

# The Chautauquan Daily

Chautauqua, New York

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MORNING LECTURE

## Opera singer Conrad fought racism with song

**Josh Cooper**  
*Staff Writer*

Growing up in the segregated south, Barbara Smith Conrad knew firsthand the pain racial discrimination brought. She also knew firsthand the healing power of music.

"Music absolutely saved my life," Conrad said.



Conrad

Conrad grew up in a very musical environment, and singing was her passion. She came to the forefront of national attention in 1957, when she was forcibly removed from the cast of an opera production at the University of Texas.

She was cast opposite a white boy in the school's production of Henry Purcell's opera *Dido and Aeneas*. Segregationists in the Texas legislature threatened to pull the school's funding if she was not removed from the production. The university gave in and replaced Conrad with a white student.

It was then that Harry Belafonte stepped in and offered to send Conrad to any university in the world. She stayed at the University of Texas.

"For me, it was a matter of pride," Conrad said. "Why should I go someplace else

just because you can't handle the fact that our skin is different?"

Ultimately, Conrad went on to an illustrious opera career, performing with the Metropolitan Opera Company and the New York Philharmonic, as well as venues throughout Europe and North America.

Conrad said that music not only helped her get through the "opera incident," as the local newspaper referred to it at the time, but also to keep a positive mindset in the segregated environment in which she grew up.

"No matter how you shape it, it was a segregated part of the world," Conrad said. "Luckily for me, I was stupid enough to think I didn't have to worry about anything because I had music. So I didn't."

She reminisced that while she felt racial discrimination outside of the music school at the University of Texas, there was a completely different mindset among the music students and teachers.

"Musicians have a whole different philosophy," Conrad said. "It had nothing to do with anything except, 'Can you play?' or 'Can you sing?' Nothing else made any difference. It never occurred to me that I needed to do anything special to garner the love of those around me."

See **CONRAD**, Page 4

INTERFAITH LECTURE

## Opera's Lesenger sees his art as expression of spirituality

**Emma Morehart**  
*Staff Writer*

Opera is part of Jay Lesenger's soul, but his soul has been burdened lately.

At 2 p.m. today in the Hall of Philosophy, Lesenger, the general and artistic director of the Chautauqua Opera, will explain the challenge the arts are facing right now. His lecture is titled "Opera as a Spiritual Journey: My Confession."

"I also will talk about the time that we're in right now, which is a very difficult time," Lesenger said. "Our souls are burdened now because of the economy and because of the lack of exposure to the arts in schools. So the focus will be on how we got there and the impact of what's going on today."

Although Lesenger said he does not consider himself an especially religious person, he is spiritual, and that spirituality is reflected in the opera.

When it comes to spirituality, Lesenger puts religion and opera on the same level. Everybody has some amount of spirituality in



Lesenger

them, and religion can be an expression of that spirituality. Opera, he said, can be another.

"I think (religion and spirituality) are the same; I just think some people are religious because they follow the road of organized religion. ... Religion is part of spirituality," Lesenger said.

For many performers and audience members, the opera also can reflect the soul and spirituality, Lesenger said.

"For many people who are not performers, just the act of going and hearing and listening and being moved by it is a form of spirituality," he said.

Historically, there are interesting tie-ins between opera, theater and religion. In a nutshell, theater evolved out of religion, and opera was originally an attempt to re-create theater.

See **LESENGER**, Page 4

EVENING ENTERTAINMENT

## That Mesmerizing Moment

*Violinist Kwuon, guest conductor Seaman join CSO for a concert of Wagner, Prokofiev and Dvořák*



Photo | Greg Funka

Guest conductor Christopher Seaman leads the Chautauqua Symphony Orchestra in its Tuesday night performance in the Amphitheater.

**LAUREN HUTCHISON**

*STAFF WRITER*

Violinist Joan Kwuon loves the thrill of performing for a live audience and having an active dialogue with an orchestra. "It never gets old," she said. "That moment, being surrounded by the sound from the orchestra and contributing the solo line is really quite mesmerizing."

Kwuon will join guest conductor Christopher Seaman and the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater for a concert featuring works by Richard Wagner, Sergei Prokofiev and Antonín Dvořák.

Kwuon made her CSO debut in 2009 with the Jean Sibelius Violin Concerto in D minor, Op. 47, in a performance guest reviewer Anthony Bannon said "(found) tempest inside tenderness."

She originally was scheduled to perform the Prokofiev Violin Concerto No. 2 in G Minor, Op. 63, in 2008, but was unable to appear due to a family emergency. Tonight's concert features the same concerto, chosen simply because it was

a good fit for the musicians and the program, Kwuon said.

She said she enjoys the concerto for its wide range of harmonies and textures.

"The concerto has a lot of flavor," Kwuon said. "(Prokofiev) is very generous with expression."

The first movement begins with the solo violin, which sets the mood. Kwuon described the movement as light, reflective and a bit sad. The second movement becomes arching, lyrical and romantic, with fireworks and long, spun phrases above the orchestra's part. The concerto concludes with a vibrant dance featuring castanets, conjuring images of Spain, where the concerto premiered.

Seaman described Prokofiev as a composer with a very strong personal flavor.



Kwuon

See **KWUON**, Page 4

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE

## Poet laureate Dove to speak on forgotten prodigy

**Aaron Krumheuer**  
*Staff Writer*

On a morning in May of 1803, Ludwig van Beethoven sat behind his piano on the stage of Augarten Theatre in Vienna and premiered his now-famous Violin Sonata No. 9 in A major, Op. 47. Reading the score over his shoulder was George Augustus Polgreen Bridgetower, the up-and-coming, biracial, African-

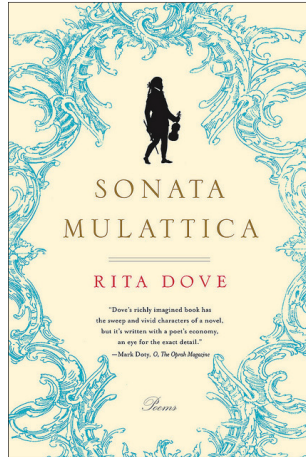
Polish prodigy.

The sonata had just been finished the night before, and there was no time for a rehearsal. The violinist took a chance at improvising, mimicking a difficult piano run, and Beethoven beamed.

"Once more, my dear fellow!" he jumped up and shouted, and the two played the movement again.

Bridgetower was on the rise after that performance,

and Beethoven initially christened his piece "Sonata per uno mulattico lunatico" ("Sonata for a crazy mulatto"). Yet their friendship was short-lived — cut short by a squabble over a girl — and Beethoven stripped away the dedication to Bridgetower and named it instead for the violinist Rodolphe Kreutzer.

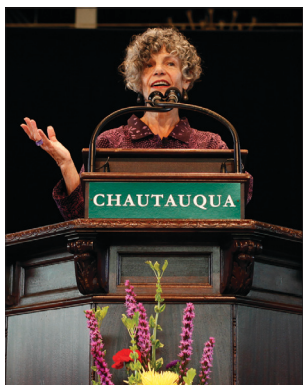


See **DOVE**, Page 4



### Learning the fundamentals

Dance Circle lecture to cover ballet basics  
PAGE 5



### Art, museums will save the world

Stamberg delivers Wednesday morning lecture  
PAGE 7



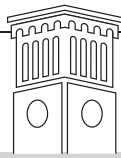
### Humanity revealed through theater

McSweeney, Benesch speak in Tuesday Interfaith lecture  
PAGE 8



### Cultivating interfaith understanding

Gaddy works to counter extremism  
PAGE 11



TODAY'S WEATHER



HIGH 93° LOW 75°  
Rain: 10%  
Sunset: 8:49 p.m.

FRIDAY



HIGH 86° LOW 72°  
Rain: 30%  
Sunrise: 5:56 a.m. Sunset: 8:48 p.m.

SATURDAY



HIGH 85° LOW 70°  
Rain: 30%  
Sunrise: 5:57 a.m. Sunset: 8:47 p.m.



NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Chautauqua Women’s Club events

- Women’s Club will hold its annual Life Members Luncheon at 12:30 p.m. Sunday at the Athenaeum Hotel.
- The Women’s Club thrift shop, the Flea Boutique, will be open from noon to 2 p.m. Wednesdays, Fridays and Sundays behind the Colonnade on Ramble. The boutique features bargain-priced items, and donations of small quality recyclables will be gratefully accepted at these times. Proceeds support the Student Scholarship Fund.
- The Women’s Club Artists at the Market is open from 1 p.m. to 4 p.m. today at the Farmers Market and will benefit the Scholarship Fund. Please call Hope at 412-682-0621 to inquire.

Gaddy book signing rescheduled

The Rev. C. Welton Gaddy will sign copies of his books at 12:15 p.m. today at the Author’s Alcove, adjacent to the Chautauqua Bookstore.

Sports Club hosts Duplicate Bridge

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

Seligsohn to present for Lazarus series

The Hebrew Congregation hosts speaker Shel Seligsohn, who is presenting “Scorpions” 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.

CLSC Alumni Association events

- The CLSC Alumni Association Scientific Circle is holding a Science Brown Bag lunch and lecture at 12:15 p.m. on the Alumni Hall Porch. The meeting will feature William Neches, who is presenting “Supporting the Child with Heart Disease.”
- Classes should arrange to have their banners carried on Recognition Day, Aug. 3. Please call Alumni Hall at 716-357-9312 with any questions.
- Tickets for the seventh annual alumni dinner and gala celebrating the 133rd anniversary now are available at Alumni Hall. The gala will be held Aug. 3 beginning with iced tea and conversation at 5:30 p.m. President’s words will be 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.
- The Guild of Seven Seals is holding a Brown Bag lunch at 12:10 p.m. Friday in the Alumni Hall Kate Kimball room. The Seals will be reviewing potential titles for their 2012 winter read, speaking about the Seals Banner and discussing *The Adventures of Huckleberry Finn* and individual book reviews presented by members.

Everett Jewish Life Center hosts events

The Everett Jewish Life Center at Chautauqua’s Jewish Literary Festival is hosting a panel discussion with all writers at 12:15 p.m. today in the EJLCC. The EJLCC Jewish Literary Festival is hosting an open mic at 1 p.m. today at the EJLCC.

Tennis Center hosts annual team event

The Annual Team Tennis Event sponsored by the Chautauqua Tennis Center will take place 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. tonight.

Aziz to present 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. Dr. Shahid Aziz will examine “Simplifying End of Life Care: 3 Questions are All You Need.”

Hebrew Congregation to hold Shabbat Dinner

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

VACI Partners host Stroll through the Arts tonight

Stroll through the Arts will be held from 5:30 p.m. to 8 p.m. tonight in the streetscape between the Strohl and Fowler-Kellogg art centers. This party and silent auction will pay for scholarships for 40 visual art students next summer. Food and beverages will be followed by desserts in the sculpture garden. Stroll through the galleries at dusk. Tickets cost \$75 each at the Strohl gallery store all day and at the door.

Boys’ and Girls’ Club holds annual carnival

Boys’ and Girls’ Club’s annual carnival will be held from 9:30 a.m. to 11:15 a.m. today. Tickets are 25 cents each, and all are welcome to attend the event at Club. At 2 p.m., campers in Groups 6 and up will attempt to play the world’s greatest knockout game at Club’s outdoor basketball courts. All are welcome to come and be spectators.

Smith Memorial Library pays homage to Dr. Seuss

Smith Memorial Library invites Chautauquans to a performance of Jay Stetzer’s story, “The Fantabulous Cumulonimbus Pump,” a homage to Dr. Seuss, at 7 p.m. tonight on Bestor Plaza in front of the library.

CLARIFICATION

In his Interfaith Lecture on Monday, Don Kimes, artistic director of Visual Arts at Chautauqua Institution, referenced a 2005 article from the *Houston Chronicle* by Jack Riemer. Kimes’ references to a concert by Itzhak Perlman were pulled from Riemer’s article and not a first-hand account of the event.

‘YAKING IT UP



Photo | Demetrius Freeman  
Sean Swan-Leuze gives the Stefan family a tour of the kayaks at the Turney Sailing Center open house Saturday afternoon.

Miller Fund supports Conrad morning lecture

The Walter L. & Martha Tinkham Miller Fund helps underwrite today’s lecture by Barbara Smith Conrad. The Walter L. & Martha Tinkham Miller Fund was created in 1994 by Martha Tinkham Miller to support Chautauqua programming. Walter L. Miller was born Oct. 1, 1903, in Jamestown, N.Y., and was a son of Frank E. and Nannie C. Miller. He graduated from Jamestown High School in 1923 and received his Juris Doctor at Albany Law School in 1927. He practiced law in Jamestown for more than 60 years with the firm of Price, Miller and Evans. Walter co-drafted the charter and many other documents, which gave life to the Chautauqua Foundation in 1937. He also helped incorporate the Ralph C. Sheldon Foundation, Inc. as well as serving as an officer and director. Walter L. Miller died in January 1993.

Martha Tinkham Miller was born Sept. 27, 1908, in Jamestown. She was the daughter of Frederick B. and Florence B. Tinkham. She graduated in 1926 with a master’s degree from Dana Hall School in Wellesley. and attended Smith College. She and Walter Miller married October 1, 1932. She died in January 2003 in Jamestown. Walter and Martha Miller had no children. Walter Miller was almost like a father

to the younger members of his law firm. They were avid travelers, longtime members of Moon Brook Country Club and very interested throughout their lives in reading, learning and following current events. Martha and Walter Miller lived for many years in Bemus Point and each day during the Chautauqua season, for at least the last 50 years of her life, Martha Miller attended the daily lecture at Chautauqua.

CSO with guest conductor Seaman sponsored by Kuhns Fund

The William D. Kuhns Fund for Music sponsors tonight’s concert by the Chautauqua Symphony Orchestra featuring guest conductor Christopher Seaman and violinist Joan Kwuon. William D. Kuhns was the son of the late Mary Elizabeth Wogamen Kuhns and Ezra McFall Kuhns and brother

to the late Frederick Irving Kuhns. The Kuhns made frequent trips to Chautauqua, with Mrs. Kuhns spending more than 50 summers at their cottage at 7 Peck Ave. Mrs. Kuhns donated 7 Peck Ave. to the Institution when she died at the age of 94. Ezra Kuhns was a prominent attorney in Dayton who was

later promoted to the general council for NCR Corporation. Mr. Kuhns was the classmate of the famous Wilbur Wright and provided legal services to him. William Kuhns was a high school civics and history teacher in the Dayton school area. He served as a distinguished instructor during

World War II at the Culver Military Academy. *If you are interested in discussing the possibility of establishing an endowed fund to support the performing arts 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.*

Green Foundation support boosts CTC’s New Play Workshops

Sarah Gelfand  
Staff Writer

Thanks to the Roe Green Foundation, the Chautauqua Theater Company’s New Play Workshops have grown

significantly into the New Play Workshop Festival. The festival opens today and runs until July 31. Green, who was once a professional stage manager, is an avid supporter of the arts, but of theater and arts education in particular. Her foundation most recently supported the construction of the Roe Green Center for the School of Theatre and

Dance at Kent State University. In addition, she also is a patron of FusionFest at the Cleveland Play House; she serves on the board of both the Cleveland Play House and the Maltz Jupiter Theatre in Jupiter, Fla. “All I can say is how strongly I feel about the arts, and the arts is what makes us human,” Green said. Green has visited Chautauqua on and off for the last 30 years. “I think Chautauqua is just a wonderful place to be, and I wanted to do something nice for them,” Green said, “since Ethan (McSweeney) and Vivienne (Benesch)

have done a wonderful job since they took over the program.” Last year, Green said, McSweeney mentioned the idea of a New Play Workshop Festival on the grounds. “I thought it was a wonderful idea,” Green said. “New plays need somewhere to have an outlet, and I thought this would be a great place for that.” In its debut season, the New Play Workshop Festival will feature the performances of three new plays, as well as several workshops, guest lectures and conversations over the course of the next two weeks.

**Thursday at the Movies**  
Cinema for Thu, July 21  
**CERTIFIED COPY - 3:30** (PG, Multi-lingual with subtitles, 106m) **Juliette Binoche** took the **Best Actress** prize in **Cannes** for her performance in this playful and provocative romantic drama. Beautifully set in Tuscany while exploring the nature and value of authenticity this unique picture from legendary Iranian auteur **Abbas Kiarostami** (*The Wind Will Carry Us*) is "A film in the form of a question, but my, how lovely the inquiry is." -*Laremy Legel, Film.com* "A brilliant, endlessly fascinating work!" -*David Denby, New Yorker*  
**BRIDESMAIDS - 6:00 & 8:45** (R, 125m) **Annie (Kristen Wiig)** is a maid of honor whose life unravels as she leads her best friend **Lillian (Maya Rudolph)** and a group of colorful bridesmaids on a wild ride down the road to matrimony in the acclaimed new comedy from producer **Judd Apatow**. "A film of great hilarity, humanity, idiosyncrasy and grade-A, eyebrow-singeing raunch." -Amy Biancolli, *Houston Chronicle* "That rarest of treats: an R-rated romantic comedy from the Venus point of view." -*Betsy Sharkey, Los Angeles Times*

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**MLS**



THEATER / MUSIC

Mitnick’s unintentional play ‘Elijah’ opens NPW Festival

Suzi Starheim  
Staff Writer

Playwright Michael Mitnick sat down at his kitchen table late one evening in September 2009 to experiment with a few pages of a play he intended to use as his senior thesis. He finished the next morning with the entire first act of what would later become “Elijah” and would earn him a place in Chautauqua Theater Company’s 2011 New Play Workshop Festival.

The play opens at 8 p.m. tonight in Bratton Theater as the first of three new plays making their debut in this season’s festival.

The now two-act play has a run time of just less than two hours and is set in 1922. The protagonist, a poor young man from Brooklyn named Elijah, is sent to Paris by his father for the summer to track down his idol, a reclusive composer of ballads. On his way to Paris, however, Elijah meets another young man close to his age, and the two become fast friends. Elijah’s original purpose for being in Paris is quickly diverted into a summer of fun, sex and drugs.

Mitnick began work on “Elijah” at the beginning of his final year at the Yale School of Drama’s graduate program, from which he graduated in 2010.

“I never intended to write the play,” Mitnick said. “I knew that I had wanted to

do something set in that time and about someone who was mistaken for a spy, perhaps, and my goal was simply to entertain myself and to want to get to the next page.”

Artistic Director Ethan McSweeney, who will be directing “Elijah,” said when it came down to selecting plays for the festival, it was the story in Mitnick’s play that earned it a spot.

“It was the mode of storytelling,” McSweeney said. “It’s compelling and direct, and I loved it.”

Artistic Director Vivienne Benesch said for her, “Elijah” addressed identity issues, which is a big reason she felt it earned a spot in this season’s festival.

“The way Michael Mitnick is asking very similar questions of identity as an artist, as a Jewish man, as an American — it’s a sort of folktale,” Benesch said. “All three deal with huge fundamental ideas of identity.”

She said she believed many audience members would appreciate the play’s message.

“It’s a family story, to me, which I loved about it,” she added.

Since he wrote the play, Mitnick said, it has had a bare-bones production at Yale in addition to two readings he has done — one at the McCarter Theatre at Princeton University, and the second at the Manhattan Theatre Club in New York City.



Mitnick

“Elijah” is Mitnick’s newest play; he also has written three other plays.

The first, “Babs the Dodo,” focuses on the phenomenon of home shopping.

The second, “Spacebar: A Broadway Play by Kyle Sugarman,” is about a 15-year-old boy who is convinced he’s written the best play ever written. Mitnick said this play “is a play inside of a play.”

The third, “Sex Lives of Our Parents,” focuses on a girl getting married who, as her wedding day approaches, is haunted by visions of her mother’s past that prove to be factual glimpses into her mother’s personal history rather than just dreams.

Mitnick said what he is most excited for in bringing “Elijah” to the festival is the feedback he will receive that he can use to polish the play.

“I’m thrilled to be seeing the other new plays and to get to know them better and really be able to take the play to the next level and continue to grow the piece as a whole,” Mitnick said. “I certainly welcome any kind of constructive feedback, and to be at a place with so many smart people, I would be foolish not to keep my ears open. My hope is to be able to continue to fine-tune the story and the characters and make it clearer and stronger and hopefully more effective.”

Mitnick said he also is excited about the involvement of Chautauqua Theater conservatory member Lucas Dixon, who inspired one of the characters in “Elijah.”

Dixon, a student at the Yale School of Drama when Mitnick wrote this play, originally was not cast in the role meant for him in Yale’s performance of the play.

“He is actually now going to be playing the part that I wrote for him,” Mitnick said. “I wrote a part envisioning that he would play it, and then the way casting turned out, he ended up being cast in a different role in the play.”

The cast for the play includes conservatory members Peter Mark Kendall (Elijah), Lucas Dixon (Nicholas Stoughton), Marinda Anderson (Élisa Broussard), Laura Gragtmans (Hélén Roux), Helen Cespedes (Rivka Feinberg/Telegrapher) and Andrea Sygłowski (Sara/ Zoé Benoit).

Brown Bag lunch kicks off New Play Workshop Festival

The start of the 2011 Season’s New Play Workshop Festival begins today with a Brown Bag lunch.

“Brown Bag: NPW Festival” will give guests a general overview of what they can expect from this year’s festival. The event begins at 12:15 p.m. today at Bratton Theater.

This season’s festival includes three new plays, a one-man show called “Chau-talk-one,” Chautauqua Theater Company’s first-ever new play commission and a series of pre-show play discussions called “The World Onstage.”

The three plays included in this year’s festival are “Elijah” by Michael Mitnick, “Build” by Michael Gollamco and “Carve” by Molly Smith Metzler. The plays were selected by Artistic Directors Vivienne Benesch and Ethan McSweeney from a submission pool of more than 100 entries.

Benesch said today’s lunch will provide both an inside look at ‘Elijah’ along with a preview of events planned for the entire festival. “Build,” the second of the three new plays to be performed, opens at 8 p.m. Saturday.

The lunch is free for guests to attend, and guests are welcome to bring a packed lunch to the theater to enjoy while learning about the festival.

The guest artists in this play are Carol Halstead (Frieda Hoch/Piano teacher), Sam Gregory (Otto Hoch/Tailor/Male attendant/Butcher) and Peter Kybart (Father/Georges Duruet).

What Mitnick wants audiences to gain from “Elijah” is a strong sense of character, plot and entertainment from start to finish.

“I hope that audiences will be swept into the journey of the central character,” Mitnick

said. “I’m eager to have time to really focus on the text, with the top acting students from the various programs and with Ethan, and really fine-tune the play. I like to think of it as an adventure, or something that is deeply narrative and really focusing on story and surprises and plot twists and making it an engaging experience for an audience.”

There will be five performances of “Elijah” through July 31.

Chamber music programs teach students artistry

Leah Rankin  
Staff Writer

There are lessons musicians learn while playing chamber music that they don’t learn when playing in an orchestra. Leadership, sacrifice and responsibility make the chamber ensemble one of the most difficult, and most rewarding, experiences.

The Student Chamber Music Recital at 2 p.m. today in McKnight Hall marks the beginning of a summer-long series of daily chamber music concerts for students of the Chautauqua School of Music.

“Chamber music is a wonderful way to express yourself as a musician, because you are the one to make the decisions,” said Arie Lipsky, the cello faculty member responsible for coordinating more than 40 chamber groups throughout the season.

For students, chamber music can be both a daunting and a liberating experience. At the School of Music, students are responsible for scheduling their own rehearsals and making their own musical decisions.

Especially in the context of a quartet, strong personalities either can create an enthusiastic musical connection or clash when they disagree on how to interpret a piece of music. Either way, there must be give and take.

“Chamber music is like a marriage,” Lipsky said. “Some don’t work, and the rest don’t work either.”

Even the best musicians have to learn how to compromise, Lipsky said. Chamber musicians have to

learn how to led and how to be lead. Most importantly, they have to be their own teachers.

“There is only one rule,” Lipsky said. “We are constructive. We are polite. You are allowed to criticize, but in a constructive way.”

Without the help of a conductor, chamber musicians have to be able to discuss their music without berating the other players. Constructive criticism is as important for a musician to learn as any artist.

The first round of chamber groups is comprised of very mixed instrumentation, Lipsky said. Pairing clarinetists, French horn players, violinists and pianists teaches the musicians versatility while creating interesting chamber music programs.

During Week Six, the Audubon String Quartet will coach chamber groups at the School of Music. That week, the chamber groups will consist of mostly string quartets.

During these weeks of intensive chamber music, musicians learn how to work together, listen to each other, read music scores and discuss musical ideas, Lipsky said.

“They learn, not how to be an instrumentalist,” Lipsky said. “They learn how to be an artist.”

All chamber music recitals benefit the Chautauqua Women’s Club Scholarship Fund.

Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

The Ecumenical Community of Chautauqua (ECOC) wishes to publically express our sincere thanks to James and Elisabeth Groninger and their family for their generous contribution of a beautifully renovated bedroom.

For those who missed the dedication on Thursday, July 14, it’s worth a visit to ECOC to see this beautiful room that now holds a portrait of Elisabeth’s grandmother and a story about her connections to Chautauqua. It was in the late 1920s that Matilda Thomas Plyman Rogers drove here from West Virginia, bringing her daughter and then later her granddaughter, Elisabeth, to the grounds. Staying at a small boarding house with shared kitchens and dining room shaped Elisabeth’s commitment to making such affordable, community-building experiences available to more people.

As ECOC Board Member Rev. Jan Hoffman said in her scripture readings, we need to extend true hospitality in all ways, for we may be welcoming the angels into our midst. We know that with the Groningers, their son Hunter, daughter Katherine (who was in Scotland but with us in spirit), daughter-in-law Catherine, and granddaughter Anna Katherine, there were plenty of angels in the room with us that day!

Bill Brockman

Board President, Ecumenical Community of Chautauqua (ECOC)

Dear Editor:

Most of us don’t think twice about the need to silence our cell phones and other electronics at the 10:45 lectures and 8:15 concerts, that’s just courteous. But what about the noisy hand looms, energetic cross-stichers and athletic knitters, readers with weird page turning antics and loud, gum-chewing youths?

The most recent extended phone warning that now calls for silencing iPads and e-book readers seems to lack clarity. No admonition about classic book readers, the paper kind. Take a look at a Kindle or other E Ink (electrophoretic ink) and you’ll clearly see no difference from a printed page, no noisy page turning and no light(s).

Why are we turning a pleasant evening with music and a great book into an Amp usher issue. E-book readers are quiet and further I would forecast that within a few years opera libretto and symphony notes will be available to readers as the current Institution calendar and event details.

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Richard Spivak  
14 South Lake

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ARTS

Songs of Britten, Russians featured in Artsongs recital

Josh Cooper  
Staff Writer

This week's Artsongs recital, held at 4 p.m. today in Elizabeth S. Lenna Hall, will feature songs of famous Russian composers, as well as those of Benjamin Britten, a legendary 20th century British composer. The program will showcase the voices of three Young Artists: bass Heath Sorensen, mezzo Courtney Miller and soprano Kasey King, all new to the Chautauqua Opera Company. The afternoon will begin with Sorenson singing three songs of Pyotr Ilyich Tchaikovsky: "At the Ball," "Don Juan's Serenade" and "None But the Lonely Heart."

Of these pieces, Sorensen said, "They are very romantic, as Tchaikovsky is known to be. They're all about longing for love." Following these songs, Miller will present Sergei Prokofiev's "The Ugly Duckling." She said, "It's much lighter than the other Russian songs will be. It's gorgeous. It will supply some nice contrast and balance for the recital." Next on the program, King will sing four selections by Sergei Rachmaninoff. Translated from Russian, the language in which King will be singing them, their titles are "Oh, Never Sing To me Again," "How Fair This Spot," "The Harvest of Sorrow" and "Spring Waters." King said of these songs, "These are some of my favorite music that I've ever sung. (Rachmaninoff) has a way of expressing that I really relate to. It's some of the most beautiful music I've ever heard."

King will then sing two



Sorensen



Miller



King

"(Rachmaninoff) has a way of expressing that I really relate to. It's some of the most beautiful music I've ever heard."

—Kasey King  
Young Artist Soprano

pieces of Benjamin Britten, as the program moves away from Russia to the British composing giant. She will sing "At the Round Earth's Imagined Corners" and "O Might Those Sighes and Teares." These pieces, King said, are focused on the lyrics. "The Britten songs are all about the text," she said. "You can tell the words came first." Sorensen again will take the stage to sing two more songs of Britten: "The Poison Tree" and "Avenging and Bright." "The two are very different from each other," he said. "One is very folk-like, and the other is more traditionally Britten-like." Miller will perform two Britten songs next: "Calypso" and "Funeral Blues." "They're really fantastic," she said. "You can really hear Britten's wit in the music. It's been very entertaining for me to work on these songs because they tell a story, and that's one of the things I love about per-

forming." The afternoon will close with a trio featuring all three singers: "Sound the Trumpet," which is a Britten arrangement of Henry Purcell. Sorensen got his start in voice relatively late, after he began college. The opera director at the University of Utah, where he completed his undergraduate work, heard him singing in an a cappella quartet and asked him to join the voice program. He then completed his master's degree from the University of Minnesota and now is in the middle of a professional certificate program at the Boston University Opera Institute. He said his Chautauqua experience has exceeded his expectations. "It's better than what I expected, and what I expected was a great place," Sorensen said. "There's a lot of work, but we have time to relax, and the scenery is just unbeatable." Miller, a Wisconsin native, earned her under-

graduate degree from the University of Michigan and a graduate degree at the Boston Conservatory. After Chautauqua, she will be returning to Boston for more post-graduate education. She said it's an honor to be at Chautauqua. "It's one of those programs that everyone knows about," Miller said. "It's very well known in the arts world. I've had an amazing time. The fact that we can partake in all these events is fantastic and very culturally stimulating." For King, voice was in her family. Her mother was a singer and encouraged her when she began her opera studies. She studied voice at the undergraduate level at Rowan University and at the graduate level at Northwestern University. It was at Northwestern that she met Jay Lesenger, the Chautauqua Opera Company's artistic/general director. King said Chautauqua is a good mix of work and play. "I'm having so much fun, and it's a learning experience for us at the same time," King said. "A lot of things are being thrown at us at the same time, but it's helping us grow as artists."



Submitted Photo

Members of the audience participate in last season's "Twenty Ballet Steps that Everyone Should Know," hosted by the Chautauqua Dance Circle.

Dance Circle hosts lecture on ballet fundamentals

Taylor Rogers  
Staff Writer

Mimi Eddleman and Maris Battaglia have been in the ballet world for years. Eddleman, founding co-president of the Chautauqua Dance Circle, still takes classes in New Jersey. Battaglia, member of the CDC and frequent guest speaker, has taught the Workshop dancers at Chautauqua Dance for 22 years. The two will merge their knowledge of ballet at 3:30 p.m. today in Smith Wilkes Hall in a lecture titled "20 Ballet Steps that Everyone Should Know."

Battaglia said lecture attendees will learn some fundamental ballet techniques. "They'll learn the basic steps so that when they do see the ballet, they'll have a better understanding of it," she said. The CDC has hosted this lecture in seasons past. Battaglia said almost 150 people attended last summer's session. They stood in the aisles and did the moves in their seats. The presentation's popularity prompted the CDC to host the lecture again. Eddleman and Battaglia themed the steps "Pas de Dance," a play on the many movements that involve "pas" and "de." Battaglia said she will bring a barre for attendees to use and a few dancers to demonstrate the technique. Eddleman, who also will assist in demonstrating, said ballet is much more involved than most people think. "People who have not studied ballet and who are not aware of the difficulty and involvement will realize that when you take a simple step, such as a *tendu*, for instance, you have to involve the entire body," she said. It's all about dance appreciation. Both Eddleman and Battaglia said an educated audience is a better audience. You can appreciate the craft more when you've experienced it yourself. Their familiarity with bal-

"People who have not studied ballet and who are not aware of the difficulty and involvement will realize that when you take a simple step, such as a *tendu*, for instance, you have to involve the entire body."

—Mimi Eddleman  
founding co-president,  
Chautauqua Dance Circle

let stems from years of studying and instructing. Eddleman, who takes an adult class at the New Jersey Ballet, said age should never stop a dancer from dancing. She still appreciates both the physicality of the movement and the mental stimulation. "Once you've been bitten by the ballet bug ... you just don't lose it," Eddleman said, adding that she does both exercises at the barre and a few center combinations. And Battaglia was the first dancer from Western New York to study at the School of American Ballet, though she never danced professionally. She said she took over her cousin's small studio years ago, which grew under her instruction. Jean-Pierre Bonnefoux, artistic director of Chautauqua Dance, invited Battaglia to come teach the Workshop students at Chautauqua when she was 49 years old; she also helped to establish the CDC by expressing to others the importance of a supportive guild at a dance school. "They all have something a little different to offer," Battaglia said of the CDC members. The CDC hosts free, weekly lectures throughout the season as well as pre-performance lectures for better insight into performance choreography.

MUSIC OF OUR YOUTH



Photo | Ellie Haugsby

Jenni Swegan, Ashley Paulus, Andrew Barakat, Elizabeth Scarnati, Eliot Haas and Jason Hois will present an evening of voice and instrumental entertainment from Bach to Hem at the Third Annual Chautauqua Women's Club Teen Recital at 7 p.m. tonight at the Chautauqua Women's Club. All Chautauqua visitors are invited.

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RELIGION

Baptist House

The Rev. Beth Foster discusses “The Art of Moving Prayer” at the chaplain’s chat 7 p.m. today at the Baptist House.

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. Edward Palumbos speaks on “Using Media and Technology to Evangelize and Enhance Public Worship” at 12:45 p.m. today in the Methodist House chapel.

The Rev. Edward Mehok speaks on “Imagination and Remembrance: Essential for the Word of God” 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. Come and be stimulated while studying this fascinating 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 compre-



# Interfaith News

COMPILED BY MEG VIEHE

hensive 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 Everett Jewish Life Center at Chautauqua. Shabbat candle lighting time is at 8:30 p.m. All Chautauquans are invited to attend our community Shabbat dinner at 7:15 p.m. Friday at EJLCC. Space is limited for this delicious four-course dinner, served in a warm and welcoming atmosphere. For reservations, call 716-357-3467 or email [zevilenkin@aol.com](mailto:zevilenkin@aol.com). The fee is \$25.

Disciples of Christ

Jonathan Coalson, author of the novel *Land Tumbling Backwards*, discusses his newly released book at 6:45 p.m. today at the Disciples Headquarters House. This coming-of-age first novel is described as “poignant for its setting in a pre-Katrina New Orleans and socially relevant for its unflinching look at depression.” A frequent visitor to Chautauqua during his growing-up years, Coalson attended Macalester College in St. Paul, Minn., and graduated from Loyola University in New Orleans in 2002. He said his early writing experiences developed in no small part due to time spent in creative writing workshops at Chautauqua. He lives in Breckenridge, Colo., where he writes and tends

Lutheran House

The Rev. Terrie Sternberg presides at a Service of Evening Prayer at 7 p.m. in the Lutheran House. Anita Ferguson serves as accompanist on piano.

Metropolitan Community Church

Pat Collins, worship coordinator, preaches on “The 23rd Psalm” at Vespers at 7 p.m. tonight at the Hall of Christ. All are welcome.

Presbyterian House

The Presbyterian House hosts a vespers service from 7 p.m. to 7:45 p.m. tonight in the house chapel. The Rev. Michael Hoyt presents a PowerPoint presentation on “Nourishing Imagination,” based on his Lilly Endowment Clergy Renewal Grant.

Unitarian Universalist

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

United Church of Christ


The Rev. Maren Tirabassi presides at Vespers at 7 p.m. tonight in the Randell Chapel. Join us for this time of spiritual respite.

United Methodist

The Rev. Robert Stutes speaks on “Revisiting the Lord’s Prayer” at 7 p.m. tonight at the Methodist House. Join us for coffee on our porch between morning worship and the 10:45 a.m. lecture weekdays.

Unity of Chautauqua

The Rev. Donald Foster presents a motivational lecture titled “The Canvas of Life” at 6:30 p.m. tonight in the Hall of Missions.



# Morning Worship

COLUMN BY MARY LEE TALBOT

It hit me like a blow to the gut, and the news left me sad and nauseous. A woman from Philadelphia was traveling the world to share her music, and when she was visiting Afghanistan, she found children who had never heard music. That brutal deprivation made me gasp,” said the Rev. C. Welton Gaddy at the 9:15 a.m. morning worship service Wednesday. “No Pavarotti at the Metropolitan Opera. No Roy Acuff at the Grand Ole Opry. No T. S. Eliot’s Grizabella on Broadway singing ‘Memory.’ No John Philip Sousa ‘Marine Band March,’ no solo from Yo-Yo Ma, no ‘Dueling Banjos.’ No music. God forbid!” Gaddy’s sermon title was “The Art of Faith and the Faith of Art: Sing Me a Song.” His scripture texts were Proverbs 29:18 and Acts 2:17b-18. Music, he said, is a genuine expression of the soul. “Our most precious ideas find articulation in music,” Gaddy said. “Music brings us together across cultures and politics with its rhythms and lyrics. The Hebrews were known for their devotion to music. When they were taken into exile in Babylon, their captors asked for them to ‘sing us one of the songs of Zion.’ The Hebrews asked, ‘How can we sing the Lord’s song in a foreign land?’ “This response has always bothered me,” he continued. “Music is not regional or parochial. Music belongs to all creation. There is no strange land for the music of faith, but there are strange expressions of music in the land of faith. People are looking at us and wondering if we could sing a new song. Are the people of faith only serving ourselves, or are we passionate about making a better world? What should we sing? Not hymns full of militaristic Christian imagery, escapism or blood. The highest purpose of music is to praise God, which exercises our spiritual muscles, sensitizes us to the need of the world and feeds our souls.” Music is a medium that sensitizes us so that we are able to address the problems and needs in the world, Gaddy said. “For the religious and nonreligious, music can be a contact point,” he said. “Music contains the highest aspirations of humankind. Being sensitive to our traditions, I would like to make a suggestion. Let’s not give up our sacred songs but turn to the world of art, and particularly music, and in that glorious conjunction find common ground with people we are currently out of touch with completely. Let us learn to sing ‘Imagine.’ It could start a conversation that could lead to a new mutuality that could lead to a new community.” Gaddy continued, “We are in some old, deep ruts, and we have a lack of imagination on ways to cooperate with those who are different. We could end world conflict, care for the earth, eliminate poverty and hunger. We need education united with dreams. Our children should envision more than what is. Intellect and imagination, reality and faith together could change the world. Our God is a God of surprises, but we will never effect change that we can’t imagine.” Then the Motet choir began to sing the first verse of “Imagine” by John Lennon. “Lennon’s lyrics resurrected the questions of Job,” Gaddy said. “What is the motivation of our religion? Do we serve God for nothing? Do we do the right thing because it is right, or because of threats of punishment or future rewards? That is the difference between a spirituality of selfishness and a religion of service.” The Motet choir responded with verse two of “Imagine.” “It makes me wonder if John Lennon heard Jesus when he prayed for the unity of all people,” Gaddy said. “People divide into classes, groups, clubs and cliques; some are in, and some are out. But God’s promises can inspire our imagination to see the incongruity between what we confess our values are and what our actions are. There are always consequences to this incongruity. When we have seen the Promised Land through our imagination, we can never be satisfied with the way things are. That is why we sing ‘We Shall Overcome.’ We are moving toward a better world.” The Motet choir sang verse three of “Imagine.” “That’s the final straw,” Gaddy said. “That’s the anti-capitalist, nonreligious, lefty romanticism of the song. But your protests are directed toward God. The reality is that there is enough in the world for no one to be hungry. There are enough resources for no one to live in poverty, to provide health care and education.” “Our most pressing problem is the lack of public will to solve these issues. Imagine if they jumped to the top of our priorities. It is the lack of imagination that stifles us. Living into imagination will set us free. I may be a dreamer, but I’m not the only one. Let us stand and sing that challenge that is truth that will enable the whole world to sing.” The congregation stood and sang “Imagine.” Gaddy concluded, “With George Bernard Shaw and Robert Kennedy, I embrace these words as my own. ‘Some people see things as they are and ask, why? We dream of things that never were and ask, why not?’” The Rev. J. Paul Womack served as liturgist. The Motet Choir sang “From the Rising to the Setting of the Sun” by David Lantz III with words by Susan Bentall Boersma. Jared Jacobsen, organist and coordinator of worship and sacred music, led the music. Jamie Ringoen and Heba Rez-kalla from the International Order of The King’s Daughters and Sons’ Scholarship Program read the Scripture. Jamie read first in English, and Heba read in Arabic. Jamie is from Boulder, Colo., and is attending Front Range College, where she is working toward a degree in education. Heba is from Cairo. She has completed her master’s degree from the Sorbonne University in Paris and is working in a UNDP Project in Cairo.



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Men’s Club turns tables on legendary radio man

The roles will be reversed at 9:15 a.m. Friday when long-time broadcaster Jim Roselle is interviewed by producer and broadcaster Paul Anthony at the weekly meeting of the Men’s Club. Many Chautauquans have listened to Roselle interview guests, including morning lecturers, from Bestor Plaza on weekdays throughout the season. Roselle got his start in broadcasting by announcing St. Lawrence University football, basketball and baseball games. In 1953, Roselle began his long radio career at WJTN-AM 1240 in Jamestown, which he continues through today. In 2010, Jim Roselle was inducted into New York State Broadcasters Hall of Fame. Roselle does detailed research on the people and subjects of his interviews, which have included then-Gov. Bill Clinton, Sen. Hillary Clinton, Lucille Ball, Tim Russert, Loretta Lorouche, David McCullough, Doris Kearns Goodwin and Roger Rosenblatt. The Men’s Club meets each Friday during the season at the Women’s Club. This week’s program is financially supported by Paul Anthony. The club has no membership requirements or dues. Donations received are given to the Women’s Club. All are welcome to attend.

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LECTURE

Stamberg: Art and museums can, and will, save the world

Nick Glunt  
Staff Writer

It was a cold Thursday morning in February. NPR's Susan Stamberg waited anxiously in front of the National Gallery of Art in Washington, D.C. — not an uncommon locale for her, considering her regular art reporting.

But this time was different.

She had received a phone call days before from longtime listener Juan Hamilton, a sculptor and companion of painter Georgia O'Keeffe. They placed a special antenna on their roof specifically to listen to "All Things Considered," of which Stamberg was the host.

Hamilton had asked Stamberg if she would like to attend an exclusive preview of a new art exhibit with O'Keeffe and him.

Her answer was a joking, "Oh, you know, I'll have to look at my schedule."

The taxi pulled up, and out stepped Hamilton — quite handsome, as Stamberg remembered. He turned to help the 96-year-old O'Keeffe from the vehicle.

"Georgia, this is Susan Stamberg," Hamilton said. "We listen to her in Abiquiú, (N.M.)."

O'Keeffe looked at Stamberg and, as Stamberg recalled it, she "showed some teeth," rather than smiling.

Similar mannerisms continued through the museum, and all the while, Stamberg recorded O'Keeffe's comments and remarks. To this day, Stamberg considers the recording — though it's not great quality — one of her most treasured.

Stamberg shared this story as part of her lecture at 10:45 a.m. Wednesday in the Amphitheater. Stamberg shared her views of art as a 40-year broadcast journalist, specifically that art will save the world.

Stamberg was the third speaker in Week Four's topic on "A Case for the Arts." During her speech, titled "Museums Matter," she described herself as more of an art enthusiast than an expert.

"Why do museums matter?" Stamberg asked. "I think the answer to that is: Why do we need rain? I believe that (art) museums in particular ... nurture our



Susan Stamberg, NPR special correspondent, asks the Amphitheater audience for a show of hands from public radio listeners during her Wednesday morning lecture. Below, Stamberg reviews her notes before taking the stage.

souls, and they help us to grow. They soak us with beauty, or discovery, or sometimes dismay — that's fine."

They matter, she said, because they can inspire and thrill. They can change "non-descript" towns into something more. They bring pride to people, and they can take people away from the horrors around them.

Furthermore, Stamberg said, artwork has the ability to relate people with each other. She compared the paintings of Edward Hopper and Gustave Caillebotte, who each painted modern art in their own times. Even though our modern times are very different from theirs, Stamberg said, viewers are still "forced to feel" when viewing their paintings.

Directly after the 9/11 attacks, she said, museums and art helped people cope. She had a part in this by bringing pianist Leon Fleisher onto her show to aid the emotional recovery of the nation.

"Great art — whether it's music, painting, sculpture, drawing, fiction — takes us away from the present," Stamberg said, "and engages, clears, airs out our minds of the present, so we can go back to our realities refreshed."

Refreshed people are more willing and able to perform the difficult tasks with which they are presented, she said.

When Stamberg was growing up, her father would take her to a museum every Saturday. She and her

late husband, Louis, did the same for their son Josh, even though they sometimes had to drag him along.

She said she's very glad they had this tradition, because her son now visits museums in every new city he visits.

"He'll go to any museum any place," Stamberg said, "because there will always be, and he knows this, at least one thing, one treasure, that will intrigue or provoke or enchant, puzzle, annoy him, cause a reaction. That's the point — to prompt some sort of an emotion."

Throughout her speech, Stamberg drew on personal experiences regarding many living and deceased artists, including Paul Gauguin, César Baldaccini, Mark Strand and Edward Hopper.

Stamberg quoted Robert Frost, saying, "Home is the place where, when you have to go there, they have to take you in."

Museums, she said, are the same.

"When we have to go (to museums), they have to take us in, to welcome and expose us to the truths of our time and other times," Stamberg said, "to help us to look at ourselves in fresh ways, to synthesize — through great works of creativity and discovery — our feelings, our fears, our aspirations. It helps us to express what has been inexpressible in our day-to-day language that we are meant to create."

She said it's reasons like



these that she chose to spend so much of her life devoted — as both an enthusiast and a journalist — to art and museums. She didn't have to cover so much art in her broadcasts. She chose to do so.

"I believe art will save the world," Stamberg said, "if anything can."

Q&A

Q. Tell us about some museums you don't like.

A. I don't think there's a single museum I don't like. That's very shallow of me, or unselective, but as I said, there will always be some one thing — you zip through and many museums, especially in small towns, have started because the rich folks in town bought

paintings and decided the way they would put their mark on the town was to start a museum and turn their personal collections over. That's the case with (Albert C.) Barnes, except it was not exactly voluntary on his part. He opened his home and his extraordinary collection — he has more Renoirs than anywhere else in the world — he did it first as an adjunct to the arts school that he wanted to form in which he could extend his own personal philosophies of what art should be. Well, now there's so much controversy, as you may know, about the moving of that museum, which he was very adamant in his will: 'They will not lend; they will not borrow; you make an appointment to come in; you can't just wander in off the street.' There was one rule after another in a lovely residential neighborhood outside of Philadelphia where parking was difficult,

neighbors were complaining. It became a tremendous hassle, and eventually the will was broken; it spent a lot of time in court, and the decision, although it is still being fought, is to move the collection, recreate its hanging as best as they can, and it's a very idiosyncratic way that they're displaying art, that he decided art should be displayed in that wonderful building, home, but to re-create it in a new facility in the heart of Philadelphia. And there are arguments back and forth, there's a film, a documentary some of you may have seen, ... "The Art of the Steal," which presents its case pretty forcefully, but you can also make the case that the level of hassle it took to get out there, and the advance planning. The first time I went there, which was in the '60s, I think, you had to write a letter months in advance just to get permission to come, and you were told on a particular day at a particular time. So there is a case to be made for making it available, more centrally located, in a place where many many more people can have a chance to look at it.

Q. What do you think about opening up a Louvre in Abu Dhabi?

A. Well, aren't they lucky to have all that money? I would love to go there because they are doing extraordinary things in architecture. Do you remember the time when the Japanese started buying up major works of art? I remember wandering into the Phillips and seeing some Japanese visitors with stacks of art books that they were buying and carrying back home. And then they just started amassing these extraordinary collections. And now in Dubai, that money is creating cultural opportunities for those citizens as well as destinations. I'm sure Rocco Landesman, if you went to hear him, that art works and creates cultural tourism, and brings cultural tourism — not that they need it so much in Abu Dhabi — but brings in money to a country or a town or an organization as well as spreading culture and showing people wonderful things.

—Transcribed by Josh Cooper



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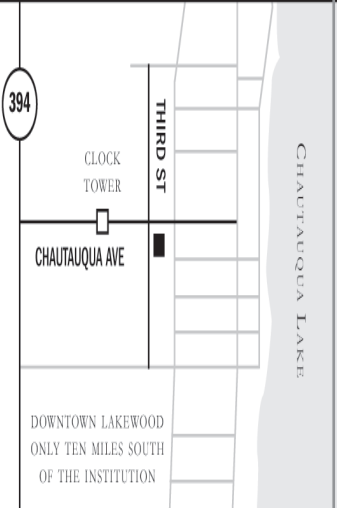


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LECTURE

McSweeney, Benesch: Humanity is revealed through theater

Emily Perper  
Staff Writer

The playwright George Bernard Shaw wrote plays to share his message with a large number of people, an idea that seems old-fashioned in the age of new media.

But what if Shaw still chose to write plays in the midst of the 21st century?

“Is there something about the experience of live theater that actually is capable of creating more effective and profound change than sitting in front of a television or watching a movie? And I think the answer is probably yes,” Ethan McSweeney said.

“Yes,” Vivienne Benesch agreed, nodding.

Benesch and McSweeney, artistic directors of Chautauqua Theater Company since 2005, presented “Soul and Story: Choosing a Life in the Theater” together at 2 p.m. Tuesday in the Hall of Philosophy. Their presentation was the second installment in Week Four’s afternoon Interfaith Lecture Series, “Art and Soul.”

Rather than lecture, McSweeney, a self-identified cynic, and Benesch, who errs on the side of mysticism, asked each other’s opinions about art and spirituality, demonstrating a camaraderie borne of a 16-year friendship.

“Did you choose this life?” McSweeney asked Benesch, referring to a life of theater.

She replied, “I don’t believe it was a choice for me.”

Her family is extremely artistic, she said, and she was exposed to theater at an early age. In times of turmoil, Benesch turned to theater as an alternate, controllable reality.

“To play make-believe ... that was my refuge,” she said. “Was it a choice? No. It was a pull — a calling, if you will.”

“That’s a kind of loaded word — a calling,” McSweeney said.

He mused later that religion and theater share a common larger vocabulary.

“Quite a bit of that vocabulary is in the context of how we became practioners of this ancient and constantly dying art form, whose end is constantly heralded at least twice a decade, only to resurface, yet again,” he said.

He, too, was exposed to theater as a child, but considered it a hobby, something he would eventually outgrow.

“I guess I feel like I did everything I could to not choose theater,” he said.

He attended a university without a theater program in pursuit of a degree in Russian studies.

His epiphany came in college, when he realized he was failing to learn Russian because he skipped language lab to attend student production rehearsals.

“My interest in theater overwhelmed my better judgment,” he said. “It is a little mystical to characterize it as a calling, but I suppose maybe it is.”

But both emphasized that theater is a craft, not only a calling.

McSweeney asked Benesch, “When did you decide to be an artist?”

Benesch was interested in criminal law, an interest she now recognizes as an early manifestation of her passion for theater.

“It was some idea of getting to represent the disenfranchised, and to stand ... publicly (to) do so,” she said. “That was very appealing to me.”

Two childhood moments in particular shaped her path, Benesch said.

One was the first time she made her father laugh.

“That moment where the child realizes they have the capacity to bring joy to someone,” she said. “I always go back to that moment. I affected someone there, and that is an addiction.”

The second was a monologue she performed in fourth grade. Others noticed her talent, and she reflected on the human desire to be the best.

She wondered aloud if McSweeney had any performing experiences of his own before he began directing.

He did.

He convinced a substitute teacher that his regular teacher, out sick, had left him in charge of the school’s theater production.

“(I) proceeded to edit and direct a production of ‘A Christmas Carol,’ starring myself as Scrooge. So I think it was mostly about the acquisition of power, for me,” he joked.

He cited the role of Captain von Trapp in “The Sound of Music” as another formative role, “but that kind of peaked my career as a performer,” he said.

The two transitioned into a consideration of the spiritual aspect to the theater. Benesch explained the process of inviting a character’s spirit to reside within oneself.

“As an actor, you want the spirit of a person to enter you ... you want to invite that character’s spirit into you,” she said. “You spend a rehearsal process having a conversation with the character you’re playing.”

“You’re describing the act of acting as a little bit like channeling ... that has a spiritual dimension,” McSweeney said.

Benesch agreed and asked him about his own spirituality in regard to directing.

“I think on some level, the difference between a director and an actor is an actor goes very ... deep into a single psyche, a single person, and the director’s responsibility is actually to stay a bit outside that and tell a wider story,” McSweeney said, explaining that he did not experience the same prospect of channeling that Benesch and other actors adopt. “I think I got interested in directing because I was a frustrated actor — because I wasn’t actually satisfied with just focusing on a single character.”

Directors are deliberately excluded, in part because they are the representation of the audience, he said. But McSweeney said his personal failures have a religious dimension.

“There is the quality of a demanding sacrifice of the practitioner. ... It does ask of you to give up a lot of things, not just remuneration,” he said.

Despite personal disappointment with his Broadway debut, Gore Vidal’s “The Best Man,” he moved on, he said. He found another play and used it to tell a story and affect people.

“On a spiritual level, (theater) asks you to give up things, and I think it keeps challenging you and testing you to renew your commitment,” he said.

Benesch referenced the Monday afternoon lecture presented by Don Kimes, artistic director of Visual Arts at Chautauqua Institution, on the importance of getting lost in order to find one’s way.

“There’s something about, as I get older, the balance of what it means to be a dedicated, fully consumed artist and what it means to live my life



Photo | Eve Edelheit  
Vivienne Benesch and Ethan McSweeney speak at the Hall of Philosophy during Tuesday’s Interfaith Lecture.

as a human being, and that, actually, to be a better artist I need to keep living my real life,” Benesch said.

Many young artists fixate on their failures, believing they signify the impossibility of a successful career, instead of understanding that artists need pitfalls to become better.

“A faith journey is that: At what point do you trust?” she said.

“Have you ever thought about doing something else, recently?” McSweeney asked her.

“Momentarily,” Benesch said. “I think I experience a lot of those moments where (I say), ‘Oh, I should be doing something ‘more important.’ I think every artist goes through that,” she said.

Benesch said celebrity holds little appeal for her, but she wants to have the abil-

ity to “effect change where change is needed,” to have the opportunity to travel and to use her influence to make a positive impact.

She paraphrased advice McSweeney’s sister shared with her earlier that morning.

“She said ... you don’t have to be able to do six things at once,” Benesch said. “You can create a palette or a community which can effect all that change so you are a part of all those things.”

McSweeney said he worries about reaching out to his audience, but concluded, “If you really want to sort of change the hearts and minds of people, the theater is a pretty good place to do it — at least, I hope so.

“If I hadn’t had experiences in the theater where that had happened to me, I

wouldn’t be here today talking to you about why I make theater. ... It only happens every once in a while, but we’re believers because we go in hope of that moment occurring again. You go in hope that that transaction that you can only really get in the live theater will occur and lift you out of yourself and return you back to yourself, a different and changed person. I think we all go questioning after that moment.”

Benesch cited Anton Chekhov, playwright of Chautauqua Theater Company’s most recent production, “Three Sisters.”

Chekhov said, “If you want to change people, first you have to show them who they are.”

“That’s the charge I feel that we have, today,” Benesch said.

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SYMPHONY

Richard Wagner  
(1813–1883)

Die Meistersinger von  
Nürnberg: Prelude to Act I  
(1862)

Certain works seem to burst into a composer's mind and onto the page in a single flash, but that particular mythology does not apply to Wagner in general and especially not to *Meistersinger*.

In July 1845, after three exhausting years of getting *Tannhäuser* ready for the stage, Wagner traveled to the Bohemian spa, Marienbad, to take the rest cure. Doctor's orders were specific: No excitement of his nerves must be allowed to impinge on the cure. He brought with him some 13th-century poetry, including, fatefully, the epic of Lohengrin. Wagner claims in his autobiography that he undertook to follow the doctor's prohibition. "With my book under my arm I hid myself in the neighboring woods, ... pitching my tent by the brook...." He soon found himself lost in the world of this "strange, yet irresistibly charming poem." It was Lohengrin.

In a flash, his imagination blazed up. As he tells it, in order to comply with the doctor's orders, he "struggled bravely against the temptation of writing down my ideas." To counter the temptations, he put the book of poetry aside and turned instead to a German literary history book.

But there he found himself reading of German musical associations from the late medieval era. These were the Meistersingers.

And suddenly, his imagination was running wild again. This time, Wagner reports, a series of humorous scenes came to mind, and then "... the whole of my *Meistersinger* comedy took shape so vividly before me, that ... I felt I must write it out in spite of the doctor's orders."

He invented a light-hearted story that pits old-fashioned, rule-based styles against innovative, passionate ones. It is a singing contest, and the beautiful Eva will be the prize. Ultimately, of course, the prize goes to the innovative and passionate outsider — who, it is transparently obvious, represents Wagner himself.

Writing down his Meistersinger ideas only strengthened Wagner's appetite to get going on Lohengrin. "I felt an overpowering desire to write out *Lohengrin*, and this longing so overcame me..." that the curative mineral baths became an impediment. Impatient with the hour-long spa treatments, "...when a few minutes elapsed, (I) jumped out and, barely giving myself time to dress, ran home to write out what I had

in my mind. I repeated this for several days until the complete sketch of *Lohengrin* was on paper."

Growing frustrated, his doctor gave up and sent Wagner away, telling him emphatically that he "...was quite unfit for such cures."

*Meistersinger* went onto the back burner, while Wagner's attention went first to *Lohengrin* (completed in 1848), then to the first two parts of The Ring cycle, *Rheingold* and *Walküre* (completed in 1854 and 1856, respectively), and then *Tristan und Isolde* (completed 1859). In 1862 Wagner finally returned to his draft ideas from that summer vacation in 1845, and took up the *Meistersinger* comedy in earnest. He began at the beginning, by composing the Prelude to Act I. It was performed as a concert overture that fall in Leipzig, long before the rest of the opera was ready. The full opera was not complete for nearly six more years. Its first performance came in June 1868, almost exactly 23 years after Wagner first imagined the work.

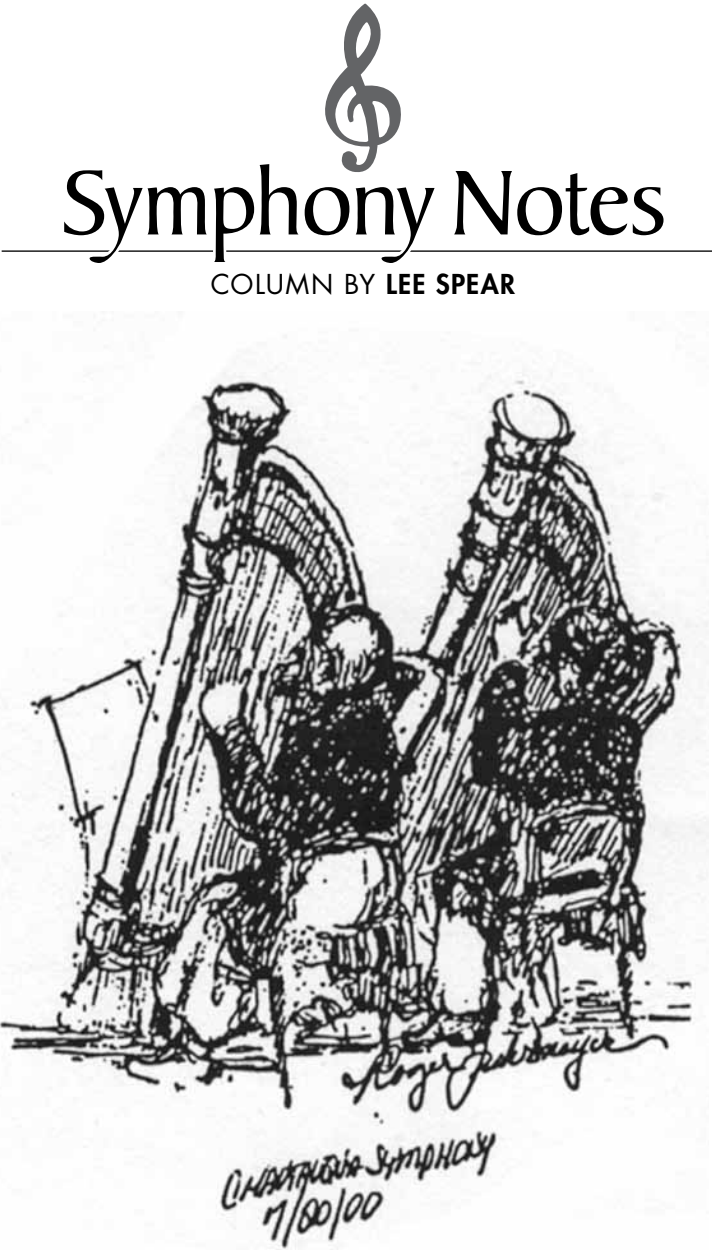
**Listeners' Aid:** The opera concerns the struggle between old and new. The Prelude opens with a grand processional march, teeming with the staid dignity of the Meistersingers. A new music interrupts, whose irregular rhythms and passion utterly contrast with the formality of the march — this provides the first glimmer of what will become the hero's prize-winning love song, eventually to be revealed in Act III.

Another march and then another passionate theme of yearning continue the conflict. Wagner allows a bit of silliness to pop in, in a parody of the Meistersingers march, and then he combines the themes in a contrapuntal tour-de-force, before closing the Prelude with a no-holds-barred reprise of the processional.

Sergei Prokofiev  
(1891–1953)

Violin Concerto No. 2 (1935)

The upheavals of the Russian Revolution, the triumph of Marxist-Leninism, and the consequential Russian civil war made an inhospitable atmosphere for creative artists, even an artist so obviously "revolutionary" as Sergei Prokofiev. In May 1918, he left his home in Petrograd (St. Petersburg) on a "concert tour." It was a transparent ruse to get out of the line of fire. In granting Prokofiev the necessary travel papers, the Commissar for Education explained, "You are a revolutionary in music, we are revolutionaries in life. We ought to work together. But if you want to go to America I shall not stand in your way."



Prokofiev was unhappy in the United States and stayed there only two years (though he continued to concertize in the US while living in France). American audiences seemed smitten with another Russian exile, namely, Rachmaninoff. Prokofiev's music made them uncomfortable. He relocated to Europe, where he found Paris and London more accepting. By the end of the 1920s, he started making extended return visits to his homeland. In the Soviet Union he was an idol. "Here is how I feel about it: I care nothing for politics — I'm a composer first and last. Any government that lets me write my music in peace, publishes everything I composed before the ink is dry, and performs every note that comes from my pen is all right with me. In Europe, we all have to fish for performances, cajole conductors and theatre directors; in Russia they come to me — I can hardly keep up with the demand..."

In 1933, he decided to return to the Soviet Union, while maintaining a home in Paris for his family. Finally in 1936, he and his family took up permanent residence in Moscow. The Soviets enticed him with a car and a Moscow apartment for his family.

His worldwide reputation had been built on re-

lentless dissonance. But by new Soviet standards, established in 1932 and known as "Soviet realism," much of his revolutionary music written during sixteen years of self-exile was grotesque and offensive. That would have to change. Was Prokofiev mellowing? Was the call of Mother Russia really so strong that he was willing to submit to Stalin's artistic strictures just to be home? Whatever moved him, he renounced the position of *enfant terrible* he had nurtured in Paris. He wrote an article for *Izvestia* about how to compose within the Soviet ideal, advocating "a new simplicity," neither trivial nor hackneyed, but melodic and accessible.

The Violin Concerto No. 2 straddles the change. It was Prokofiev's last western European commission, written for the French violinist Robert Soëten. He wrote about the nomadic nature of its composition, "the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration was completed in Baku, and the premiere took place in Madrid." You may be right to perceive a shift of attitude at the start of the second movement.

**Listeners' Aid:** The first movement is a standard sonata design, a fact Prokofiev

firmly insists we notice, inserting a moment of silence between exposition and development. Nothing, however, is standard about the opening. The soloist begins alone, presenting the contemplative first theme totally unaccompanied. When the orchestra joins, it supports the violin and then leads the way to a meltingly beautiful second theme.

Then Prokofiev pauses, giving us a moment to check our bearings before he begins developing both main themes one after the other, starting a dialogue between violin and orchestra. A clearly recognizable recapitulation further reconfirms that Prokofiev wants us to know where we are: the first theme arrives in unison strings, echoing the violinist's original solo statement. Only as the movement closes, does any of Prokofiev's notorious grotesqueness suggest itself.

The second movement is in a neo-Baroque sonata style. Consciously evoking the Bach Air from Orchestral Suite No. 3, (i.e., the "Air on the G String"), a bass-line accompaniment lightly supports the lyrical violin melody, and the middle register is filled out with sympathetic chords and counter melodies. Hinting at a rondo, Prokofiev limits his extra themes to variations of the main pair. The movement concludes with roles reversed — the soloist plays a pizzicato accompaniment while the winds carry the melody.

The finale is a set of dance themes with just a hint of the composer's former wry brashness. Perhaps because the work was commissioned for a concert tour of the western Mediterranean, Prokofiev adds just enough Iberian spice to create a Spanish rondo and a tumultuous conclusion.

Antonín Dvořák  
(1841–1904)

Symphony No. 8 in G, Op 88  
(1889)

It just starts. It is like walking in on a discussion that has been going on for a long while (or perhaps like stepping into a cheerful forest glade). It is already established, yet you sense that you are welcome. Both the first and second movements accomplish this remarkable in media res feeling by opening with phrases that sound like answers to previous, unheard questions. "And then what happened, Papa?"

In the first movement, Dvořák continues the storytelling illusion by introducing each of the three structural parts with the same "answer." Twice — first at the

very opening and then again as an introduction to the development section — Papa's answer is calm and rational, but the third time, before the recapitulation, Papa's answer is agitated and aggressive, responding to the energies of the development section just finishing. In each case, his answer introduces the real primary theme of the movement, which in its first appearance sounds just like bird-song. As the "story" unfolds, this music loses its birdiness and assumes various disguises, while still preserving its recognizable melody.

The second movement builds from a four-note ascending scale — about the simplest melodic idea you can imagine. Possibly someone challenged Dvořák to make a symphonic movement out of this meager resource. He takes up the challenge, devises a hybrid scheme with elements of theme-and-variation, rondo, and thematic development, which exemplifies his fertile imagination and his mastery of instrumentation.

A waltz-like third movement echoes Tchaikovsky with occasional Czech overtones, mostly in rhythmic cross-accents (listen to the percussion in the trio) and in a sudden surprise coda.

The finale opens with a trumpet call and a procession. Dvořák conducted this symphony at Cambridge University when he was presented with an honorary doctorate, and I cannot help but notice the similarities between this movement and the tongue-in-cheek procession Brahms wrote in his own Academic Festival Overture for a similar ceremony.

Dvořák's procession theme is another take on the bird song music from the opening movement. Here it passes through a series of character variations — some dignified, some serene, others humorous, and some blazingly ribald. Inexplicably, an impish Turkish march plops down in the middle of the variations. To conclude, he transforms the bird-song academic-procession music into an impetuous Slavonic dance, filled with joyfully rude brass comments.

"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.

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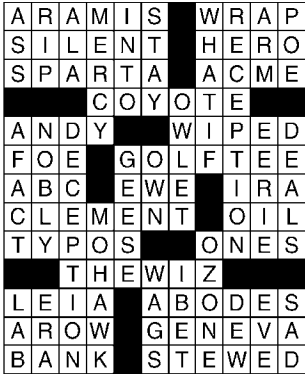
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20 Big galoot  
21 Skunk's defense  
23 Balloon fill  
24 Hawaiian do  
26 Like peas in —  
28 Grammys category  
29 Tennis star  
31 Important time  
32 Furniture item  
36 Furniture item  
39 Bemoan  
40 Love, to Luigi  
41 Place of action  
43 Biographies  
44 Fork features

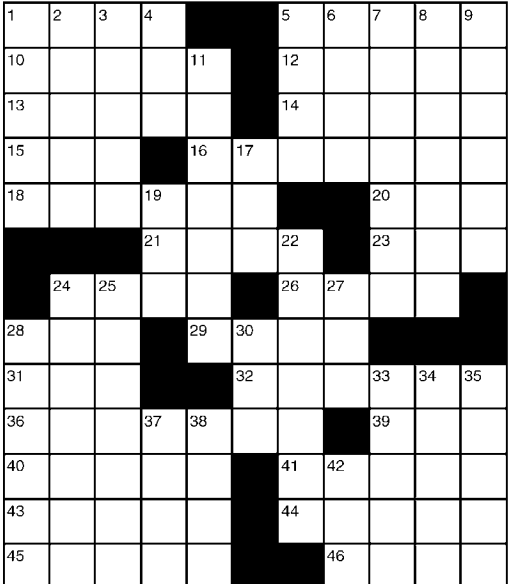
**DOWN**  
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3 Key side  
4 Sheltered  
5 Take the bus  
6 Burden  
7 Long in the past  
8 Spot to jot  
9 Mall units  
11 Made sense  
17 Early auto  
19 — degree  
22 Jack-hammer sound  
24 University of Wyoming site  
25 In the sky  
27 Stock holder  
28 Bring to mind  
30 Genesis name  
33 Marie Curie's daughter  
34 Airst  
35 Baking need  
37 Furious  
38 Costner role of 1987  
42 Chest protector



**Yesterday's answer**

19 — degree  
22 Jack-hammer sound  
24 University of Wyoming site  
25 In the sky  
27 Stock holder  
28 Bring to mind  
30 Genesis name  
33 Marie Curie's daughter  
34 Airst  
35 Baking need  
37 Furious  
38 Costner role of 1987  
42 Chest protector

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7-21

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.

**7-21 CRYPTOQUOTE**

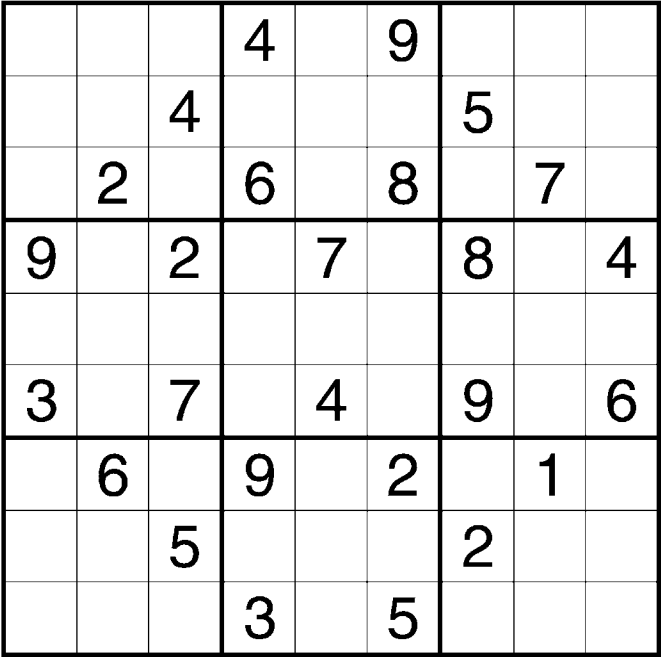
NU WP GHWM, LM'BM OHS Z  
R PR SMW THQ MUV NUO  
Z QOXWMUSR: LM AXRS SZKY  
Z UV SZKY XUSNK WP LNTM  
NR QNOGS. — AZRHU KHBM

**Yesterday's Cryptoquote:** WE ARE EACH OF US ANGELS WITH ONLY ONE WING, AND WE CAN ONLY FLY BY EMBRACING ONE ANOTHER. — LUCRETIOUS

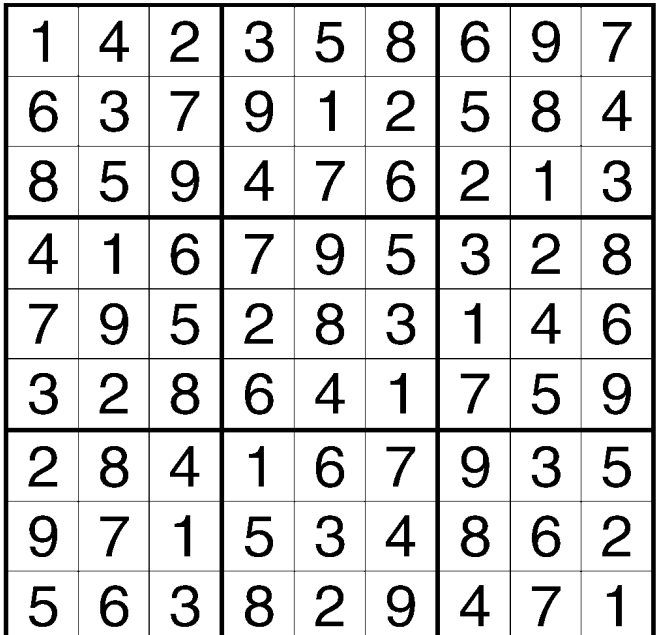
**SUDOKU**

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 ★★★ 7/21




Difficulty Level ★★★ 7/20

**SPORTS CLUB SUNDAY EVENING DUPLICATE BRIDGE**  
JULY 14, 2011

| North/South |                                   | East/West |                                      |
|-------------|-----------------------------------|-----------|--------------------------------------|
| 1st         | John Corry/Bruce Levine 59.19%    | 1st       | Casey/Marilyn Neuman 72.63%          |
| 2nd         | John Hunter/ Hannon Yourke 56.52% | 2nd       | Edna Crissman/Martha Karslake 53.83% |
| 3rd         | Hal/Mary Connaro 56.22%           | 3rd       | Herb/Barbara Keyser 53.41%           |

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This event is presented in conjunction with a generous grant from the John R. Oishei Foundation.  
Image: Joan Miro, *Carnival of Harlequin*. On view at the Albright-Knox Art Gallery.

**SPORTS CLUB SUNDAY EVENING DUPLICATE BRIDGE**  
JULY 17, 2011

| North/South |   | East/West |   |
|-------------|---|-----------|---|
| 1st         | Sylvia Bookoff/<br>Bernie Reiss<br>58.73% | 1st       | Saul/<br>Shelly Zalesne<br>60.71%             |
| 2nd         | Bruce Burr/<br>John Corry<br>55.56%       | 2nd       | Michael McHultry/<br>Kenneth Linder<br>55.95% |
| 3rd         | Grant/<br>Gail Hennessa<br>54.76%         | 3rd       | Herb/<br>Barbara Keyser<br>49.21%             |

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COMMUNITY

Love of opera informs Nusbaum, VanBlargan’s Chautauqua tale

Sarah Gelfand  
Staff Writer

Ron VanBlargan and Susan Nusbaum have a truly great Chautauqua story. While many couples have married or met on the grounds, VanBlargan and Nusbaum can claim both. With strong memories that span several stages of both of their lives, VanBlargan created his own legacy, naming Chautauqua as a beneficiary in his will. VanBlargan and Nusbaum’s romance was sparked by an Opera Guild cast party in 2003. VanBlargan served on the Opera Guild board, while Nusbaum was an incoming member; the two were assigned to plan the cast party. “It was a very romantic party, we had strewn rose petals on the tables,” Nusbaum said. “And it took a lot of planning, a lot of late nights, movies and dinners.” Three years before, their spouses both died. A mutual friend of VanBlargan and Nusbaum, MaryAnn Morefield, had promised VanBlargan’s late wife that she would keep women away from him during his first season back



at Chautauqua. Morefield followed through, but the next season, she introduced VanBlargan to Nusbaum. They married in 2005, at the Chautauqua Golf Club, with both of their families present. They now reside in Buffalo, N.Y. They were both Chautauquans, however, before their acquaintance. In 1976, VanBlargan, a former Lutheran minister, his late wife and their son started coming to Chautauqua from his various parishes across western Pennsylvania. Nusbaum and her late husband traveled to Chautauqua from Buffalo to see the opera

or symphony, finally buying a home off the grounds in 1998. Though her children only came to Chautauqua as adults, Nusbaum hosts a “cousins week” for her seven grandchildren, who range in age from 8 to 18. “I’m a different person than I would have been if not for Chautauqua, and that’s been very helpful to me,” VanBlargan said. Nowadays, VanBlargan and Nusbaum still are very involved in the musical programming that brought them together. Though VanBlargan stopped serving on the Opera Guild board two years ago, he and Nusbaum sponsor a student from the Young Artist program every year. This season, they have an “adopted opera son.” “We love the opera, and we try to support it every way we can,” Nusbaum said. Nusbaum, a former criminal prosecutor, also is a poet and serves on the board of directors of the Chautauqua Literary Arts Friends. In addition, both said they are appreciative of the spiritual elements of Chautauqua. “I’m Jewish, and he’s Lutheran, and we both have found resources here,” Nus-



Susan Nusbaum and Ron VanBlargan pose for a portrait in their home.

Photo | Eve Edelhelt

baum said. “I think the way we feel about Chautauqua is that it’s inclusive, and we’re able to find what we need here spiritually. It’s definitely a place that’s opened our minds.” Chautauqua, VanBlargan said, has served as the setting for many important memories. Both VanBlargan and Nusbaum have signifi-

cant emotional ties to the Institution. “I’ve always wanted to leave something to Chautauqua,” VanBlargan said. “When I made up my will, I thought of the important things in people and things in my life. My family, Susan, the seminary (at Gettysburg) and Chautauqua are all very big things in

my life, and I decided that I would leave money to all those things. And that’s what I’ve done.” If you would like more information on how you can include Chautauqua in your will or other estate plans, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email kblozie@ciweb.org.

Gaddy continues work on interfaith relations, understanding

Mary Lee Talbot  
Staff Writer

“In our ideologically oriented world, every term has to be defined. When we say ‘common good,’ we don’t all have the same definition. We have to have room for individual freedom as well as social commitment to cooperation,” the Rev. C. Welton Gaddy said. We were sitting on the back porch of the Amphitheater after morning worship Monday. Chautauqua Opera personnel were warming up around us as we talked about the work of the Interfaith Alliance and the common good — a topic of interest at Chautauqua this summer. “Sectarian values, per se, should not be legislated at any level of government,” Gaddy said. “What needs to be legislated are the core and common values that characterize democracy. These would include justice, providing for the public welfare, compassion, the dignity of personhood, individual rights to belief in worship and health care. Democracy can be helpful in assuring core values for everyone without government intruding into the house of worship. “Because one sectarian group has been able to get legislators or the president biased toward them, we are in conflict over sectarian values. That spawns division between religions, but the closeness of particular political parties and certain religious groups is divisive as well. Pursuit of the common good allows you to hold




Photo | Megan Tan

The Rev. C. Welton Gaddy prays with John Shedd and Joan Brown Campbell before Sunday’s morning worship service in the Amphitheater. Gaddy, director of the Interfaith Alliance and pastor for preaching and worship of the Northminster Baptist Church in Monroe, La., is the chaplain for Week Four. Shedd, administrator of architectural and land use regulations/capital projects manager, read scripture and Campbell, Chautauqua’s pastor and director of religion, presided over the service. dear your personal values but means you are willing for the common good to allow people to be different without condemning them religiously or denying their rights politically.” Gaddy started working with the Interfaith Alliance in 1997. He said one of the great frustrations in the work is that it takes a long time to accomplish. As an example, the recent hate crimes bill took 15 years to pass. “We want to act civilly to counter extremism,” he said. “The religious and political

right was saturating congregations with scorecards on politicians so the people could judge who was the most Christian. We started writing to houses of worship and pointing out how these scorecards were misleading, that they were not a way to make decisions and that their tax status might be affected. The religious right is pulling away from using them. “Another concern is rising Islamophobia. In response to the politicization of the debate about Islam, we started the ‘Faith Shared Initiative.’ We asked communities in their worship on June 26 to include readings from the Torah, Koran and Gospel and, if possible, to get a representative from each tradition to do the readings. About 70 congregations, mostly Christian, participated. I was at the National Cathedral in Washington, D.C. We began worship with a call to prayer from a rabbi on one balcony, an imam offering a call to prayer from another balcony and the Dean of the Cathedral offering a call to prayer. We talked about the possibilities of cooperation without violating the basic beliefs of each tradition. I get satisfaction from this kind of event.” I asked what the Interfaith Alliance was planning for the future. “We will be increasing our work on bullying, particularly cyberbullying,” Gaddy said. “Religion-based hatred

is showing up and growing on the Internet. I attended the first conference on bullying that the Department of Education had, and I will be at the next one. We are going to work with government and educators on how to address this issue. “The electoral campaign every four years provides a teachable moment. We help congregations understand what role they ought to have, what is legal to do, what is illegal and what is legal but questionable from a moral perspective. We also have a brochure for candidates on how to respect congregations.” He concluded, “In the next campaign, anti-Islamic rhetoric is going to be a wedge issue. With two Mormon candidates, we are also seeing anti-Mormon rhetoric. I am currently in a debate with a television station in Memphis, Tenn., that ran an item as news that made fun of Mormons. I tried to point out that they would not do that to Jews or Christians. In the final analysis, they are not running to be a religious leader. Candidates are running to be a civil leader, and our constitution says there will be no religious test for candidates.”

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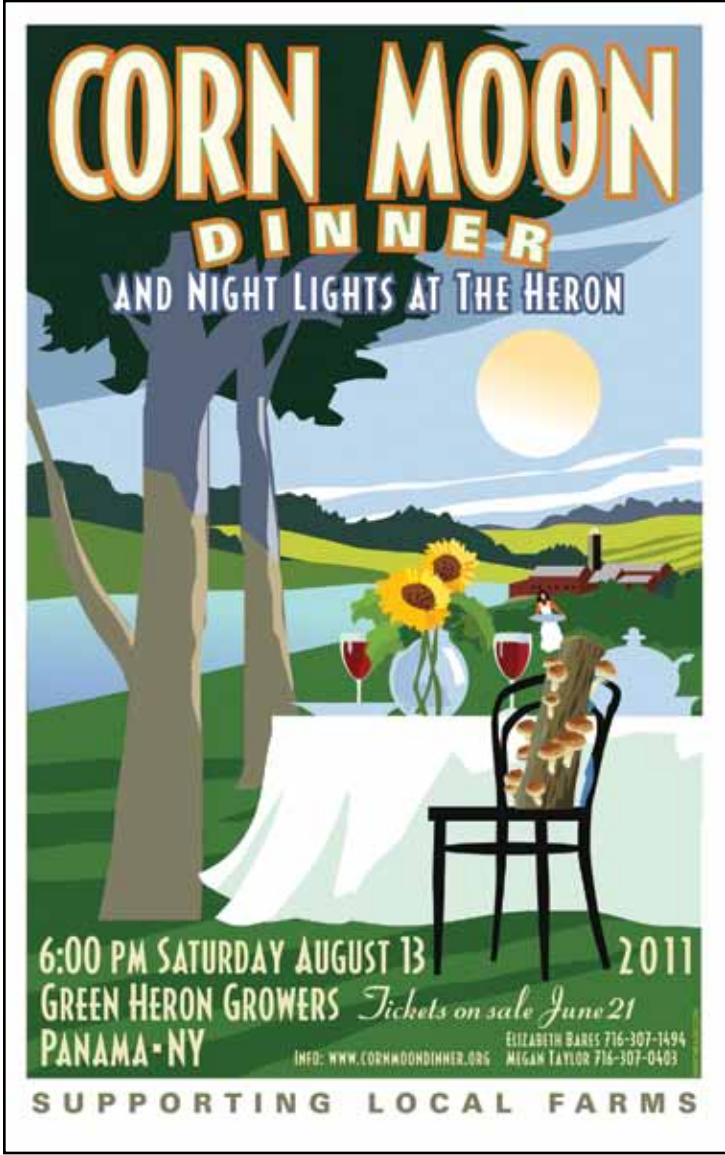
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PROGRAM

Th

THURSDAY,  
JULY 21

- \*\*\* The Contemporary Printmaker closes. Fowler-Kellogg Art Center
- \*\*\* The Art of Compassion closes. Fowler-Kellogg Art Center
- \*\*\* Animal Craft closes. Fowler-Kellogg Art Center
- 7:00 (7–11) Farmers Market.
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: Subagh Singh Khalsa (Sikhism/Yogic Meditation.) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:00 (9–9:20) Architectural and Land Use Study Group Discussion Meeting. Main Gate Welcome Center film room
- 9:15 DEVOTIONAL HOUR. The Rev. C. Welton Gaddy, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:15 Maimonides–A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin, Alumni Hall Library Room
- 9:15 Chautauqua Speaks. (Programmed by the Chautauqua Women's Club.) "Opera - What's That?" Mikael Eliason, voice chair, Curtis Institute of Music.Women's Clubhouse
- 9:30 (9:30–12) Club Carnival. Boys' and Girls' Club
- 9:30 Unitarian Universalist Ethics Series. "Simplifying End of Life Care: 3 Questions Are All You Need." Shahid Aziz. Hall of Philosophy
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Barbara Smith Conrad, world-renowned opera singer, civil rights pioneer. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Science Brown Bag Lunch/Lecture. (Programmed by the CLSC Alumni Association Scientific Circle.) "Supporting the Child with Heart Disease." William Neches. Alumni Hall Porch
- 12:15 Knitting. "Women4Women–Knitting4Peace." UCC Reformed House Porch
- 12:15 (12:15–1) Jewish Literary Festival (Programmed by the Everett Jewish Life Center.) Panel discussion with all writers. Everett Jewish Life Center
- 12:15 Brown Bag: New Play Workshop Festival. Get an inside look at production of the NPW Festival and the craft of theater-making. Bratton Theater
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. "Meditation: Tapping into Your Creative Self." Subagh Singh Khalsa (Sikh Dharma/Kundalini Yoga Meditation) Donation. Hall of Missions

- 12:45 Chautauqua Catholic Community Seminar. "Using Media and Technology to Evangelize and Enhance Worship." Rev. Edward Palumbos, pastor, Church of the Assumption, Fairport, N.Y. Methodist House Chapel
- 1:00 Jewish Literary Festival (Programmed by the Everett Jewish Life Center.) Open Mic. Everett Jewish Life Center
- 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. Jay Lesenger, artistic director, Chautauqua Opera. Hall of Philosophy
- 2:00 Student Chamber Music Recital. School of Music. (Benefits the Women's Club Scholarship Program.) McKnight Hall
- 2:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:00 Children's Flower Arranging. (Programmed by Chautauqua Garden Club.) CANCELLED
- 3:30 CLSC ROUNDTABLE/LECTURE. Rita Dove, Sonata Mulattica. Hall of Philosophy
- 3:30 Dance Lecture. (Programmed by Chautauqua Dance Circle.) "Twenty Ballet Steps That Everyone Should Know." Maris Battaglia and Mimi Eddleman. Smith Wilkes Hall.
- 4:00 Artsongs. Recital with Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall
- 4:00 Piano Performance Class. (School of Music) Fee. Sherwood-Marsh Studios
- 4:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 5:30 (5:30-8) Stroll Through the Arts. (Sponsored by VACI Partners.) Tour Chautauqua's visual arts complex, including the Melvin Johnson Sculpture Garden, Strohl Art Center and Fowler-Kellogg Art Center. Dinner and dancing. Tickets on sale at Strohl Art Center
- 6:00 (6:00–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 Unity Class/Workshop. (Programmed by Unity of Chautauqua.) Hall of Missions
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 7:00 Devotional Services. Denominational Houses
- 7:00 Teen Recital. Chautauqua Women's Club
- 7:00 (7–7:45) Metropolitan Community Church Vespers. Hall of Christ
- 7:00 SAI Competition Preliminary Round. (School of Music). Fletcher Music Hall
- 8:00 THEATER. New Play Workshop. Elijah by Michael Mitnik. (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
- 7:00 (7 – 11) Farmers Market.
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: Subagh Singh Khalsa (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:00 Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club.) Jack Gulvin, BTG naturalist. Meet under green awning at back of Smith Wilkes Hall.
- 9:15 DEVOTIONAL HOUR. The Rev. C. Welton Gaddy, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.

- Christopher Seaman, guest conductor; Joan Kwuon, violin. Amphitheater
- Die Meistersinger von Nürnberg: Prelude to Act I Richard Wagner
  - Violin Concerto No. 2 in G Minor, Op. 63 Serge Prokofiev
  - Symphony No. 8 in G Major, Op. 88 Antonín Dvořák

F

FRIDAY,  
JULY 22

- 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
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TRUE COLORS



Photo | Eve Edelheit  
Used pastels are left on a table in one of the student art studios in the Art Quad.

- 9:15 Men's Club Guest Speaker Series. Jim Roselle, New York Radio Hall of Fame inductee. Women's Clubhouse
- 9:15 The Bible Decoded. (Programmed by Chabad Lubavitch of Chautauqua.) Esther Vilenkin. Alumni Hall Library Room
- 9:30 Unitarian Universalist Ethics Series Hall of Philosophy
- 10:00 Voice Master Class. Marlena Malas, presenter. McKnight Hall
- 10:00 Violin Master Class. (School of Music) Almita Vamos, violin, presenter. Fee. Fletcher Music Hall
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "America at a Cultural Crossroads." Robert L. Lynch, president and CEO, Americans for the Arts. Amphitheater
- 12:00 (noon–2) Flea Boutique. (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.) "The Triumph of the Imagination." Janice Eidus, prose writer-in-residence. Alumni Hall Porch
- 12:15 Challah Baking. (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:15 Meet the Filmmakers. "When I Rise." Barbara Smith Conrad, filmmaker. Fee. Chautauqua Cinema
- 12:15 Brown Bag Lunch/Lecture. (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays, and the Metropolitan Community Church.) "Transgender Life 101." Helen Walther, speaker. All are welcome. Women's Clubhouse
- 12:45 Catholic Community Seminar Series. "Imagination and Remembrance: Essential for the Word of God." Rev. Edward Mehok, professor emeritus, Notre

- Dame College, Cleveland, Ohio; St. Felicitas Church, Euclid, Ohio. Methodist House Chapel
- 12:45 Jum'a/Muslim Prayer. Hall of Christ
- 1:00 Chamber Music for Adults Concert. Fletcher Music Hall
- 2:00 INTERFAITH LECTURE SERIES. Timothy Muffitt, music director, Music School Festival Orchestra. Hall of Philosophy
- 2:00 Master Class. Barbara Smith Conrad with Opera Young Artists. Jane A. Gross Opera Center
- 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
- 3:00 Student Chamber Music Recital. School of Music. (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 3:30 Chautauqua Heritage Lecture Series. "Some Banners, Mosaics, Postcards and Cartoons at Chautauqua." CLSC Alumni Association tours with book signings by Ed Harmon, Bill Flanders and Jon Schmitz. Oliver Archives Center, Pioneer Hall, Hall of Philosophy
- 3:30 Jewish Literary Festival. (Programmed by the Everett Jewish Life Center.) Readings by Chana Bloch. Chautauqua Literary Arts Center at Alumni Hall Porch
- 3:30 (3:30-5) World Cafe. Discussion of Week's Lectures. Unitarian Universalist House
- 4:00 THEATER. New Play Workshop. Elijah by Michael Mitnik. (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
- 4:00 Studio Preview Performance. Festival of the Arts. CANCELLED
- 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." Family Service led by Rabbi Jamie Gibson; Susan Goldberg Schwartz, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 Visual Arts Lecture Series. Errol Willett and Jen Gandee, ceramists. Chair, Department of Art, Syracuse University; instructor, Cayuga Community College. Hultquist Center
- 7:00 SAI Competition Preliminary Round. (School of Music). Fletcher Music Hall
- 7:15 Community Shabbat Dinner. (Sponsored by Chabad Lubavitch of Chautauqua.) Fee. Everett Jewish Life Center
- 8:15 SPECIAL. Tommy James and the Shondells with Felix Cavaliere's The Rascals. Amphitheater
- 11:00 Michael Gaston in House Performance. Bratton Theater

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(PG-13) Real D 3D/NO PASS

Daily (1:30, 3:30, 6:45, 9:20 (11:55pm Fri))

\*\*3D Harry Potter: Deathly Hallows II\*\*

(PG-13) REAL D 3D/NO PASS

Daily (12:35, 3:35, 6:35, 9:35

Winnie The Pooh (G)

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

\*\*Horrible Bosses (R) NO PASS\*\*

Daily (1:30; 4:00) 7:20, 9:40

\*\*Friends with Benefits (R) NO PASS\*\*

Daily (1:20; 3:45) 7:15, 9:30 (11:55pm Fri)

\*\*Bad Teacher (R) NO PASS\*\*

Daily 9:00

\*\*Transformers 3: Dark of the Moon\*\*

(PG-13) Standard Daily (1:15, 4:30) 7:45

\*\*Captain America: First Avenger\*\*

(PG-13) Standard Daily (12:40, 3:25) 6:25, 9:05

\*\*Harry Potter: Deathly Hallows II\*\*

(PG-13) Standard Daily (12:15, 3:15) 6:15, 9:15

BABAR: The Adventures of Baduo (G)

Sat / Sun 11 am

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Cars 2 (G) Standard

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\*\*Zookeeper (PG) NO PASS\*\*

Daily (3:30) 6:40; Fri-Sun (3:30) 6:40, 9:00

Building on the Foundation

Rejoice always; pray without ceasing; in everything give thanks; for this is God's will for you in Christ Jesus. Do not quench the Spirit; do not despise prophetic utterances. But examine everything carefully; hold fast to that which is good; abstain from every form of evil.

Now may the God of peace Himself sanctify you entirely; and may your spirit and soul and body be preserved complete, without blame at the coming of our Lord Jesus Christ. Faithful is He who calls you, and He also will bring it to pass.

1 Thessalonians 5: 16-24

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Thursday, July 21st  
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