “that business never really took off.”

Nonetheless, Landesman took his uncle’s motto to heart.

Landesman, chairman of the National Endowment for the Arts, opened Week Four’s morning lecture series on “A Case for the Arts” at 10:45 a.m. Monday in the Amphitheater. His speech, titled “Art Works: A Conversation,” spanned three “acts” regarding the arts as community-builders: embracing failure, motivating audiences and investing locally.

Act I: Embracing failure

As Landesman delivered the first commencement address he’d ever been asked to make, he spoke to the graduating class at the Pittsburgh School for the Creative and Performing Arts. He wished upon them one thing: failure.

Since the 1980s, success in art has been reviewed by analyzing attendance, income and national attention. Landesman said the simplest way theaters achieve those goals is by practically mimicking Broadway or by playing it safe with familiar, popular material.

“But what is the result of defining success that way?” he said.

Small playhouses attempting mainstream success across the nation, he said, lose their identities and their ability to take chances.

Failure, he said, is required to find “alternate pathways to success.”

If applied to schoolchildren, failure helps them to adapt and to try harder. Failure, to those children, is nothing but the “permission to try again.” Innovation, he said, can be called “the art of productive, noble, fun failure.”

Landesman said failure shouldn’t be stigmatized in schools like it is today. Instead, it should be treated as one absolutely acceptable outcome. Encouraging students to try again, he said, is where it counts.

In that way, Landesman said, failure can inspire success.

“I think we can use the arts to give the luxury of failure to our students,” he said. “The arts allow for experiment, for risk. The arts often engage students who are not succeeding in other arenas — those who know what failure is and

who navigate it every day.”

In this economic recession, though, art is often the first thing cut in struggling education budgets.

He ended this portion of his talk by referring to various failures that ended positively: Christopher Columbus sailing for India but finding America and Alexander Fleming neglecting to clean his lab before a holiday and discovering penicillin.

Act II: Motivating audiences

One of the biggest problems Landesman has encountered at the National Endowment for the Arts — and one of the most interesting conversations — regards that of shrinking demand for arts, while the amount of arts organizations continues to grow. Nationwide, demand for arts has shrunk 5 percent, but not-for-profit arts supply has increased by 23 percent.

Solving this problem, Landesman said, is all about increasing the demand for arts.

In boosting that demand, he said, one of the only reliable predictors of arts participators is if arts education was offered to them when they were children. Factors such as age, race, ethnicity and income level fall short of arts education.

Secondly, singing and dancing are becoming more popular — as a result, he said, arts suppliers should take advantage. As primetime television is filled with shows like “Glee” and “Dancing with the Stars,” theaters should start producing shows to appeal to those audiences.

Lastly, Landesman suggested arts organizations should “offer free samples.” Contrary to popular belief, presenting clips of music and plays makes audiences more likely to attend shows.

Essentially, he said, it’s about taking the audience seriously.

He said to imagine an arts organization in the future that valued the audience as highly as the artists and curators. Alongside the artistic director, there would be an audience director. There would be audience residencies with artist ones — where audiences would receive stipends to attend other shows.

“What if we saw this as an investment in building a stronger, more committed, more literate audience?” Landesman said.

Some art houses have found ways to engage their audiences, he said.

At the Seattle Art Museum, some tour guides are paid to give their opinions on art they do and don’t like. The museum recognizes that every audience member



Rocco Landesman, chairman of the National Endowment for the Arts, is interrupted by Chautauqua Opera Young Artists performing a flash mob during his lecture Monday in the Amphitheater.

won’t like every single piece of art — and they want to encourage that.

In tandem with this, the box office at the National Theatre in London tracks the likes and dislikes of audience members to suggest which plays to skip.

Though these aren’t necessarily specific changes Landesman suggests, he said they’re on the right track to engaging their audiences.

Act III: Investing locally

Before Landesman could begin to talk on this subject, members of the Chautauqua Opera Young Artists Program interrupted his lecture — a flash mob had begun.

Each singer stood up from the audience or appeared on stage, singing different operatic tunes in both English and Italian. Spanning almost 10 minutes, the group performance ended with all participants together in a full-stage finale.

Landesman compared the short performance to a group of Knight Foundation opera singers called Random Acts of Culture, which exposes people to opera in public settings. The Young Artists supported his point: Local arts need to be supported.

“At the NEA, I’m calling for the arts community to stop looking toward Broadway or the equivalent for other art forms,” Landesman said. “Indeed, we need artists to invest in the places where they live, and we need those places to invest in their artists.”

A study by The Knight

Foundation found that people most like the places they live for three reasons: social offerings, openness and aesthetics — art.

Another study found that communities greatly benefit from high levels of cultural activity. Namely, those cultural cities have more stable governments, better child welfare and less poverty.

“So why isn’t everyone just wildly investing in the arts?” Landesman said. “That’s a question I’ve been asking for more than a couple of years.”

Q&A

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

Q.When you were talking about acknowledging viewers’ tastes, I found myself thinking about your point about certain static demands and that sort of thing, but taste isn’t static. Taste is elastic, and exposure — a certain amount of surprise exposure, if you will — has a certain stimulative effect on expanding taste. How can we make certain, in the array of offering of the arts, that people are challenged enough to expand those parameters of taste?

A.Well, first of all, I think access is a part of this — to get more and more people into the experience of the arts, which means knocking down one of the chief barriers, which is cost. It also means getting the arts institutions out and around their communities. Sometimes, you have these high temples



on a hill that are pretty forbidding as places to access. Then I think also, it is the dynamic between the people who know the subject and the audiences. People who are presenting the work of art do have to listen to their audiences, as I’ve said, but the audiences also need to be guided by people who know the subject. I don’t think that everyone’s opinion about art is absolutely equal, although everyone seems to think that it is. Art is one thing in which everyone’s an expert. S. J. Perelman had one of my favorite remarks. He said, “I don’t know much about medicine, but I know what I like.”

Q.Many universities and colleges are cutting dance programs. (The questioner) cites the UNC Asheville program that only has five students. How can this change? I guess that’s talking about the balance between dance and classics. Are you observing that balance at war, and who’s winning, and is it good?

A.Well, it’s certainly not good. A lot of these have to do with cost pres-

ures. The performing arts, especially the very labor-intensive ones, are easy ones for cutting because they take a lot of people. The presentation you just saw was as powerful as it was because it wasn’t just two people doing it. It was a dozen. And I think we’ve got to find a way to preserve that kind of participation.

Q.Do you think there’s any correlation between attendance and the cost of theater, museums, et cetera? That is, that in tough times, attendance declines because it’s too expensive to attend?

A.Yes. Certainly. I think that’s true for everything. And one of the things we have to do is work hard on the subsidy aspect of the equation so the accessibility and the cost can be brought down. It’s one of the things that we in the commercial theater are facing on Broadway. As our costs keep escalating, eventually it’s going to have an effect on audiences.

—Transcribed by Taylor Rogers

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COMMUNITY

Property owners prepare annual community potluck picnic

Taylor Rogers
Staff Writer

From 5:30 p.m. to 7 p.m. Wednesday, the grounds will be home to 10 area picnics.

Chautauqua Property Owners Association sponsors the annual potluck-style gathering.

Janet Wallace, picnic co-ordinator and Area 5 representative for CPOA, said it's open to everyone and is a way for all Chautauquans, from those staying for a week to permanent residents, to connect with their neighbors.

"To me, this is what Chautauqua's all about — making human connections," Wallace said. "That's really what keeps people coming back."

CPOA has hosted the neighborhood picnic day for years. It used to be a biennial event, Wallace said, but it quickly gained popularity.

And no two picnics are alike. Some have traditions, from having the food catered to providing entertainment. Wallace said each area also has a certain plan in case of rain.

The Institution provides some materials for the picnic, but the food is left up to



attendees, and the general costs are left up to CPOA.

The map shows the boundaries of Chautauqua's 10 areas. A member of CPOA acts as a representative for each area, organizing his or

her respective picnic.

Wallace said anyone who has questions or wishes to help with setup or cleanup can contact his or her area representative.

Having community members help each other, eat to-

gether and make connections is what's most important to Wallace, she said.

"I feel that these neighborhood picnics are a contribution to the larger community," she said.

LOCATIONS OF NEIGHBORHOOD PICNICS

July 20, 5:30–7 p.m.

		AREA REPRESENTATIVE
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AREA 2	Miller Park	Jo Ann Borg 716-357-9847
AREA 3	Next to Heinz Beach	Markie McCarthy 716-357-2143
AREA 4	Arboretum	Jim Klingensmith 716-357-3751
AREA 5	Lincoln Park	Janet Wallace 716-357-4736
AREA 6	Harper Park (at Palestine & Miller)	Bob Jeffrey 727-542-4780
AREA 7	Lawn between Lenna & McKnight Halls	Bill Neches 716-357-2189
AREA 8	The Orchard (between Harper & Stoessel)	Sally Hootnick 716-269-3232
AREA 9	6 Oak Street (Home of Pat & Jay Hudson)	Karen Gottovi 716-357-9049
AREA 10	University Park (near Harris & Andrews)	Barbara Brady 678-234-5887

China's gardens featured in BTG presentation

Beverly Hazen
Staff writer

"China's Gardens: Digging Ponds and Piling Rocks" is the title for the Bird, Tree & Garden Club's Brown Bag lecture, the annual Helen Spaulding Davis Memorial Lecture, at 12:15 p.m. today at Smith Wilkes Hall. Jayne Keffer, educator and China enthusiast, will present a PowerPoint presentation showing gardens she has seen in China.

"Many people know about Japanese gardens or Western gardens," Keffer said, "but not about Chinese gardens. I will show gardens that are mostly the Scholars Gardens preserved in Suzhou, China."

The Chinese use earth and rocks in their gardens.

"They have five elements," Keffer said. "It's a choice of either architecture, rocks or



Keffer

water ... all different."

She will talk about the elements and will teach attendees how to look at these gardens to see what they represent.

"There is a lot of history and symbolism in them," she said.

She believes people will

understand more about China after seeing the gardens, and she hopes her presentation will make attendees want to go to visit and see them for themselves.

Keffer was picked to study at a university in Beijing 11 years ago by the Freeman Foundation of the National Consortium for Teaching about Asia. She has returned to China several times to study its culture, history and language.

At Chautauqua, Keffer teaches Special Studies classes, including a class last week in "20th Century Chinese History Through Film." She comes to Chautauqua with her family.

A master gardener from Coraopolis, Pa., Keffer has taught adult learning classes at Carnegie Mellon University and recently retired as a social studies teacher.

CLOSER TO COMPLETION



Photo | Ellie Haugsby

Jan Yauch and Dick Karslake hold two new additions to the Chautauqua Literary and Scientific Circle's library. Yauch donated the books to help complete the CLSC library's collection; *New Homes for Old Public Housing in Europe and America* was a CLSC selection in 1940–41, and *The Maori Today* was read in 1965–66. Yauch is a member of the CLSC Class of 2009, and Karslake is president of the CLSC Alumni Association. "Last year was the first time I even knew we had a library," Yauch said. "I asked Dick, 'Do we have every book?' and he said, 'No, we're missing four.'" Yauch said she spent the next year contacting book sellers, embassies, and private individuals to locate and acquire the missing titles. Two of the four, *India: Some Facts* and *On the World Community*, selections in 1964–65 and 1965–66, respectively, remain unacquired.



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SYMPHONY

**Hector Berlioz
(1803–1869)**

Roman Carnival Overture (1843)

Poor Berlioz. Even the international celebrations in 2003 — his bicentennial — were insufficient to rescue his failed opera, *Benvenuto Cellini*, from obscurity. He never figured out what made it a fiasco. Years later, he wrote, “I have re-read my score carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may perhaps never find again, and which deserved a better fate.”

But the opera could not hold an audience. The Parisian public made a joke of its title, calling it “Mal-venuto Cellini.” Only the opera’s overture was a hit. As the composer delighted in telling posterity, “The overture was extravagantly applauded, while the rest was hissed with exemplary precision and energy.” The Paris Opera management quickly closed the show.

Five years after the debacle, Berlioz revisited the opera’s score in his private salvage yard. Selecting a few hot spots in the music, he harvested the Carnival music (the opera was set in Rome just before Lent, i.e., the Carnival or Mardi Gras week), a spirited saltarello dance, and a song Cellini addresses to his 17-year-old beloved, “O Teresa, you whom I love more than life itself.” These he crafted into the foundation of a stand-alone work.

Berlioz had been just finishing work on his masterful *Treatise on Modern Instrumentation and Orchestration* (still the go-to manual for creative orchestral coloring) when he took up the salvage job. The resultant score, which he named “Le carnaval romain, ouverture pour orchestre,” profited greatly from the coincidence. It is stuffed with colorful and innovative orchestral effects. Encored at its first performance, the “Roman Carnival Overture” has been enormously popular ever since.

**Gabriel Fauré
(1845-1924)**

Pavane, Op. 50 (1887)

Fauré was a darling of high-society Paris, having been brought into the aristo-

cratic salons by his teacher, Camille Saint-Saëns, in 1872. Fifty years later, in an interview with the Parisian newspaper *Excelsior*, Fauré countered the then-prevailing disdain for society salons of the golden age, “I was very preoccupied with material needs. I had good friends there and, when one is ignored by the general public, it is satisfying to be understood by someone.”

In the summer of 1887, Fauré composed “Pavane.” He passed it off as a trifle, a product of his almost non-existent spare time. He described his hectic summer in a letter that September, “You’ll kill me but I still have done no composing...” His days start, he writes, at the Church of the Madeleine, where he plays organ for daily mass, followed by giving private lessons to his many students, all of whom seem to live outside of Paris. “I have been averaging about three hours on the train each day ... The only thing I have been able to write during this shuttlecock existence is a *Pavane*.”

**Bedřich Smetana
(1824–1884)**

The Moldau from *Má Vlast* (1874)

Smetana was the great cultural leader of the Bohemian-Czech nationalist movement in the 1860s and beyond. His cycle of six symphonic poems “Ma Vlast” (“My Fatherland”) marks the pinnacle of his career. The Moldau is the second symphonic poem in the set, and it is by far the most familiar member of the cycle.

The composer lost his hearing at the age of 50. When he was working on “The Moldau,” he was totally deaf. Although he could not hear the music, he used it to trace the scenery along the river Moldau from its source down through the valleys of Bohemia, growing as it goes, past a group of hunters, through meadowlands and rapids, and on through Prague. His method is episodic, with the river’s melody binding the whole together.

The composer’s notes detail the river’s journey:

1. Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves flowing over rocky beds, unite and sparkle in the

rays of the morning sun.
2. The forest brook, rushing on, becomes the River Vltava (Moldau). Coursing through Bohemia’s valleys, it grows into a mighty stream.
3. It flows through dense woods, from which come joyous hunting sounds.
4. It flows through emerald meadows and lowlands, encountering a wedding celebration with songs and dancing.
5. By night, in its glittering waves, wood and water nymphs hold their revels.
6. And these waters reflect many a fortress and castle — witnesses of the martial glory of days that are no more.
7. At the Rapids of St. John, the stream speeds on, winding its way through cataracts and hewing a path for its foaming waters through the rocky chasm into the broad riverbed.
8. It flows onward in majestic calm toward Prague.
9. It is welcomed by time-honored Vysehrad. (Note: The Vysehrad [“Castle on the heights”] is an ancient fortress in Prague. Smetana is buried there.)
10. It disappears into far distance from the poet’s gaze.

The Moldau River’s source is a geographical fact, but the source of Smetana’s Moldau melody is a mystery. It is similar to a Swedish song Smetana learned while he was musical director of the Goteborg Philharmonic, but also to an Italian Renaissance madrigal, and it can claim to be from Romania, or Moldova. A minor scale that ascends and then descends, it is virtually identical to the first two phrases of “Hatikvah,” the Israeli national anthem. Regardless of its true origins, thanks to Smetana it is a Czech folksong now.

**Edward Elgar
(1857–1934)**
Chanson de Matin, Op. 15, No. 2 (1889–1890; orchestral version 1901)
A comparatively early work, composed roughly 10 years before Elgar’s break-away success with the *Enigma Variations*, the *Chanson de Matin* was originally intended as a salon piece for violin and piano.

In late 1897, the publisher Novello & Co. introduced Elgar to August Jaeger (immortalized as “Nimrod” in the *Enigma Variations*), who became Elgar’s editor and closest friend. One of the first works Elgar sent Jaeger was a piece for violin and piano that he called “Evensong.” Jaeger liked the work, but knew that French titles were currently in vogue. He convinced Elgar that “Chanson de Nuit” would sell more copies than “Evensong.”

A year and a half later, Elgar notified Jaeger that he was sending him a cheerful companion piece to the rather dark “Nuit,” and suggested the title “Chanson de Matin.” In their violin and piano versions the pair sold nicely and made a little money for Elgar, but when he orchestrated them in January 1901, Elgar cheerfully watched as the sales took off.


**Ralph Vaughan Williams
(1872–1958)**
Fantasia on Greensleeves (1934)
The traditional melody, Greensleeves, has had one of the longest and most varied careers in folk song history. Its origins are unknown, although a persistent contingent of supporters credit King Henry VIII with its composition, despite the lack of any evidence. Greensleeves clearly was well known, however, during the reign of Henry’s daughter Elizabeth. In *The Merry Wives of Windsor*, Shakespeare has Mistress Ford cite it to explain her distrust of Falstaff’s promises: “his words ... do no more adhere and keep place together than the Hundredth Psalm to the tune of ‘Green Sleeves.’” Later in the same play, Falstaff himself calls upon “the tune of Green Sleeves” when invoking Jove’s blessing on his imagined tryst.

A little more than a century later, John Gay gave Macheath new words to sing to the tune of Greensleeves in *The Beggar’s Opera*. And a bit more than a century after that, William C. Dix wrote the Christmas carol text “What child is this?” for the Greensleeves tune. About that same time, Dante Gabriel Rossetti painted a pair of portraits that he titled “My Lady Greensleeves.”

When Vaughan Williams was asked in 1913 to write incidental music for a production of Richard II, he turned to Greensleeves as a source. Then in 1924 when he started work on his opera *Sir John in Love*, which he based (loosely) on *The Merry Wives of Windsor*, Greensleeves was imperative.

The “Fantasia on Greensleeves” was assembled in 1934 by Vaughan Williams’s colleague, Ralph Greaves, using material from the opera. Though the Fantasia starts and ends with Greensleeves, in the center of the work a different English folk song appears. It is “Lovely Joan.” Vaughan Williams, who collected traditional folk songs, discovered “Lovely Joan” at a pub in Norfolk in 1908. He quotes it orchestrally in the opera in an introduction to the scene where Mrs. Quickly sets up the rendezvous between Falstaff and Mistress Ford. Anyone who recognized the tune would know that it tells the tale of “a fine young man” who offers a pretty girl his purse of gold for a tumble in the hay. Pretending to be willing, she accepts his gold, waits until his back is turned, and “leapt on his horse and tore away!” In a nutshell it foreshadows precisely what will happen to Sir John with his Merry Wives.

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briel Rossetti painted a pair of portraits that he titled “My Lady Greensleeves.”

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**Igor Stravinsky
(1882–1971)**


Firebird: Suite (1919)

The Firebird (*Loiseau de feu*) was Stravinsky’s first big success. In 1909, the Ballets Russes in Paris gambled that the 28-year-old Stravinsky could step in and compose this new ballet after their first choice fumbled the commission. It was a lucky pick. When the ballet was produced in 1910, it was an immediate hit and it quickly became a staple of the ballet repertoire.

Stravinsky extracted three concert suites from the ballet score, one in 1910-11, another in 1919, which we hear tonight, and one more in 1945.



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A concert suite is a collection of bits, numbers, or scenes taken from a larger work (in this case, the ballet), usually stitched together with a minimum of additional music. Sometimes the suite preserves at least an outline of the story. In his 1919 suite Stravinsky presents six parts of the ballet, reducing his original gargantuan orchestration by about 30 percent to make concert performance more feasible. The music is essentially continuous, but if you pay attention you will recognize “edges” as you move from one bit to the next.

1. Introduction: Prince Ivan is wandering in an enchanted forest at night. He comes upon...

2. The Firebird: Fluttering trills introduce the magical bird with plumage of fire. She gives him a magic feather for protection and then disappears in a flash.

3. Dance of the Princesses: Ivan wanders further and discovers 13 princesses doing a slow circling dance; they are captives of an evil sorcerer who turns warriors into statues and princesses into slaves. As their graceful dance comes to an end, Ivan is startled by the sorcerer himself.

4. Infernal Dance: Sheltering behind the protection of his magic feather, Ivan watches as the Firebird leads the magician and his demons in an exhausting dance. Then she lulls the monsters to sleep with...

5. Berceuse: Once all the evil powers are sleeping...

6. Finale: ...the evil spell begins to break (signaled by solo horn). One by one the statues come to life in a final dance of deliverance.

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

RELIGION

“As a child growing up in a fundamentalist church, I knew more about hell than art, or heaven, for that matter. Our ugly cinderblock church with faux-tile floors had the artistic sterility commanded by the Reformation. The reformers ripped out paintings and crushed statues and removed icons, along with correcting abuses of liturgy and theology,” said the Rev. C. Welton Gaddy at the 9:15 a.m. worship service on Monday. His texts were Mark 4:26-33 and Philippians 2:5-11. The sermon title was “The Art of Faith and the Faith of Art: Paint Me a Picture.” A photograph of Vincent van Gogh’s “Starry Night” was projected over the stage.

Change came for Gaddy in college in an art appreciation course. One drowsy afternoon, the professor was showing slides of great paintings. When “Starry Night” appeared on the screen, “I felt a surge of emotion and a flicker of interest that swelled into passion,” Gaddy said. “It opened a new world for me and expanded my faith. From Rembrandt, I learned about shadow and light; from Picasso, the struggles with contemporary personal identity; from Michelangelo, the beauty of the human body and from da Vinci, about inclusivity. But I never forgot van Gogh. His bold strokes resonant hope and despair, beauty and ugliness.”

He discovered van Gogh’s religious faith through reading his letters and biographies and from critics.

“Many of his paintings are dedicated to Jesus,” Gaddy said. “He became disillusioned with the church when he tried to live like Jesus and was called crazy. Even though he went into a deep personal depression, it never destroyed his faith.

“Van Gogh used the canvas rather than the word. He wrote, ‘What matters is to grasp what does not pass away in what does pass away.’”

Gaddy continued, “Meaning is found when the intention of the artist meets the observation of each viewer. For van Gogh, religion, faith and spirituality was about a pilgrimage. He painted many roads with wheat fields, stars and taverns. In a letter to his brother Theo, he wrote about a painting



Morning Worship

COLUMN BY MARY LEE TALBOT

inspired by *Pilgrim’s Progress*. ‘Does the road go uphill all the way? Yes, to the very end. Does the road go all day long? Yes, from morning to night, my friend.’”

Struggle in life is the experience of van Gogh, and of us, Gaddy said.

“The church that he loved rejected him,” he said. “The woman that he loved turned against him because of her clergyman father. He was in and out of mental institutions. But in his ‘Pieta’ and ‘The Raising of Lazarus’, he put his own face in the face of Jesus. He left the church, but not Christianity.”

Gaddy pointed out that in “Starry Night,” the church is the only building that does not reflect the light of the stars.

“He experienced that darkness,” Gaddy said. “There are times I would like to apologize to him for the church. I would like to apologize that the church was way too late in arrival with civil rights, women’s rights and the LGBT community. How many potentially wonderful ministers had the church turned away? And we not much better with artists.

“We start out with faith and everything is all right, and then we become disillusioned. We can come back to faith at a more mature level but with ambivalence about the church. We have to love it enough to make the lights come on. There is a residue of hope, not in churches or temples or mosques, but in the holy, in mystery, in love.”

Gaddy has visited the van Gogh Museum in Amsterdam and enjoys other van Gogh paintings.

“‘Starry Night’ is still my favorite,” he said. “I have been preoccupied with it for years and would like it even without knowing about his faith. I understand his passion and depression. He painted the questions and the affirmations of his life. People tried to tell him to change the way he painted. But he had honesty and integrity. He only sold one painting in his lifetime.

“He pushed me in my own faith. ‘Starry Night’ is a spiritual autobiography. Van Gogh did with paint what Jesus did with parables. It is mysticism, the search for God and the triumph over skepticism. With the dark church and the unenlightened clergy are layered colors that represent divinity. He heard God’s voice under the stars saying, ‘Lo, I will be with you always.’”

He concluded, “Van Gogh understood plodding under the questions and the occasional dancing with a few important answers. He offered a reminder that there is a lot of road ahead. None of us have yet arrived. We need to travel with both faith and art.”

The Motet Choir sang “Sure on this Shining Night” by Samuel Barber. Then Gaddy closed with a recommendation and a commission.

“God is already here with us,” he said. “We are in God’s presence. The commission is this. There is a woman in my church in Louisiana who was disturbed that the church (in ‘Starry Night’) was dark. One day, she brought (a copy of the painting) in with the lights turned on. So what if we decided it is time to turn on the lights of the church?”

The Rev. Joan Brown Campbell, director of the Department of Religion, presided. The Rev. J. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, read the Scripture. Jared Jacobsen, organist and coordinator of worship and sacred music, led the music. The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy sponsors this week’s services.



Interfaith News

COMPILED BY MEG VIEHE

Baptist House

All are welcome to attend our social hour at 3:15 p.m. today in the Baptist House. The Kempers, Chautauqua’s well-known musical family, provide the entertainment. Richard Kemper, bassoon; Marjorie Kemper, piano; Barbara Hois, flute; Jason Hois, trumpet; Jeremy Hois, oboe; Kelly Hois, violin and voice; Rebecca Scarnati, oboe; and Elizabeth Scarnati, violin, perform. Members of Wesleyville Baptist Church, Wesleyville, Pa., provide refreshments.

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 Randall 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.

Chautauqua Catholic Community

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

All are invited to attend the social hour at 3:15 p.m. today at the Catholic House. Hostesses are chairman Cheri Anderson assisted by Sue Verga, JoAnn Maraden, Julie Vanvolkenburg, Judy Heid, Ellen Pfadt and Mary Ellen Grieco.

Chabad Lubavitch

Today, the 17th of Tam-muz, is a fast day. There is no class. The fast ends at 9:23 p.m.

Rabbi Vilenkin leads a study on “Project Talmud” at 9:15 a.m. Wednesday in the Library Room of Alumni Hall. Come study the Talmud, where age-old wisdom offers solutions to modern-day problems. No prior knowledge is necessary.

Christian Science House

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

The testimony meetings at 7 p.m. Wednesday at the Christian Science House offer readings on a current topic and a time for sharing ways the application of Christian Science has made a difference in lives.

Disciples of Christ

“Haiti, Place of Pain and Promise” is the title of the program at the 3:15 p.m. social hour today at Disciples of Christ Headquarters House. Karon and Joel Duffield share their experiences of a mission visit to Haiti in February. A dozen members of Allisonville Christian Church (DOC) in Indianapolis engaged in a variety of endeavors through the auspices of The National Spiritual Council of Churches of Haiti. Their work included construction projects, teaching in the St. Andrews Seminary, working with schoolchildren, appearing on television and enabling teachers to share the trauma of the devastating earthquake of 2010.

Joel Duffield, a retired Disciples of Christ pastor who served churches in Indiana and Illinois, was previously associate regional minister in Indiana and Kentucky.

Host church California United Christian Church (DOC), California, Pa., provides refreshments.

Ecumenical Community of Chautauqua

Join us for tea and cookies at our afternoon social 3:15 p.m. today at the ECOC house.

Episcopal Chapel of the Good Shepherd

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

Episcopal Cottage

Meet the Rev. Julie Murdoch, our chaplain of the week, at the afternoon tea at 3:15 p.m. today at the Episcopal Cottage.

Mother Julie leads a Bible study at 8:30 a.m. Wednesday at the cottage.

Hebrew Congregation

The Hebrew Congregation invites everyone to attend an hour of conversation and social discourse at 3:15 p.m. today at the Everett Jewish Life Center at Chautauqua. Join friends for interesting discussion and light refreshments.

Lutheran House

All are invited to a social hour at 3:15 p.m. today at the Lutheran House. Pianist Serena Moore, Camp Springs, Md., and violinist Vince Melkis, Orlan Park, Ill., provide the music.

Members of Tabor Evangelical Lutheran Church, Kane, Pa., host the event, serving Lutheran punch and homemade cookies.

Presbyterian House

All Chautauquans are invited to Coffee Hour between morning worship and the morning lecture each weekday at the Presbyterian House. The porch over-

looking the Amphitheater provides a good place to find old friends and make new friends. It’s a place for conversation, good fellowship and that traditional Presbyterian coffee, that special Presbyterian coffee (mocha), cocoa or lemonade. The often overflowing porch indicates that there is a warm welcome for everyone.

United Church of Christ

Meet the Rev. Maren Tirabassi, our chaplain of the week, at our social hour at 3:15 p.m. today at the UCC Headquarters house. Refreshments are served.

United Methodist

All are welcome to our Chaplain’s Chat at noon today on the porch of the United Methodist House. The Rev. Robert Stutes leads a discussion of “The Protestant Suspicion of the Arts.” Join us for our afternoon

social hour at 3:15 p.m. today on the porch, hosted by members of the Youngsville First United Methodist Church and the Evangelical United Methodist Church, both from Youngsville, Pa.

The Rev. J. Paul Womack of Hurlbut Memorial Community United Methodist Church leads a Bible study on “Lessons from Saint Paul’s Epistle to the Romans” at 7 p.m. tonight. This study is sponsored by the Department of Religion, and all are welcome.

All are welcome to stop by for a cup of coffee between the morning worship and the 10:45 a.m. lecture every weekday.

Unitarian Universalist

Join us at 3:15 p.m. today at the Unitarian Universalist House, 6 Bliss Ave., for conversation and refreshments.



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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Batter's low hit

6 Batter's high hit

11 Find darling

12 Sports setting

13 The Royals retired his number 5

15 — Diego Padres

16 Hair goo

17 Fish eggs

18 Drug bust figures

20 Alcove

23 Runner's feat

27 Region

28 Words of approximation

29 Pitcher's no-nos

31 Snakes

32 Like dry skin

34 Braying animal

37 Common verb

38 Plopped down

41 The Reds retired his number 5

44 Audibly

45 Texas landmark

46 Cheers for a team

47 Detroit player

DOWN

1 Falls behind

2 Inkling

3 Lunch time

4 Drop the ball, say

5 Baseball's Jackson

6 Catcher Sandoval and others

7 Pete of the Phillies

8 Jury member

9 "Do — others ..."

10 Noggin

14 Snaky fish

18 Uniform material

19 Tale

20 Arrest

21 Lyricist Gershwin

22 Animation frame

24 Pitcher's stat

25 Egyptian snake

26 — Angeles Dodgers

30 Fans' place

31 "Casey at —"

33 Holler

34 Not quite closed

35 Song for one

36 "Get lost!"

38 Unseen problem

39 High point

40 Thunderbolt hurler

42 Squirrel's prize

43 Yale student

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7-19

AXYDLBAAXR

is LONGFELLOW

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

7-19

CRYPTOQUOTE

OM MYGUP WU Y RLID MOWU

ML RLPW WQ MUWZUK, XTM

LINU RLPM O NLTRC ILM

EOIC OM JOMV Y CLD.

— WYKG MJYOI

Yesterday's Cryptoquote: THE YOUTH OF AMERICA IS THEIR OLDEST TRADITION. IT HAS BEEN GOING ON NOW FOR THREE HUNDRED YEARS. — OSCAR WILDE

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

Difficulty Level ★★

7/19

Conceptis Sudoku

By Dave Green

Difficulty Level ★

7/18

Notice to Parents

BICYCLE SAFETY RULES

1. Bikes must be maintained in a safe operation condition and shall have adequate brakes, a bell or other signaling device, a rear reflector and a headlight. Operators under 14 years of age must wear a NYS-required helmet.

2. Bikes are not to be ridden on brick walks or other walks that are reserved for pedestrian use.

3. Bikes must be operated at a speed that is reasonable and prudent and in no instance at more than 12 mph.

4. Bicyclists shall always give the right of way to pedestrians.

5. In accord with New York State law, bicyclists shall observe all traffic signs and signals (for example, stop signs, one-way streets)

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VISUAL ARTS

Chautauqua’s first monochromatic art show to open in Strohl gallery

Elora Tocci
Staff Writer

A blue streak of artwork will take over the Strohl Art Center for the next five weeks.

“Out of the Blue,” which will have its opening reception from 4 p.m. to 6 p.m. today in the Strohl Art Center, features work from eight artists in all different shades of blue. Judy Barie, director of galleries and curator of the show, said this will be Chautauqua’s first monochromatic-themed show.

Barie said she chose the theme because the color blue figures prominently in life—everything from blue cheese and blue jeans to feeling blue or singing the blues. In fact, to complement the theme, a blues band will play on the front porch of the Strohl Art Center during today’s reception.

“Blue is very universal,” Barie said. “It’s the color of the sky, the oceans — it’s all around.”

Barie said she likes to do a big, splashy show in the middle of the summer and take advantage of the ample gallery space. For “Out of the Blue,” she looked for artists whose work she admired and asked them to create blue pieces for the show.

Each artist — Moon Beom, Nick Bernard, Carrie Gustafson, Melinda Hackett, Adam Kenney, Amanda Knowles, Clayton Merrell and Ron Porter — brings his or her own style and medium into the show. The work ranges from ceramics to glass to paintings, with the color blue as the one unifying thread.

Three-dimensional work graces the top of pedestals in the middle of the room, while bigger paintings and other pieces adorn the walls and edges of the room.

“It flows beautifully,” Barie said.

Not all the work is entirely blue, though, so as not to overwhelm viewers.

Some pieces, such as Porter’s truck-back paintings that depict the backs of trucks on a highway under a blue sky, use other colors to break up the blue. But overall, the show exposes a range of artists and techniques and explores the same color from eight starkly different perspectives.

It’s nothing like Picasso’s famous blue period pieces — the work is contemporary and inspired by the current world.

“It’s really great for people to see the art that’s out there,” Barie said.



Photos | Megan Tan
Visual Arts at Chautauqua Institution celebrates the opening of its newest Strohl Art Center exhibition, “Out of the Blue,” with a reception from 4 p.m. to 6 p.m. today.



In VACI lecture, Bibro to speak on current market conditions in art world

Elora Tocci
Staff Writer

Denise Bibro has a case for the arts.

Bibro, owner of Denise Bibro Fine Art in Chelsea, N.Y., will lecture at 7 p.m. tonight in the Hultquist Center. She will talk about the lessons she’s learned and experience she’s garnered from the 25-plus years she’s spent in the art business and the current art market — a market that, she admits, is difficult. Economic situations worldwide have changed what buyers and collectors are looking for and what types and quantities of pieces are selling.

But despite tougher conditions for artists, Bibro said she sees no reason to lose faith in the visual arts. In



Bibro

fact, artists with a true passion for their craft can use that dedication to thrive in the contemporary art world.

“What prevails in this market is quality of work and passion,” she said. “Artists have to find a way to be in touch with themselves, find out what their art is really about and develop their path from that.”

And Bibro’s not all talk — she followed her passion for art down a path she created for herself. She started college as a political science major, although she took visual arts classes as well. She

learned how to weld and sculpt and developed curating skills while helping out in art galleries.

She realized political science didn’t compel her the way art did, so she continued to work at galleries and art organizations. She helped out with curating and public relations, working in the lobbies of buildings on Park Avenue and old brownstones owned by the Rockefeller family.

Eventually, she sold almost everything she owned for seed money to open her first gallery in SoHo in 1996.

“I heard there would be open space in SoHo, so I took the plunge,” she said.

In 1997, she moved into the space in Chelsea that she still operates, a gallery that

runs 25 to 30 shows a year. In addition to running the gallery, Bibro does art appraisals for insurance companies and consulting work for artists, helping them with tasks ranging from writing press releases to organizing their portfolios.

“Art is always going to be a crucial ingredient in civilization,” she said.

Staying true to that firm

belief in the power of art, Bibro has been dedicated to the visual arts programs at Chautauqua as well. She juried an art show here in the 2009 Season and featured a show in her gallery with the work of alumni and faculty of the School of Art the following winter.

She said that although the art world is in a bit of limbo right now, artists who

stay patient and flexible will be able to make a living for themselves through their work.

“Some markets are so developed that they’re out of reach of a lot of people, but new markets are developing and collectors are educating themselves about them,” she said. “Artists with quality work and passion will always survive.”

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PROGRAM

Tu
TUESDAY,
JULY 19

- 7:00 (7 – 11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Tina Nelson.** Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. C. **Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:30 **Young Women's Group.** (Programmed by the Chautauqua Women's Club) Women's Clubhouse porch
- 9:30 **Unitarian Universalist Ethics Series.** **Jim Walkup.** Hall of Philosophy
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "An Early Alzheimer's Poem: What's It Worth?" **Stanley Fish**, online columnist, *New York Times*; professor of humanities and law, Florida International University, Amphitheater
- 10:45 (10:45-11:15) **Story Time at the Library.** For ages 3 to 4. Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center.) "The Psalms as a Collaboration between God and David." **Jacqueline Osherow**, poet-in-residence. Alumni Hall Porch
- 12:15 **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church.) Chautauqua Gay & Lesbian Community. "How to Choose the Right Complementary Health Alternative." **Cate Miller**, licensed massage therapist, teacher of holistic studies, personal trainer. Everyone is welcome. Alumni Hall Garden Room
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) "China's Gardens: Digging Ponds and Piling Rocks," **Jayne Keffer** (Helen Spaulding Davis Memorial Lecture.) Smith Wilkes Hall
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** "Meditation: Tapping into Your Creative Self." **Subagh Singh Khalsa** (Sikh Dharma/Kundalini Yoga Meditation) Hall of Missions
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by Women's Club) Fee. Women's Clubhouse
- 2:00 **INTERFAITH LECTURE SERIES.** **Ethan McSweeney and Vivienne Benesch**, co-artistic directors, Chautauqua Theater Company. Hall of Philosophy
- 2:00 **Student Chamber Music Recital.** (Benefits the Chautauqua Women's Club Scholarship Fund.) McKnight Hall
- 2:00 **Docent Tours.** Meet at Fowler-Kellog Art Center
- 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
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center

- 3:30 **Chautauqua Heritage Lecture Series.** "Singing Our Hymns." **Jared Jacobsen**, Chautauqua Institution organist, and **Marlie Bendiksen**, Chautauqua Institution Archives. Hurlbut Church
- 3:30 **Dance Lecture** listed in the Weekly Insert and programmed by Chautauqua Dance Circle, takes place at 3:30 p.m. Thursday, July 21
- 4:00 (4:00-6:00) **Opening Reception.** *Out of the Blue.* Strohl Art Center/ Main Gallery
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Faculty Artist Recital.** **Rebecca Penneys**, piano. (Benefits the Chautauqua Women's Club Scholarship Fund.) Elizabeth S. Lenna Hall
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Joe McMaster.** Meet under green awning at the back of Smith Wilkes Hall
- 4:30 **Jewish Literary Festival.** (Programmed by the Everett Jewish Life Center.) Readings by **Jacqueline Osherow**. Everett Jewish Life Center
- 5:00 **FAMILY ENTERTAINMENT SERIES.** **Nickel City Reptiles and Exotics.** Smith Wilkes Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **FAMILY ENTERTAINMENT SERIES.** **Nickel City Reptiles and Exotics.** Smith Wilkes Hall
- 7:00 **Visual Arts Lecture Series.** **Denise Bibro**, director, Denise Bibro Fine Art, NYC. Hultquist Center
- 7:00 **Bible Study.** (Sponsored by the Dept. of Religion.) "Chapters from the Epistle to the Romans: An Introduction to the Audacity of Paul." **The Rev. Dr. J. Paul Womack**, leader. United Methodist House
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA CONCERT.** **Christopher Seaman**, guest conductor. (Community Appreciation Night.) Amphitheater
 - *Roman Carnival:* Overture Hector Berlioz
 - Pavane, Op. 50 Gabriel Fauré
 - *The Moldau* Bedrich Smetana
 - *Chanson de matin* Edward Elgar
 - Fantasia on "Greensleeves" Ralph Vaughan Williams
 - *Firebird:* Suite (1919) Igor Stravinsky
- 10:00 **Meet the CSO Section.** (Sponsored by Symphony Partners.) Brass, Percussion, Harp and Piano. Amphitheater Back Porch

W
WEDNESDAY,
JULY 20

- 7:00 (7 – 11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For**

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Students of Chautauqua’s School of Dance put on a gala performance Sunday afternoon in the Amphitheater.

- Peace Through Compassion. Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. C. **Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Chautauqua Institution Trustees Porch Discussion.** "Financial Sustainability." **Sebby Baggiano, Geof Follansbee.** Hultquist Center porch
- 9:30 **Unitarian Universalist Ethics Series.** **Roger Doebke.** Hall of Philosophy
- 10:00 **Voice Master Class.** (School of Music.) Marlena Malas, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "Museums Matter." **Susan Stamberg**, special correspondent, National Public Radio. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (Sponsored by Chautauqua Women's Club.) Behind Colonnade
- 12:00 **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Massey Organ Mini-concert: Franz Liszt at 200!** "Weinen, Klagen, Klagten" Variations and Oliver Messiaen. **Jared Jacobsen**, organist. Amphitheater
- 12:15 **Jewish Literary Festival Brown Bag Lunch.** (Programmed by the Everett Jewish Life Center.) **Chana Bloch**, speaker. Everett Jewish Life Center
- 12:15 **Brown Bag Lunch/Book Review.** (Programmed by the CLSC Alumni Association.) **Susan Laubach**, *My New Aerician Life*, Francine Prose. Alumni Hall Porch
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.**
- 1:00 (1-4) **CWC Artists at the Market.**
- 1:15 **Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women's Club.) Women's Clubhouse
- 1:30 **Special Program.** Q-and-A with morning lecturer. **Barbara Smith Conrad.** (School of Music.) McKnight Hall
- 2:00 **INTERFAITH LECTURE SERIES.** **Jean-Pierre Bonnefoux**, artistic director, Chautauqua Dance Program. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:30 (2:30-4:00) **Piano Master Class/Lessons.** (School of Music.) Fee. Sherwood-Marsh Studios
- 3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women's Club.) **Barbara Smith Conrad**, mezzo-soprano and civil rights leader. (Today's Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3:00. Admittance is free, but limited to the first 50 people.) Women's Clubhouse
- 3:30 **Jewish Literary Festival.** (Programmed by the Everett Jewish Life Center.) Readings by **Janice Eidus.** Chautauqua Literary Arts Center at Alumni Hall Porch
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Young Readers Program.** *Sparky: The Life and Art of Charles Schulz* by Beverly Gherman. Illustrator **Eric Rohmann** takes us inside the world of visual storytelling. Alumni Hall Garden Room
- 4:15 **Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Caroline Van Kirk Bissell.** (Children under 12 accompanied by adult.) Smith Wilkes Hall
- 5:30 **Prayer Service.** "...and Give You Peace." (Programmed by Hurlbut Memorial Church; Co-sponsored by the Dept. of Religion.) **Juanita and John Jackson**, Certified Lay Speakers. Hurlbut Memorial Church



- 5:30 (5:30-7) **Chautauqua Property Owners Association Neighborhood Picnics.** All Chautauquans welcome. Various locations published in *The Chautauquan Daily*
- 6:45 **Eventide Travelogue.** (Programmed by the CLSC Alumni Association.) "Home Exchanges: A Way to Enjoy Extended Travel." **Samson Levine.** Donation. Hall of Christ
- 7:00 **Christian Science Service.** Christian Science Chapel
- 7:15 (7:15–7:45) **Mystic Heart Meditation.**
- Leader: **Carol McKiernan.** Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Voice Program Performance.** (School of Music.) Vocal chamber music with **Donald St. Pierre.** (Benefits the Chautauqua Women's Club Scholarship Fund.) Fletcher Music Hall
- 7:30 **SPECIAL FAMILY ENTERTAINMENT SERIES.** **Circurious.** (Community Appreciation Night.) Amphitheater
- 9:00 (9-12) **Open Mic Night.** College Club

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Ephesians 5: 1-2

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