

# The Chautauquan Daily

Chautauqua, New York

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## EVENING ENTERTAINMENT

*"It's such a great thing to meet new people and have an opportunity to make music for all the right reasons."*

—Larry Rachleff | Guest conductor



The Chautauqua Symphony Orchestra performs Thursday evening in the Amphitheater.

Photo | Greg Funka

## FEAST YOUR EARS

*CSO, guest conductor Rachleff prepare program with contrasting musical styles*

**Lauren Hutchison**  
*Staff Writer*

For Larry Rachleff, guest conducting is like going out to dinner.

"(The orchestra) has prepared this beautiful meal, which you get to enjoy," he said. "It's such a great thing to meet new people and have an opportunity to make music for all the right reasons."

Rachleff and the Chautauqua Symphony Orchestra will feast on Beethoven's "Pastoral" symphony at 8:15 p.m. tonight in the Amphitheater.

This is Rachleff's first time conducting the CSO. He currently is the music director of the Rhode Island Philharmonic and the director of orchestras at

Rice University's Shepherd School of Music in Houston.

Rachleff and the CSO designed tonight's program to be a complete contrast of musical styles. The concert opens with Maurice Ravel's "La Valse." Beethoven's Symphony No. 6 in F Major, Op. 68 and Ravel's "La Valse" are similar in that they both are very impressionistic and colorful, but the similarities end there, Rachleff said.

"La Valse" is a Strauss-like waltz gone awry, he said. It reflects the dark story of World War I, in which Ravel fought for France against Austrian forces. The piece is almost inaudible when it starts.

See **CSO**, Page 4



Rachleff

## MORNING LECTURE

## Coleman to link women, Islam and foreign policy

**Emma Morehart**  
*Staff Writer*

When information travels across the Atlantic Ocean from the Middle East to the United States, it tends to get lost in translation, sucked into various stereotypes between Western tradition and Islam.

I s o b e l Coleman, a senior fellow for U.S. foreign policy for the Council on Foreign Relations, tracks this information and applies it to foreign policy. Too many Westerners have expressed surprise at the success of women in bringing about change in the Middle East. Too many, she said to clarify, because this dynamic has been building for many years.

"(There are) rising levels of female education, increasing work force participation and just a greater awareness through media (of all kinds) that women play an important role in the world, and a role that I think has had rising aspirations and demands for women which you now see playing out in the streets of the Middle East," Coleman said. "Women are very much on the forefront of the dramatic changes that are happening in that part of the world."

Coleman will address what fed into the stereotypes and inequalities for women in the Middle East, and how that region is changing right before her eyes in her lecture at 10:45 a.m. today in the Amphitheater.

See **COLEMAN**, Page 4



Coleman

## INTERFAITH LECTURE

## Khan to address Islam stereotypes, faith as strength

**Emma Morehart**  
*Staff Writer*

From Fortune 500 to fighting the uphill battle toward breaking stereotypes about Islam, Daisy Khan has been representative of a 21st century woman breaking barriers in gender, religion and social justice.

At 2 p.m. today in the Hall of Philosophy, Khan will discuss the role of Muslim women as part of the theme "Women Transcending Boundaries" during the Interfaith Lecture Series.

Khan said she will talk about women around the world who are on the front lines of change in society and in religious interpretation, and those who are addressing critical social pressures within their societies.

Khan's faith is a source of strength for her, and she takes



Khan

cues from her grandmother, whom she considers her greatest teacher, but also other faithful women in history.

In the face of inequality and stereotypes, Khan's grandmother studied religious books and taught Khan about the strength and compassion that come with a strong faith, Khan said in a lecture at Chautauqua last summer.

"My faith empowers me as a woman, and it inspires my activism. I am not alone. In fact, I consider myself one humble inheritor of the grand legacy of American women's faith-based activism," Khan said in a blog post for *The Washington Post* called "Faith-Based Feminism: The Most Powerful Model."

Women like Harriet Tubman, Susan B. Anthony and Amelia Boynton Robinson used their faith as strength to bring about social justice for women and minorities.

See **KHAN**, Page 4

## FAMILY ENTERTAINMENT SERIES

## Bubbles to invade Smith Wilkes tonight

**Suzi Starheim**  
*Staff Writer*

Round bubbles, fog-filled bubbles and even caterpillar-shaped bubbles will fill Smith Wilkes Hall as "Bubble Man" Doug Rougeux performs BubbleMania! for tonight's Family Entertainment Series event at 5 p.m. and 7 p.m.

Rougeux graduated from the University at Buffalo and went on to The Ringling Bros. and Barnum and Bailey Clown College. This earned him two years of experience clowning with The Ringling Bros. and Barnum and Bailey Circus. In addition to blowing bubbles of all shapes and sizes, Rougeux also can mime and juggle.

While BubbleMania! was started by performer Casey Carle, this is Rougeux's 20th year performing as part of BubbleMania! He said he has been "making bubbles fresh in



Submitted photo

Rougeux

upstate New York since 1991."

Rougeux, who has performed BubbleMania! for Chautauqua audiences at least three times in the past, said he is excited about performing in Smith Wilkes Hall again because of the building's design.

See **ROUGEUX**, Page 4



### Women's health, human rights

Adrienne Germain gives Monday's morning lecture  
**PAGE 6**



### Threat to bats

BTG lecture to discuss white nose syndrome  
**PAGE 8**



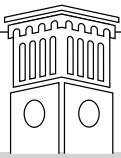
### Flashback

Scenes from School of Dance flash mob on Bestor Plaza  
**PAGE 9**



### Sensational music making

John Chacona reviews Saturday's CSO performance  
**PAGE 13**



TODAY'S WEATHER



HIGH **80°** LOW **61°**  
Rain: 0%  
Sunset: 8:44 p.m.

WEDNESDAY



HIGH **81°** LOW **69°**  
Rain: 0%  
Sunrise: 6:01 a.m. Sunset: 8:43 p.m.

THURSDAY



HIGH **84°** LOW **73°**  
Rain: 30%  
Sunrise: 6:02 a.m. Sunset: 8:42 p.m.

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NEWS



NEWS FROM AROUND THE GROUNDS

Chautauqua Women’s Club events

• The Chautauqua Women’s Club Young Women’s Group will socialize at 9:30 a.m. today in the Clubhouse. All women, 55 and under, are welcome to meet new Chautauquans and reconnect with old friends. Membership is not required.

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

• 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 your donations of small quality recyclables will be gratefully accepted at these times. The proceeds from the Women’s Club Flea Boutique provide for Women’s Club-sponsored student scholarships, programming and the Women’s Club facility.

CLSC class events

• The Chautauqua Literary and Scientific Circle Class of 2012 will hold a formation meeting today from 9:30 a.m. to 10:30 a.m. in Alumni Hall. The prospective graduates will make plans for Recognition Day on Aug. 8, 2012.

• The Class of 1974 invites all CLSC class members whose classes no longer meet to join them at 4:30 p.m. today at the home of members Mary Lee Talbot and Joan Jacobs, 17 McClintock Ave. Bring a snack to share. For questions, call Mary Lee at 716-357-2035.

BTG sponsors Bird Talk and Walk

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

BTG sponsors Garden Walk

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

Symphony Partners hosts symphony meet and greet

Meet the members of the Chautauqua Symphony Orchestra’s viola, cello and bass sections after Tuesday’s concert on the Amphitheater back porch. The Symphony Partners will provide light refreshments. This date is corrected from the Symphony Partners brochure.

Hebrew Congregation to hold Shabbat Dinner

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

Children’s School holds bake sale

The Children’s School is holding a bake sale at 11 a.m. Thursday on Bestor Plaza across from Chautauqua Bookstore.

2011 graduates honored at Guild luncheon

Guild of Seven Seals 2011 Graduates will be feted by the Guild membership during a luncheon held in their honor at 12:15 p.m. Aug. 4 in Alumni Hall. Class of 2011 members will be guests of the Guild but are requested to RSVP by picking up a ticket at Alumni Hall gratis on or before Monday. Other seals members planning to attend may purchase a luncheon ticket for \$4 on or before Monday at the Alumni Hall desk.

Opera Surprise Box offers activities for children

The Chautauqua Opera Guild presents the Opera Surprise Box, an education series, from 4 to 5 p.m. Sunday at the Hall of Christ. Children ages 6 to 9 are invited to participate. The Opera Trunk, filled with books, CDs, videos, costumes, props and photographs, creates a variety of exciting lessons and activities out of the Surprise Box. Each week’s lesson presents a different opera learning experience. To reserve a place contact Virginia DiPucci at 716-789-2120 or at [vdipucci@comcast.net](mailto:vdipucci@comcast.net).

CLSC Alumni Association holds Eventide Presentation

The CLSC Alumni Association Eventide Presentation is at 6:45 p.m. Wednesday in the Hall of Christ. Jeanne Wiebenga will be presenting “South Africa, Swaziland and Lesotho: Highlights of a Journey.” From the first day in Soweto to the last on the Cape Peninsula, the two-week trip to South Africa was packed with surprises. From visits to monuments of South Africa’s complicated history to safaris in Kruger Park and private game reserves; from side trips to Swaziland and Lesotho to tours of Pretoria, Durban and Cape Town; from walks through desolate townships to a cable ride to the top of Table Mountain — these were all part of this unforgettable journey that will be highlighted in Wiebenga’s presentation.

Students offer chamber music concert

The Chautauqua School of Music continues its chamber music celebration with a student chamber music concert at 2 p.m. today in McKnight Hall. Donations benefit the Chautauqua Women’s Club Scholarship Program.

Jacobsen presents Tallman Organ mini-concert

Jared Jacobsen will revive some of the 17th and 18th centuries’ “Graveyard Gems” and “Resurrected Relics” in the Tallman Tracker Organ concert at 12:15 p.m. today in the Hall of Christ. Ernest White, an influential organist and teacher in the mid-twentieth century, compiled music from composers like Josef Fiocco, Thomas Arne, Domenico Zipoli, Giles Farnaby and Carl Philipp Emanuel Bach into two repertoires from which Jacobsen will perform.

Weis Family Fund supports Coleman lecture

The Edris and David H. Weis Family Fund provides funding for the lecture at 10:45 a.m. today by Isobel Coleman, senior fellow for US foreign policy at the Council on Foreign Relations. This fund, established within the Chautauqua Foundation in 2000, supports a different element of the program each year and thus over time supports the broad mix of Chautauqua’s artistic and educational programming.

The arts and Chautauqua have been two very important parts of the lives of the David Weis family. During their years in Pittsburgh, while David Weis was the president and CEO of Thermal Industries Inc., a window manufacturing company, his wife and daughter were involved in theater, music and dance. Edris Weis was part of the founding group and president of a local community theater with ties to Carnegie Mellon drama students. She participated in every aspect of theater production. Later, she became the booking agent and personal representative to Columbia Artists for several classical musicians. Their daughter, Topaz, was the cohost of the first live children’s television program on KDKA-TV.

For 31 continuous summers, the Weis family has been involved in the various arts programs offered in Chautauqua. Edris Weis was on the first board of the Friends of Chautauqua Theater Company, handling all of their publicity for two years. She took a sabbatical for four years to serve as president of the Chautauqua Property Owners Association and now has returned to Friends activities. Their other daughter, Elise, spent her early Chautauqua years becoming a silversmith at the Art Quad. In college, she taught at the Children’s School, and now her two daughters, Samantha and Emily O’Leary, attend Children’s School and take ballet classes through the dance department.

Topaz spent her first summer in Chautauqua as a full-time ballet student and continued to take dance classes each summer as a teenager. David and Edris Weis continue to be patrons of the Chautauqua Symphony Orchestra during the summer and supporters of the Florida West Coast Symphony and many of the theater and art programs in Sarasota, Fla., during the winter.

If you are interested in discussing the possibility of establishing an endowment to support the performing arts or supporting 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](mailto:kblozie@ciweb.org).

Waasdorp Fund sponsors Kahn Interfaith Lecture

The Waasdorp Fund for Religious Initiatives sponsors the Interfaith Lecture with Daisy Khan, executive director of the American Society for Muslim Advancement today at 2 p.m.

The Waasdorp Fund for Religious Initiatives was established in 2005 as an endowment fund in the Chautauqua Foundation by Peter and Nancy Waasdorp of Rochester, N.Y. Since its inception, the fund has been used to support the Department of Religion at Chautauqua Institution, particularly the Abrahamic community programming.

The Waasdorps have a long commitment to promoting interfaith understanding at Chautauqua and around the world. At Chautauqua, they played host to interfaith students from the Middle East in 2006, served as delegates to the Chautauqua Interfaith London Conference in 2005, and serve as advocates for the Department of Religion’s initiative to introduce younger Chautauquans to the Abrahamic program. During the season, Nancy, a music teacher by trade, is a member of Thursday Morning Brass, playing the French horn. Peter serves as a team captain for the Chautauqua Fund and was a volunteer for the Chautauqua Idea Campaign. After a career at Xerox Corp., he became a professor at the at the University of Rochester, from where he recently retired. The Waasdorps own property on Bliss Avenue.

Singleton, Shelburne funds support tonight’s CSO performance

The Dr. James and Mary Anne Evans Singleton Fund for the Chautauqua Symphony Orchestra and the Gertrude Aldredge Shelburne Fund provide funding for tonight’s CSO performance featuring Larry Rachleff as guest conductor.

Established in 1996 by James and Mary Anne Evans Singleton, the fund is a permanent endowment fund held within the Chautauqua Foundation to offer general support for the Chautauqua Symphony Orchestra. James is a retired physician/OBGYN and Mary is a former elementary school music teacher. They are both longtime supporters of Chautauqua and have volunteered for the Chautauqua Fund and been active in the Symphony Patrons, Friends of Chautauqua Theater Company, CPOA, Literary Arts Friends and Bird, Tree & Garden Club. They have three children and five grandchildren who visit Chautauqua annually.

Gertrude Shelburne was a lifelong Chautauquan, a trustee of the Chautauqua Institution from 1974 to 1982 and a Symphony Patron. Her family (Aldredge/Munger) has summered at the Institution since 1901. She was baptized by Bishop John H. Vincent, and her father was the first golf club president. She also was a Wellesley College music graduate and held many civic and cultural positions in Dallas. She was the president of the Dallas Symphony Association and of the Dallas Symphony Orchestra and served on the executive committee of the Dallas Symphony, the Dallas Garden Club, and the Women’s Council of Dallas County. She is survived by her children Alice Shelburne Neild, Dr. Samuel A. Shelburne, Jr. and George A. Shelburne and was predeceased by her husband, Dr. Samuel A. Shelburne, who was a physician. Gertrude was a staunch advocate of maintaining and enhancing excellence at the Institution. The piano recital hall at Sherwood was dedicated to her mother and grandmother during the Second Century Campaign.

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**Tuesday at the Movies**

**Cinema for Tue, July 26**

**HANNA - 6:00** (PG-13, 111m)  
Raised by her ex-CIA father (Eric Bana) in the wilds of North Finland, 16 year old Hanna (Saoirse Ronan) has lived a life unlike any other teenager, her upbringing and training all geared toward one goal, making her the perfect assassin. Sent by her father on a mission and pursued by a ruthless intelligence operative (Cate Blanchett) Hanna faces startling revelations about her existence. "Kinetic, vibrant, sometimes completely insane ...one of the best times you'll have at the movies this year."  
-Richard Roeper

**MADE IN DENMARK**  
~ 8:35 (R, 113m) Starring Sally Hawkins, Bob Hoskins, Miranda Richardson and Rosamund Pike this period docudrama brings to life the 1968 strike at the Ford Dagenham car plant, where 187 female workers struggling under deplorable working conditions chose to strike in protest of their unfair treatment. "Well written, beautifully acted, full of uplift!"  
-Amy Biancolli, Houston Chronicle  
"It's humanity and good will leave you with a 1960s buzz of hope that social justice might be at hand."  
-Stephen Holden, New York Times

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NEWS

Many of the major challenges of our time, from tackling global poverty and climate change, to improving food security, global health and good governance, cannot be effectively addressed without a focus on women and girls. Mindful of this reality, governments and non-governmental organizations, multi-lateral organizations like the World Bank and, increasingly, corporations are all making greater efforts to close gender gaps and improve the status of women. But while women around the world are making strides in education, income generation and public participation, significant gaps still exist, particularly in sub-Saharan Africa, the Middle East and South Asia. These regions all have deeply entrenched cultural traditions and patriarchal practices that work against changes for women. And in conservative, Muslim-majority communities, women's rights are among the most contentious political and ideological issues.

In places like Nigeria, Somalia, Egypt, Saudi Arabia, Yemen, Afghanistan and Pakistan, Islamic conservatives link women's piety to the purity and religious authenticity of their societies. They then use religious justifications to enforce that piety through a limited public role for women, gender segregation and harsh punishments for any perceived transgressions. Powerful Islamists do their best to smear women's groups as followers of an illegitimate, neo-colonialist Western agenda.

Fortunately, the desire for economic growth is becoming an effective counterweight to such opposition. All over the world mothers and fathers, husbands and wives, business owners, government officials and religious leaders are coming to recognize that their countries cannot prosper without the full participation of half the population. Investments in girls' education and economic opportunities for women have already begun to yield tremendous benefits for households



From Today's Lecturer

GUEST COLUMN BY ISOBEL COLEMAN

and communities. Such gains are powerful levers for raising per capita incomes and transmitting the advantages directly to the next generation.

Islamic conservatives are no longer the only ones to cite religious justifications for their positions. Muslim reformers — whether out of a faith-based conviction or an acknowledgment of the growing religiosity of their societies — also are using Islamic arguments to bolster their positions. These efforts are slowly converging into a global movement sometimes called “Islamic feminism” — the promotion of women's rights through Islamic discourse.

Just as conservatives have used Islam as a barrier to women's empowerment, Islamic feminists are using their faith to promote gender equality. They argue that Islam, at its core, is progressive for women and supports equal opportunities for men and women alike. By firmly grounding their arguments in religious discourse, these advocates offer a culturally acceptable and sustainable way to expand opportunities for women. Their success holds promise for a more stable, prosperous and progressive Middle East.

Today, women are on the move across the Arab world. Since the Arab uprisings began in Tunisia more than six months ago, women have been on the front lines of change:

protesting alongside men; blogging passionately and prolifically; covering the demonstrations as journalists and newscasters; launching social media campaigns. From Tunis and Cairo to Riyadh and Sana'a, veiled and unveiled female protesters have become the iconic image of the Arab revolutions. Their defiance has surprised many in the West who have long viewed Muslim women as oppressed victims of conservative patriarchy and religion. Yet young Arab women today are significantly better educated, marrying later, having fewer children and more likely to work outside the home than their mother's generation. Their demands for greater freedom have been building for years. Women's success in to promoting not only their rights within the new political landscape of the region, but also a broader human rights agenda, will be a critical determinant for the success of democracy in the Middle East.

Indeed, many women activists see their efforts to reconcile a modern role for women with the tenets of Islam as an important driver of a larger reform initiative within the faith. Muslim feminists are benefiting from rising levels of female education and greater access to global media across the Middle East to shift the terms of religious debate. Networks across national borders now are helping illiterate peasant women marshal the religious justifications they need to push back on centuries of tribal customs and traditions that have been sustained in the name of Islam. Advocacy groups use email and social media to bombard policymakers with pleas for justice, exposing brutality and injustice with simple video footage captured on a cell phone and uploaded to YouTube.

It is important, however, to keep in mind that cultural shifts happen slowly. The process will be uneven, and the outcomes from place to place will no doubt differ. But change is happening, and more often than not, it is being led by women.

Lessons from the Woman's Land Army: Weiss to focus on historical models for contemporary practices

George Cooper  
Staff Writer

The Woman's Land Army encamped at Chautauqua in the summers of 1918 and 1919. Land Army farmerettes, women trained to do farm and field work, had great influence at home while the men fought in the World War I. And then they were gone, almost without a trace, until Elaine Weiss met Alice Holway, a genuine farmerette, and pursued her interest in these unsung women, culminating with the publication of *Fruits of Victory: The Woman's Land Army of America in the Great War*.

But the seeming end was a beginning, and Weiss will speak to Chautauqua about some of the persistent lessons of the Woman's Land Army at 3:30 p.m. today in the Hall of Christ. Her lecture is part of the Oliver Archives Heritage Lecture Series.

Weiss said she will provide the full history of the WLA and address the role Chautauqua played with the organization. When at Chautauqua in 2009, Weiss vis-

ited the Archives and read the old copies of *The Chautauquan Daily* to better put together the Chautauqua/Land Army connection.

“It was a surprise to Jon (Schmitz, Chautauqua archivist and historian),” Weiss said. “It takes someone willing to fish for a particular stripe of fish.”

Among the things she found was that during the 1919 Season, the *Daily* ran a series of diary entries of a farmerette.

An entry for July 15, 1919, began, “The alarm clock awoke us at five a.m. We dressed quickly, had breakfast before the sun dared to show his face, and then away to the Morris Farm to milk the cows. After milking, we hoed corn and potatoes till noon, when we fell hungrily to our lunches, which we had brought with us.”

They bunched hay in the afternoon, and the proprietor of the Morris Farm, Mr. Houseman, was pleased with their work.

“He was also greatly surprised, too, for he hadn't expected that ‘city gals’ could

work like that.”

Weiss has been surprised as well. She expected certain academics might have an interest in the WLA history, but she did not expect the kind of broader response she has received.

“Audiences have taken the story to heart,” she said. “The organic food movement and urban gardeners have gotten excited and taken the WLA as a model,” Weiss said. “They see in it a model for citizen action.”

Women who first joined the WLA were very civic minded.

“They saw that no one was stepping up to the plate, and they did something about it, learning to be stewards of the land and producing healthy food,” Weiss said.

People are eager to see historical models for programs active in the present.

“It is kind of an heirloom seed suddenly sprouting again,” Weiss said.

During WWI, the WLA attracted a lot of teachers who had summers off, or factory workers from plants that ceased production in sum-

mer months, and shop girls who wanted a change of pace.

Weiss has been asked to speak by any of a number of surprising organizations.

“I have been asked to talk to groups who train prisoners,” she said, “not under the gun for forced labor, but as a new career.” School groups. Groups of volunteers who want to go back to the land and produce good food.

A lot of people want to buy local and grow food, but they don't know how. The Woman's Land Army, a group long ago forgotten, provides a model to help city people understand what it takes to raise their food and bring an invigorated population to farm labor, Weiss said.

Brazile replaces Landrieu on lecture platform



Brazile

Veteran political strategist Donna Brazile will give the Amphitheater lecture on Friday, July 29, at 10:45 a.m., replacing previously announced Sen. Mary Landrieu.

Brazile is vice chair of Voter Registration and Participation at the Democratic National Committee and former chair of the DNC's Voting Rights Institute. She served for a brief time earlier in 2011 as acting DNC chairwoman. She is a former member of the board of directors of the Louisiana Recovery Authority, responsible for leading the state's rebuilding process in the aftermath of two catastrophic hurricanes.

Brazile has worked on every presidential campaign from 1976 through 2000, when she served as campaign manager for Al Gore, becoming the first African-American woman to manage a presidential campaign.

Brazile is author of the best-selling memoir *Cooking with Grease: Stirring the Pots in American Politics*, an adjunct professor at Georgetown University, a syndicated newspaper columnist, a columnist for *Ms. Magazine*, and *O, The Oprah Magazine*, and an on-air contributor to CNN and ABC, where she regularly appears on “This Week with Christiane Amanpour.”

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NOTICE OF ELECTION OF CHAUTAUQUA UTILITY DISTRICT  
To Be Held August 9, 2011

- (a) The purpose of the election is to elect five Commissioners of the Chautauqua Utility District, whose terms of office shall begin at 2:00 P.M. on the last Saturday of August (August 27, 2011) and continue until their successors be duly elected and qualified
- (b) The place of election is: First Floor, Colonnade Building, on the grounds of Chautauqua Institution, within the Chautauqua Utility District, in the Town and County of Chautauqua, New York.
- (c) The date of the election is: Tuesday, August 9, 2011, and the polls will remain open from 12:00 Noon to 4:00 P.M.
- (d) Voting shall be by ballot, either printed or written, as a voter or a group of voters may determine; and each voter may vote for one, but not more than five, qualified persons for Commissioner on his individual ballot. If an individual ballot contains more than five votes for persons named thereon, the vote shall be counted in favor of the first five qualified persons named thereon, for whom a vote has been cast.
- (e) A vote or votes for the election of a Commissioner or Commissioners shall be limited to persons whose qualifications are defined by Section 6 of: "An Act Creating the Chautauqua Utility District, etc." being Chapter 85 of the Laws of 1934 of the State of New York, which provides as follows:

"No person shall be elected Commissioner unless he be a resident of the District, a qualified voter of the Town of Chautauqua, and an owner or lessee of taxable real property within the District, whose name appears on the last preceding completed assessment roll of the Town of Chautauqua. A qualified voter, for the purposes hereof, shall be deemed to be a person entitled to vote at the immediately preceding election for Supervisor, within the Town of Chautauqua; or entitled to vote in the immediately preceding State election, within the Town of Chautauqua, as the case may be."
- (f) Section 7 of the same Act fixes the qualifications of the voters in this election as follows:
  - (i) Any person qualified to be elected Commissioner.
  - (ii) An owner or lessee of taxable real property within the District whose name appears on the last preceding completed assessment roll of the Town of Chautauqua, and who is a citizen of the United States and at least twenty-one years of age, which is now construed to read eighteen years of age by virtue of Amendment XXVI to the Constitution of the United States of America.
  - (iii) In the event of a corporation owning or leasing real property within the District which is assessed on the last preceding completed assessment roll of the Town of Chautauqua, the corporation may designate one of its officers to represent it and cast one vote. The designation shall be in writing, signed by a majority of the directors or trustees residing in the State and filed with the officers conducting the election.
  - (iv) In the case of any property within the District appearing on the last preceding completed assessment roll of the Town of Chautauqua forming part of a decedent's estate, not settled or divided, or of any property leased by an executor or trustee, one vote only may be cast on account of such property by the executor, administrator, trustee, or other representative; or, if there be two or more such representatives, by one of them, to be designated in writing, signed by a majority of them, and filed with the officers conducting the election.
- (g) A person receiving a plurality of the votes cast at such election, for the office of Commissioner, shall be elected thereto.

BOARD OF COMMISSIONERS  
CHAUTAUQUA UTILITY DISTRICT  
P. O. BOX M  
CHAUTAUQUA, NY 14722



FROM PAGE ONE

ROUGEUX

FROM PAGE 1

“Bubble shows are very tricky with air movement, and that hall is a magical hall,” Rougeux said. “It feels like you’re outdoors, but you’re protected from the elements onstage. Some of the newest theaters I’ve played in have been like standing in a wind tunnel.”

Each performance will last approximately 45 minutes, and Rougeux said within this time, he plans to bring a variety of bubble tricks to his audiences as well as engage his audience members.

“There’s a lot of call and response,” Rougeux said. “I break down that wall and speak directly to the children and encourage them to speak back.”

Rougeux said he will begin tonight’s show with what he calls “Pop Art.” This involves bubbles filled with fog from a fog machine being linked together to form objects like snowmen, caterpillars and even spaceships. Rougeux said these bubbles will be “glistening in the light filled with snow white fog that can cool people off on a hot July day.”

Next on tap is Rougeux’s “Challenge Bubble.” For this part of the show, audience members are invited to bring unusual objects

to the show, and then Rougeux will attempt to blow bubbles off of these objects. Rougeux said he will select three of the objects from guests, and any objects brought to the show must “be OK to get wet.”

By the end of the show, Rougeux said, he will have big band swing music playing, because it is “music that was made to move to, and the way the bubbles move is perfect. “These bubbles can swing.”

Rougeux said for his shows, he mixes up the secret bubble formula in his laboratory, which is really his kitchen. The formula enables the bubbles to be strong enough to withstand the unique forms they take on during the show.

“Soap is my medium,” Rougeux said. “To capture my exhaled air inside of a bubble and try to make something amazing out of it, that’s what I love. We are really taking bubbles across the world in a big way.”

Rougeux said more than anything, he wants guests to leave his show a little happier than they walked in.

“I like to spread joy,” Rougeux said. “I want them to smell the joy, feel the joy and walk out more joyful. People love bubbles. It brings out the kid in everybody.”

CSO

FROM PAGE 1

The work sounds like a sweet old waltz, but the environment around the waltz theme suggests a deeper terror, Rachleff said.

“I love how he takes the simplicity of the tune, and with its background, twists it into something demonic,” he said. “It’s a work of enormous imagination and great substance.”

Ravel’s angular, aggressive, acetic work is followed by Beethoven’s “Pastorale” symphony, a work Rachleff described as a work of enormous beauty. It gives the listener the opportunity to take in the beauty of the world in

slow motion during a prayer of thanksgiving to God’s gifts of nature.

“It’s such a powerful piece because it’s really the most perfect aspect of nature,” he said. “It isn’t totally real. It’s not just that it’s a storm; it’s an overwhelming storm. It’s not just a spiritual day in the country, but the most spiritual day in the country.”

Rachleff said that in order for the symphony to work, it needs to not sound like Jell-O.

“One of the challenges is to give it the punch that it needs and the direction it needs,” he said. “We must connect with it and bring the sense of care that Beethoven’s dramatic message requires.”

COLEMAN

FROM PAGE 1

In 2010, Coleman wrote a book called *Paradise Beneath Her Feet: How Women Are Transforming the Middle East* that identified much of the progress women were making in those countries. Critics of the book called her analysis “naïve and misplaced,” but Coleman simply points at the obvious change happening in the Middle East only one year after the publication of her book.

“Here we are a year later seeing dramatic transformation in that part of the world, and in many ways to me it’s very rewarding to know that a lot of the trends that I identified as happening have happened,” Coleman said. “There’s more speed and momentum than even I imagined.”

Although it is true that

women face inequalities in the Middle East, especially in countries like Saudi Arabia where women cannot participate in most activities without the permission of a legal male guardian, the inequalities vary greatly across countries. This aspect is often overlooked by Americans, Coleman said.

“American focus on particular aspects that are very head-turning,” Coleman said. “But Americans might be surprised to know that in other Arab countries, women actually do enjoy many rights and in a country like Tunisia, for example, there were more women on their Supreme Court before we had women on ours.”

Women also received legal abortion rights in Tunisia at approximately the same time American women did, Coleman said. What Coleman does is take these misconceptions and broad trends in the

Middle East and look at the implications of them on foreign policy.

Coleman has been interested in foreign policy and international relations since college, but did not expect her focus to steer in this direction. Her curiosity and critical thinking about a post-9/11 Middle East inspired her study of the region.

“I almost stumbled upon the topic when ... asking the question, ‘What went wrong in this (area) and why is it in the state that it’s in? Why is there such a democracy deficit and why has it lagged economically?’” Coleman said. “And many of the answers I came up with kept leading back to the role of women in society and the lack of opportunities that women have.”

The freedoms that many women lack are societal as well as economic. Simply including women in the equation can help solve many of

“I know that the arts — all kinds of arts — are essential to civilization’s growth and to the profound understanding that it gives all of us,” he said. “It gives all of us a mirror to look at ourselves.”

Rachleff will perform with the CSO again at 8:15 p.m. Thursday with his wife, soprano soloist Susan Lorette Dunn. Thursday’s program is complementary with tonight’s program and will feature “Chants d’Auvergne” by Joseph Canteloube and Brahms’ Symphony No. 1 in C Minor, Op. 68. The two can be envisioned as two halves of the same concert, Rachleff said.

the economic problems.

“I mean, clearly women’s rights is a moral issue and it’s a human rights issue, but I hope (the Chautauqua audience) will understand what a central economic issue it is,” Coleman said. “Countries that under-invest in half of their population under-perform economically. And the reverse is also true.”

Ultimately, the misinformation and miscommunication needs to be corrected before it reaches shore.

“I think there’s the perception that Islam is a barrier to women’s empowerment and in many respects, it has been used that way,” Coleman said. “Islam has been interpreted and practiced in a way that has retarded women’s rights, but you also have many Muslims who are using Islam as a tool of women’s empowerment.”

KHAN

FROM PAGE 1

In addition to blogging for *The Washington Post*’s “On Faith” section, Khan is the executive director of the American Society for Muslim Advancement, a non-profit organization that works to build bridges between the Muslim community and the American general public.

Through ASMA, Khan formed the Women’s Islamic Initiative in Spirituality and Equality and the Muslim Leaders of Tomorrow.

“WISE represents a global,

diverse movement of Muslim women that are using their faith in Islam, both as inspiration and justification, to empower Muslim women,” Khan said in her “Faith-Based Feminism” blog, adding that WISE is just one example of the trend toward a revival in Muslim women’s faith-based activism.

The biggest challenge that Muslim women face is that there is a distorted scriptural interpretation, Khan said, citing a poll from 2010 of 200 women from approximately 44 Muslim countries.

“There is a misinterpretation or myth that women

have not been at the forefront and have never engaged their scriptural texts, that they are not part of the discourse. This is not true,” Khan said. “I want to highlight that women are doing work, but ... the field is not level because of different societies that have different cultural norms.”

Although Khan embraces her femininity and advocates for gender equality, she also works daily to bridge the gap between the stereotypes Americans have about Muslims and vice versa.

In 2004, Khan’s husband, Imam Feisal Abdul Rauf, established the Cordoba Initiative, a multi-faith organization that strives to improve understanding and communication between religions and cultures. This organization is recently most known for its plans to build Park51, a Muslim community center near ground zero.

Khan, one of the founders of Park51, said that she sees the center as a place for open discussion and inclusivity, according to an article by *The Wall Street Journal* from August 2010.

“It’s a place for Muslims to come together in a place where divisions would gradually peel away and a new vision of Islam that is culturally American would emerge,” Khan said in the article.

The plans for the community center were more tentative when Khan last spoke at Chautauqua in 2010, but even then, she compared the goals of the center to the daily activities at Chautauqua that promote education and openness.

To Khan, Islam is not inherently exclusive of women. But the interpretation of the religion, particularly by the Taliban, has restricted the rights that women should have.

In her blog “The Taliban, Sharia and Women’s Leadership,” Khan references a statement issued by the Anti-Slavery Convention of American Women in 1838 that stated women must take action against the misapplication of Scripture that is used to restrict women’s rights. This, Khan said in her blog, is the situation in Islam now.


“This perfectly describes what extremists like the Taliban have done to Islam,” she said in the blog. “Women must enter this sphere of religious interpretation — in Pakistan or elsewhere — especially as we are the first to suffer from this oppression.”

Change of this magnitude requires a movement of political and social change that engages many people, not just Muslim women. This understanding is what Khan hopes the Chautauqua audience will walk away with.

“I think that (the audience) will have a much better nuanced understanding of the challenges that Muslim women face,” Khan said. “Also, they will walk away knowing that women have struggled in all societies and in all countries, and that the women’s struggle is one struggle and that Muslim women currently are facing a large share of it.”

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**Fax number**

716-357-9694

**Editorial telephone**

716-357-6205 or 357-6330


**Email address**

[daily@ciweb.org](mailto:daily@ciweb.org)

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LECTURES

Lithwick to discuss role of women on Supreme Court

Sarah Gelfand  
Staff Writer

The Supreme Court is a widely discussed topic on the grounds of Chautauqua. In fact, the theme of Week Nine during the 2010 Season was simply, “The Supreme Court.” Adding to the lively discussion surrounding the nation’s highest court, Dahlia Lithwick will speak at 4 p.m. today in the Hall of Philosophy on the subject.

Following the gendered discussions around Sonia Sotomayor’s confirmation hearings, Lithwick plans to discuss the role of women on the Supreme Court and the conversations that surround those women. She said that with three women currently on the court, there is more fodder for conversation and analysis than ever before.

“When there was only one woman on the court in the 1980s, I think there was a lot of speculation that there was going to be this new sort of women’s justice, and that women judges are fundamentally different than men judges — that bringing women to the court was going to really affect jurisprudence in the country,” Lithwick said. “Now that we’ve had four different women, we’ve had a bit of an opportunity to see how they judge and how they write and conduct themselves. We have a lot better data to look at in terms of making conclusions about women judging differently than men.”

Lithwick said she plans to look at how previous discussions about female justices will impact future dialogue.

“I think that past conversations (about women jus-



Lithwick

tics) have been extremely impoverished and quite cartoonish,” Lithwick said. “The question that Justice Sotomayor was asked about whether a ‘wise Latina woman’ would come to different conclusions than a white man — those questions are incredibly important, not just for legal doctrine but also for the way we think about the courts. My hope is that if we can think about it a little more rigorously and drain it of the caricatures and the snap judgments, we can have a much more sophisticated conversation about something that I think is, in fact, profoundly important.”

Lithwick is a senior editor for the online magazine *Slate*, for which she writes on legal issues in her “Supreme Court Dispatches” column. She received her juris doctor from Stanford University and previously served as a legal commentator on NPR’s “Day to Day” program. She has written for publications ranging from *The New York Times* and *The Washington Post* to *Elle*. This is her first time at Chautauqua.



Tuesday

Elaine Weiss, journalist and author, is signing books following her 3:30 p.m. lecture at the Hall of Christ.

Thursday

Kati Marton, journalist and author, is signing books at 1:15 p.m. at the Author’s Alcove.

Joan Brown Campbell, author of *Living Into Hope*, is signing books at 1 p.m. at the Athenaeum Hotel.

Friday

Amina Wadud, visiting professor at Gadjah Mada University, is signing books following the 2 p.m. roundtable at the Hall of Missions.

Saturday

James Fallows, national correspondent for *The Atlantic*, will be signing books following at 3 p.m. lecture at the Hall of Philosophy.

Poet in residence to speak on secret lives of words

Aaron Krumheuer  
Staff Writer

William Wenthe, the poet-in-residence for Week Five, sees a kind of magic at work in poetry that comes from a dictionary, not a spell book.

Wenthe’s lecture, “Poetry and the Secret Lives of Words,” will touch upon the hidden, forgotten meanings of words that can transform poetry to magic. He will speak at 12:15 p.m. today at the Literary Arts Center at Alumni Hall.

In his lecture, he will discuss the “vertical dimension” of poetry. That is, the way that a word can open up a poem in directions other than its sole, horizontal function within a sentence, he said.

Wenthe will address poets like Gjertrud Schnackenberg, Sarah Kennedy, Phillis Levin and Paul Muldoon, whose work demonstrates the effect.

There are hidden and forgotten meanings of words that resonate unconsciously in a poem, Wenthe said, and the idea is summed up in



Wenthe

the word “glamour.”

“The word ‘glamour’ is one we tend to associate with superficial beauty and appearance, but in its initial meaning, the word glamour meant magic and sorcery and the supernatural,” Wenthe said.

Though this is the forgotten meaning behind the word ‘glamour,’ it also is indicative of the ghostly qualities that lurk beneath the words on the printed page, he said.

Glamour, in a more obscure etymology, is a Scottish corruption of the word

grammar. Grammar used to mean all learning, including language, science, magic and astrology.

“In medieval times, the field of knowledge included magic and astrology,” Wenthe said. “These were more or less legitimate forms of inquiry, in this pre-scientific age. Glamour goes from beauty to magic from back to language, back to magic.”

It is an idea that he has written about in recent essays and that becomes wordplay in some of his poems, as in “Goldsmith and Charity,” a poem he wrote about a Rembrandt etching depicting a goldsmith hammering a statue. The statue is that of a woman holding two children, a classic allegory for charity.

The goldsmith and the woman of the statue both seem to stare down at the same spot — “as though the artwork beheld the artisan/ hammering from gold the word/ whose alchemical ore is dear.”

Here he referred to the Latin root of the word “dear,” *cara*, which is the base of the word “charity,”

Wenthe said.

“For that poem, I was trying to get at this relationship that artists have — not all artists, but artists I admire — that is one of affection for the subject matter, for the world we live in,” Wenthe said.

It is the kind of affection the goldsmith has for his statue, and the poet for his poem.

A native of New Jersey, William Wenthe is a professor of poetry and literature at Texas Tech University. He has published two books of poetry, *Not Till We Are Lost*, which was nominated for a Pulitzer Prize in poetry, and *Birds of Hoboken*, his first collection. Next year, LSU Press will release his newest book, *Words Before Dawn*. Wenthe has been awarded two Pushcart Prizes and a fellowship from the National Endowment for the Arts.

His criticism has been published in *The Kenyon Review* and *The Yale Review*, and his poems have appeared in numerous publications, including *Orion*, *Tin House*, *Poetry* and the 2004 *Chautauqua Literary Journal*.

Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

I regret that I have to write this; heck, I’ve never felt the need to write any newspaper about anything. However, I am now compelled to address what I perceive as a malady creeping into society in general and our community specifically.

Tonight, I was in attendance for the screening of “Midnight in Paris” at the Chautauqua Cinema. I love the Chautauqua Cinema and have been going there since the 1960s. I’ve always enjoyed my time there. Now try to imagine this scene: Girlfriend and I, out for a date, enter the theater and happily look forward to watching the film from the small balcony. We pick our seat behind an empty row that is covered with backpacks, clothing, etc., in an effort to, I guess, save seats. A couple arrives and sits directly in front of us in these saved seats. The woman of the couple proceeds to drape her feet over the front safety rail and balcony buttress which places them in direct conflict to the view of the screen from our perspective. My date and I discussed this view of feet as opposed to the screen and I jokingly suggested that surely, this person wouldn’t possibly keep her frankly dirty feet in a position to block our view once the film started. Nobody could possible feel so self-important and entitled. At this point, this person turned to us and said that not only was she going to keep her feet there but that this is why she sits there, so she and her mates can put their feet on the railing. Furthermore she had no intention of removing her offensive appendages from our direct view once the film began. We moved to the floor level. (By the way, when we reached our floor seats, these folks mockingly waved to us in a demonstration of their “victory.”)

When did common respect, humility and dignity get replaced in Chautauqua with the loutish, “screw you” attitude that these folks exhibited tonight in the Cinema. What self centered, entitled boors.

W.F Rittman  
55-year Chautauquan

Dear Editor:

I related to Jay Lesenger’s saying that he doesn’t consider himself a particularly religious person but considers himself a spiritual person.

Just as people are intimidated by the term “chamber music” I am intimidated by things labeled department of religion and seldom see things that encourage me to add to my already too full agenda. Last week was an exception.

Presenting the artistic directors on the 2 p.m. series during Arts Week was, to me, fabulous insight, foresight and creative thinking. It reinforced the morning lectures, enhanced and added to them, and gave those not usually involved in the arts and the artistic process new understandings of the soul of art, and hopefully encouragement to participate more fully and comfortable in the future.

A deserved standing ovation for this!

Kay Logan  
8 Prospect

Dear Editor:

I noticed with some interest a statement made in the Letters to the Editor that said Catholics do not attend the Ecumenical Services or the Devotional Service in the Amphitheater. I am, of course, not sure how many Catholics it would take to constitute attendance, but I do know that many Catholics go right from the 9:15 Mass on Sunday to the service in the Amp. Especially I know that five of the ordained clergy attend every service, Sunday and weekdays. As a visiting priest, I did during my two weeks; so did the two Catholic priests assigned for those weeks, and they regularly quote favorable excerpts from the sermons. The two ordained deacons at Catholic House also attended every morning, and the director of Catholic House sings in the choir.

Granted, we Catholics have a Eucharistic component as essential to our liturgy, as do the Episcopalians. But I dare say that we do attend the ecumenical service even though it does not have that element. I felt badly that the impression may be broadcast to the effect that Catholics do not attend.

Rev. Donald A. Blaes

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LECTURE

Germain: Securing women’s rights requires time, large-scale action

Nick Glunt  
Staff Writer

Female genital mutilation is a serious concern among young girls in Nigeria. One such girl attended a program — the Girls’ Power Initiative, sponsored by the International Women’s Health Coalition — with the results the program hoped for. The girl defied her parents’ will, telling them she refused to undergo the procedure. “Your refusal of the procedure means no one will marry you,” her parents told her. “Anyone who marries me is lucky,” the girl replied.

Adrienne Germain, president of the International Women’s Health Coalition, told this short story during her lecture at 10:45 a.m. Monday in the Amphitheater. Germain’s presentation, “Women’s Health and Human Rights,” was the first in Week Five’s topic on “21st Century Women: The Road to Social and Economic Growth.”

Germain said women all over the world, but especially in poorer countries, face sexual discrimination and abuse. Education on women’s rights issues, for both women and men, is key to solving this global problem. Germain has been in the field of international women’s rights for more than 40 years. According to The Huffington Post, for which she is a blogger, Germain has “helped revolutionize the way the world views population policy and funding by making women’s sexual and reproductive rights and health central.”

Why women matter

Germain said that when she began her career, many of the governments worldwide didn’t recognize the value of women. They put forth little to no medical aid. Development experts, she continued, didn’t know that poverty and productivity were related to women’s health. Today is better, she said, but there are still plenty of problems. President Barack Obama and Secretary of State Hillary Clinton have been open in their beliefs that gender-based discrimination is detrimental to societies

worldwide, Germain said. The personal and familial safety of women all around the planet, as well as global economies, relies on those women, she said. “The president and our secretary of state have seen firsthand, as I have,” she said, “that when a woman dies or is seriously incapacitated, her children also decline and then die, and her family easily slides into deep poverty.” Germain said women in Africa, Asia and South America “don’t only do housework.” Sub-Saharan African women produce 80 percent of the region’s food. In West Africa and Peru, women are marketers. In South Asia, they process food. Agricultural economy would deteriorate without women, Germain said. Similar trends exist in other portions of the economy as well, she said.

Taking action

Despite these positive benefits on society, Germain said, women face regular discrimination. “Today, high death rates among women and their association with child deaths and with poverty are broadly acknowledged,” she said. “Our challenge today is to turn acknowledgment into concrete, large-scale actions to keep women healthy and alive.” Though men also face human rights violations, Germain said, women are the ones who can end up pregnant. STDs — including HIV and AIDS — affect women more often than, or just as much as, men. Furthermore, she said women are more vulnerable to physical and emotional abuse. Germain said most people think of HIV as a problem facing mostly gay men. This is false: Half of all new HIV infections are among women. However, she also said STDs like gonorrhea and syphilis are much more prevalent. Women in countries that IWHC targets may not even be aware of human rights, Germain said. Thus, they relinquish control unknowingly. “A girl or woman who doesn’t have control over her own body — including whether or not to marry, when to have sexual relations and to bear children —

cannot make decisions about other aspects of her life, such as education and employment,” Germain said. Despite all these issues facing women globally, Germain said, most problems are largely preventable. Germain referenced a survey of the American public that found most Americans think U.S. foreign aid contributes to 25 percent of America’s total budget. However, foreign aid actually is less than 1 percent. If the American people could get the government to boost that value, she said, many problems worldwide could be solved. Aside from providing education to women, Germain said providing women’s rights education to men is just as important. IWHC has addressed most, if not all, of these problems since its inception. “The investments I’ve suggested ... will take years, even generations, to bear fruit,” Germain said. “Unfortunately, this reality runs counter to the mentality of most politicians and also donors, who think that there are simple solutions that can be achieved in a year or two.”

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

Q: One of the largest challenges to women’s health in developing nations is forms of violence such as honor killings. What are your views on combating violence that is so deeply embedded in some societies and cultures?

A: We talked briefly about domestic violence — that is, violence within the home. Many societies are making progress in regard to changing laws and policies to make this dimension of so-called “private life” public, and we’ve had to go through that process in the United States. It’s a state-level subject in this country, and so we have to do it state by state. But similarly, in other countries, laws are being passed that make domestic violence in the home a crime, that mandate that police need to respond to calls for help by




Adrienne Germain, the first lecturer in a week on “21st Century Women: The Road to Social and Economic Growth,” speaks Monday morning in the Amphitheater.

women when they’re being beaten or assaulted in their homes. Then, the judicial system has to be prepared to review evidence and take cases in court. Now, that’s one piece of the progress, but even in this country, and certainly in other countries, for a woman to get justice is extremely, extremely difficult. It’s a very long, arduous process to, first of all, be brave enough to call in the police; second, to collect the evidence; third, to get the legal assistance that you need;

fourth, to get through the court system. It’s just very difficult. Not only in this country, but around the world, many women are afraid to do all that. They’re afraid of more violence. They don’t have anywhere to go. It’s impossible, they think, to escape an abusive partner. There are too few shelters for women who are willing to leave an abusive partnership, etcetera. So, on the prevention side, this is why, in my talk this morning, I emphasized how

important it is to raise our children differently. Everywhere, somehow, men grow up feeling an entitlement, and that requires not just that our fathers talk differently to our sons, but that our mothers and our grandmothers and our aunts — in other words, that women raise sons differently — but also, that we raise our daughters differently so our girls know that they don’t have to accept this. —Transcribed by Patrick Hosken



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SYMPHONY

Symphony Notes

COLUMN BY LEE SPEAR

Maurice Ravel (1875–1937)

La Valse (1919–1920)  
In 1906, Ravel spoke of plans for a symphonic poem, “a grand waltz, a sort of homage to the memory of the great Strauss (not Richard, the other one, Johann). You know how much I love those wonderful rhythms, and that I treasure the *joie de vivre* expressed by the dance.” The project had a working title of “Vienne” or “Wien,” but it was sidetracked in 1907 by other works, including his “Rapsodie espagnole” (which, like “Wien,” was based on a foreign land he had not actually visited).

In 1914, he returned to his waltz piece, but the war with Germany and Austria erupted and his composing life was totally derailed.

Ravel was turned down for military service when he first went to enlist in 1914. At 5 feet 3 inches, he was too short for the army, and he also was five pounds shy of the minimum weight. He maintained it was an artist’s responsibility to fight for France. He harbored romantic notions of getting into the air service, where, he argued, his height and weight would be an advantage.

In 1915, he succeeded in getting into the army (he had mysteriously “grown” two inches taller), and he wrote his friend Ralph Vaughan Williams, “I have at last got myself accepted in the 13th Artillery Regiment. Now I am waiting for my appointment as an aeroplane bombardier, which I have applied for and which cannot be long in coming.” Instead, he was assigned to driving a truck. He was dispatched to the battle zone at Verdun.

In the summer of 1916, he contracted dysentery — the disease that reputedly killed more soldiers in the war than combat did. Hospitalized for surgery in September, he was sent home to Paris to recover. Arriving at his mother’s home, he found that she was dying. She had been

shielding him from knowing her condition, just as he had been keeping his own illness secret from her. Her death came in January 1917. It left Ravel emotionally empty and depressed.

Physically he was healthy enough to be returned to service, but his emotional state was a shambles. The army discharged him in June 1917.

Ravel found it almost impossible to pick up composing after the war. The many friends killed in the service, the terrors and the brutalities he witnessed during military service, and the loss of his emotional anchor, his mother, weighed down his imagination and blocked creativity.

Serge Diaghilev provided the shove needed to move Ravel out of his despair. He commissioned a ballet score for the Ballets Russes, based on the abandoned waltz project.

Whatever Ravel had originally imagined as a tribute to the Strauss waltz, it had crumbled with the devastation of World War. The glorious nobility of Imperial Vienna had turned irrelevant in the trenches of France. Vienna no longer symbolized that *joie de vivre* Ravel had treasured. He removed the name of the city from his project, changing its title from “Wien” to “La valse.” Whether Ravel consciously intended it or not, “La valse” indicts the elegant world of Johann Strauss, Jr., demonstrating its hollowness. The imperial waltz had become a shallow and macabre memory.

When Diaghilev heard Ravel play through the work, he called it a masterpiece but rejected it as unsuitable for dancing.

“It is no ballet. It is a portrait of a ballet, a painting of a ballet,” he said.

Ravel walked out of the room. The friendship between composer and impresario that had lasted over a decade ended that night.

Diaghilev was probably correct. Although the work has been choreographed since, it finds its true home

on the concert stage, where the listener has a range of images available that is unlimited except by the imagination.

Ravel published it with the subtitle “Poème chorégraphique pour Orchestre,” and provided these stage instructions: “Now and again, through clearings in billowing clouds, waltzing couples can be glimpsed. The clouds gradually dissipate and a huge ballroom is revealed, peopled with a great whirling crowd. The scene grows gradually brighter. At the fortissimo the lights of the chandeliers break forth. The scene is an imperial palace about 1855.”

Ludwig van Beethoven (1770–1827)

Symphony No. 6, “Pastoral” (1808)

In the great Beethoven cliché, he is an isolated genius who takes refuge in Nature’s realm. Cliché or not, Beethoven’s love for nature is a fact. Moreover, the daily walks in the countryside, the enthusiasm for getting outside the city, and the enjoyment of public parks were hardly unique to the composer, but rather common among the European intelligentsia at the dawn of the Romantic era. Jean-Jacques Rousseau’s “return to nature” writings in the previous century inspired generations, including Beethoven’s, instilling a lust for the natural freedom, equality, wisdom, and goodness of Rousseau’s “noble savage.” We at Chautauqua by the lake are his heirs today.

Beethoven called his Sixth a “Pastoral symphony, a recollection of country life.” He provided evocative characterizations for each of the symphony’s five movements to buttress the musical representations of babbling brook, bird calls, lightning and thunder, so that his listeners might be predisposed to create mental imagery that matched his own:

- 1. Awakening of cheerful sensations upon arrival in the countryside
- 2. Scene at the brook
- 3. Merry gathering of countryfolk
- 4. Thunder, Storm
- 5. Shepherd’s song: Happy and thankful feelings after the storm

Perhaps it is self-evident, but it is worth noting that Beethoven’s view of life in



Photo | Demetrius Freeman

Guest violinist Joan Kwuon prepares for her performance with Chautauqua Symphony Orchestra in the Amphitheater Thursday, July 21.

the country is that of a vacationing tourist. The serene, unhurried, country life he admired and portrayed for his Viennese audience of wealthy noble and merchant-class listeners bears scant resemblance to the daily toil of rural Austrian peasantry. Ah, but this is art, not news reporting.

Notwithstanding all the metaphorical aspects of the symphony, Beethoven warned us that the Pastoral still is a symphonic work, not a piece of tone painting. He worried that the allusions to nature might seduce listeners into hearing nothing but scenery. His warning is particularly apt today, in an age of animations, music videos, and YouTube mash-ups. For all of its undoubted innovation and genius, Beethoven would not likely have enjoyed seeing the version of his Pastoral in Disney’s “Fantasia!”

Rather than focusing our attention on a single image — cupids playing matchmaker for a herd of sexy Centaurs and Centaurides, for one example (that’s the second movement in the “Fantasia” version, if you are wondering) — Beethoven urges us to let our minds work on more than one level at once. It is artistic multi-tasking — something akin to driving while talking on the cell phone. Surface-level information is available at a glance, but at a deeper level he begs us to hear, for example, an as-

tounding simplicity in the first movement. It is indeed “cheerful,” as the caption tells us to expect, but it also is placid — long stretches of simple repetition, and a harmonic rhythm (i.e., how fast the chord changes come) so slow it borders on the static. The first movement’s development, which is the section where harmonic changes normally come thick and fast, is a stunning example. He starts with 12 bars of one chord (B-flat major) and then changes to another chord (D major) for the next 28 bars. One change in 40 measures — it is an astounding stasis. (The exactly comparable spot in the Fifth Symphony has 41 changes.) He has stripped away the traditional first-movement character of power, grandiloquence and complexity, and has replaced it with long country vistas.

The Pastoral’s most famous segment, the Storm, similarly has an extra level of meaning. The Storm almost demands comparison to a virtually identical experiment in Beethoven’s Symphony No. 5. In both cases the third

movement’s ending is interrupted by an alien element that bridges the gap into the finale. Beethoven puts music in the gap between movements normally reserved for silence (and coughing). In the Pastoral, the bridge is tempestuous, and it usually gets identified as a separate movement; in the Fifth Symphony, it instead is a section of curious meanderings with no obvious programmatic meaning. But in both cases the extra music breaks tradition by linking movements while also separating them. (Note: Symphonies 5 and 6 both premiered on the same concert, so that first audience got a double dose of the experiment.)

“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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MUSIC

# Former piano student Shimron to give guest lecture and recital

Leah Rankin  
Staff Writer

Pianist Omri Shimron spent three years working as a student with piano chair Rebecca Penneys at the Chautauqua School of Music. He even followed her to the Eastman School of Music, where she is a member of the piano faculty.

Shimron has returned to Chautauqua as both an accomplished musician and a music teacher to play two concerts, one of which will have him seated next to his former teacher in a chamber concert.

Today, Shimron will give a lecture and recital at 2:30 p.m. in the Sherwood-Marsh Studios. He said it will be easy to relate to students because of the time he spent in their place not so long ago.

"I remember very vividly my days as a student there," Shimron said. "It was a wonderful experience; it was a very intense experience. You're learning a lot in a short amount of time and you're being put on the spot to perform and compete in front of an audience all the time. It's a really unique experience that they're getting there."

As part of today's lecture, Shimron will talk about a piece he has been working on for the past year. It is a "theme and variations" work — with 36 variations, to be exact — and it encompasses a wide scope of musical styles.

It is a contemporary work titled "The People United Will Never Be Defeated!," by the living American composer Frederic Rzewski. The piece was composed in 1975 as a tribute to the Chilean struggle against the oppression of the Salvador Allende government that was overthrown in 1973.

The main melody is a simple and catchy folk tune, Shimron said, but each vari-

ation finds inspiration from Beethoven, Franz Liszt, jazz and even progressive rock.

"That's why I fell in love with it," Shimron said. "It takes you on a tour of 20th-century music — high art, low art, classical and non-classical."

Shimron is an assistant professor of music at Elon University. He believes that educating his audience about the pieces he plays, regardless of whether they have a music background, is a better way to connect than just playing the piano.

Particularly with contemporary music, Shimron feels guiding the audience through a difficult piece makes the music more accessible and interesting.

"I think talking to the audience is always important, no matter what kind of music you're playing, even if it's repertoire they've heard many times before," Shimron said.

He added that the idea of the piano recital is a tradition that has remained unchanged for the past hundred years, maybe more. Shimron said he thinks the recital should be reinvented, and the way to start is for performers to speak to their audiences.

Although Shimron has been championing more contemporary works, he tells students it is important to master the classical repertoire as a sort of "rite of passage."

Every piece by Bach, Beethoven and Frédéric Chopin was once new, and just like it is possible to reinvent the piano recital, it is possible to reinterpret the classics.

Shimron also will participate in the "Two Pianos, Eight Hands" concert with Penneys and other piano faculty members of the School of Music at 4 p.m. Friday in Elizabeth S. Lenna Hall.

# New Arts Trio keeps music fresh

Leah Rankin  
Staff Writer

Every once in a while, amidst the chaos of coaching more than 40 chamber groups at the Chautauqua School of Music, music teachers have to lead by example.

At 4 p.m. today in Elizabeth S. Lenna Hall, members of the New Arts Trio will perform the works of Ludwig van Beethoven, Dmitri Shostakovich and Antonin Dvořák.

"Some groups, it's like they're meant to be," cellist Arie Lipsky said. That seems to be the case with the New Arts Trio.

Lipsky, violinist Jacques Israelievitch and pianist Rebecca Penneys are all distinguished faculty members for the seven intense weeks of the Chautauqua Music Festival. Their New Arts Trio has been the trio in residence since 1978.

Forming a chamber group, Penneys said, begins with a group of professionals who enjoy making music together.

"You have to have an affinity for playing with a person," she said, "and enjoy most of that person's technical and musical attributes."

But after close to two decades of performing chamber music with the same trio, it is that professionalism that holds the group together.

"The older you get, the easier it is to put music together on a regular basis,"



New Arts Trio

Penneys said. "The older you get, the easier it is to be a little softer around the edges."

Israelievitch said it is easy to keep music fresh with the New Arts Trio, even though each musician has performed so much of the same repertoire either together or apart from the group.

"So much music goes by in a year that each time a piece comes back, it's got to be fresh, because you're coming at it with new eyes and new ears," Israelievitch

said.

He said orchestra conductors can't change their style from concert to concert, but a chamber group can be flexible each time its members come together to rehearse. Chamber music is like a good conversation, he said; the same person does not hold forth all the time.

Although Beethoven, Shostakovich and Dvořák are common names in the classical music library, the New Arts Trio has decided

"The older you get, the easier it is to put music together on a regular basis. The older you get, the easier it is to be a little softer around the edges."

—Rebecca Penneys  
pianist, New Arts Trio

to showcase a different side to each of these composers.

Beethoven's B flat major piano trio was published after his death and is not performed nearly as often as his famous string quartets. The Shostakovich Piano Trio No. 1 also is seldom performed because the composer wrote it when he was 16 years old.

The F minor trio, Op. 65 by Dvořák, is not as famous as the composer's "Dumky" Trio but is what Penneys called a "breathhtakingly gorgeous romantic work."

A tour de force, this program is demanding for all three players.

At a time when teachers at the School of Music are trying to emphasize the benefits of playing chamber music, the New Arts Trio seals the message. It is a concert meant to inspire music students and prove that even the classical composers that seem most familiar can have different sides to their musical personalities.

"Chamber music is in the air," Israelievitch said.

# Lecture examines threat to New York bat population

Beverly Hazen  
Staff Writer

No doubt many Chautauquans have heard about a disease that is affecting the bats in this country. Today Elizabeth L. Buckles, an assistant professor of pathology at Cornell University, will talk about the malady that is decimating the northeastern U.S. bat population.

"White Nose Syndrome: A Grave Threat to Chautauqua's Bats" is the title of the Bird, Tree & Garden Club's Brown Bag lecture at 12:15 p.m. today in Smith Wilkes Hall.

According to the U.S. Fish and Wildlife Service website, the disease was first discovered in a cave in New York State in 2006 and has killed more than one million bats in the eastern United States. It appears as a white smudge on the bats' noses.

"I will talk about bats in New York State and what is going on with the white nose syndrome," Buckles said. She will give a Power-Point presentation and share the current status of the bat



Photo | Greg Funka

The Bat Sculpture, by Larry Griffis, is part of the Francesca Rappole Night Garden outside of Smith Wilkes Hall.

population, based on studies done at Cornell.

"We can detect it," she said, "but don't know what causes it."

This will be her first time

at Chautauqua.

She will answer questions from the audience at the end of her lecture.

Buckles received her veterinary medicine and mas-

ter's degree at Ohio State University and did further training at the University of Tennessee and University of California, Davis, where she received a Ph.D.

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RELIGION

“This is Jacob’s story. It is all about Jacob. It is a mythic story that goes to the heart of preaching. Jacob the trickster, stealing his brother Esau’s inheritance for a bowl of lentils. Jacob the deceiver, who covers himself in skins to receive the blessing from his father, Isaac. But is this the only story here?” asked the Rev. Barbara Lundblad at the 9:15 a.m. Monday worship service. Her title was “Women on the Far Side,” and her text was Genesis 32:22-31.

In the Scripture, Jacob had sent his two wives, Leah and Rachel, two maids and 11 children across the Jabbok River. It says he had 11 sons, but he also had a daughter, Dinah,” Lundblad said. “So he sent his two wives, two maids, 11 sons and one daughter, Dinah, across the stream. What were they doing on the far side of the Jabbok? What were they talking about? We don’t know. The text is silent.”

Lundblad introduced the congregation to the concept of “midrash,” or critically interpreting a text.

“Our Jewish brothers and sisters do midrash to fill in the gaps,” she said. “Maybe sermons are midrash. Today, I want us to go to the far side. Something was happening there that involved the wives, the maids, the children.”

Jacob gave the name “Peniel” to the place where he wrestled all night, “for I have seen God face to face and was not destroyed.”

Lundblad said, “He was wrestling with a man, but did he see a man’s face?”

“I don’t think so,” Leah said. She looked at Dinah and said, “When I look at you, I see the face of God.”

Lundblad continued, “Then they remembered the creation story. OK, it had not been written yet, but we are doing a little midrash of voices that are silenced in the text. Even the young ones knew the refrain (repeated in Genesis 1) ‘and it was evening and morning — the first day... and it was evening and morning — the second day.’ Then they got to the sixth day. ‘Let us — wait a minute — make humankind in our image,



Morning Worship

COLUMN BY MARY LEE TALBOT

male and female in the image of God.’ Dinah said, ‘God created me in her image.’ She was very precocious.”

Lundblad said, “On the far side, we see God in new ways. Leah prayed, ‘God, mother of all living things, protect us through the night. Protect the children. Keep Jacob safe.’ We see God in new ways on the far side.”

Leah and Rachel’s handmaids, Bilhah and Zilpah, remembered Sarah and Hagar.

“Bilhah said, ‘I hope we never treat others like Hagar was treated.’ Rachel responded, ‘Hagar was a slave.’ Bilhah replied, ‘No. She was a maid. There is a difference.’ Zilpah added, ‘I hope we never give a woman away without her consent. And I hope they stop asking that question at weddings.’”

The congregation laughed.

“Hagar said, ‘I want to speak to all white women. Don’t speak for me as an African woman.’ White feminists talked about all women as if they could speak for everyone. It took Delores Williams and Katie Cannon and others to wake us up and say to us, ‘We will speak for ourselves,’” Lundblad said. “They remembered many things. The children had fallen asleep, but they kept talking. They talked about Lot’s wife, a very sad and unfair story. Presumably, she never had a name of her own.”

Rachel and Zilpah wanted a different story for Lot’s wife. “The rabbis wanted a different story, too,” Lundblad

said. “Maimonides, in the 12th century, wrote that (Lot’s wife) was looking back to see who was following. A 14th-century rabbi wrote that she was concerned for her married daughters. Another wrote that God was compassionate upon her so she would not have to live with all that was lost.”

A poet wrote that while Lot was looking up at God, his wife was concerned with everyday happenings.

“What is good to God and what is good to humans is different,” Lundblad said. “(Lot’s wife’s) ethics were close to the ground where people live.”

They remembered how Rebekah, wife of Isaac, helped Jacob fool his father.

“It was all her fault, Jacob said,” Lundblad said. “He had read the first part of Genesis, too. But (the women) came to cling to each other; they needed each other to survive. We are invited to the far side to share stories of courage, strength, hope and surprise. What are your forgotten stories?”

“At stake is the image and fullness of God. We have been invited to the far side to hear stories that have not been told, to dare to get a fuller image of God in men and women together. Don’t miss the journey. May God be with you on the far side, those places with stories that have never been told. May God be with you on the far side to see the face of God. May God be with you on the far side and may you never be the same,” she concluded.

The Rev. Joan Brown Campbell, director of the Department of Religion and Chautauqua’s pastor, presided at the service. The Rev. John Morgan, senior pastor of the First Presbyterian Church of York, Pa., read the Scripture. The Motet Choir sang “Alleluia” by Bradley Nelson adapted from a hymn tune by Ralph Vaughan Williams. Jared Jacobsen, organist and coordinator of worship and sacred music, directed the choir. The Harold F. Reed, Sr., Chaplaincy supports this week’s services.



Students from the School of Dance perform a flash mob on Bestor Plaza Friday afternoon.



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RELIGION



Photos | Ellie Haugsby  
Students from the New York State Summer School of the Arts' Choral Studies program perform Sunday afternoon in the Amphitheater.

... and Give You Peace

A new worship service, “... and Give You Peace,” is at 5:30 p.m. every Wednesday at Hurlbut Memorial Community United Methodist Church. John A. Jackson and Juanita W. Jackson, both certified lay speakers in the United Methodist Church, lead the services, which are intended to explore how Christianity protects believers from fear, anxiety and apprehension. Take this opportunity to experience relief from the destructive effects of the stresses that confront us daily. For more information, contact Hurlbut Church or the Department of Religion, co-sponsors.

Baptist House

All are welcome to attend a social hour at 3:15 p.m. today at the Baptist House. Chautauqua composer and pianist Stephen Crosby presents a program titled “Improvisations on the Great American Hymnbook.” Members of First Baptist Church provide refreshments.

Blessing and Healing Daily Service

The Blessing and Healing Service, sponsored by the Department of Religion, takes place at 10:15 a.m. every weekday in the 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.

Chautauqua Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. weekdays in the Episcopal Chapel of the Good Shepherd. All are invited to attend the social hour at 3:15 p.m. today at the Catholic House. Hostesses are chairman Cheri Anderson assisted by Carol Weis, Dee Svetz, Sandy Shouse, Sue Rater and Nancy Dahlkemper of St. Matthias Altar and Rosary Society.

Chabad Lubavitch

Rabbi Zalman Vilenkin, Talmudic Seminary, Brooklyn, N.Y., speaks on “Medical Ethics—Who Goes First?” from 9:15 a.m. to 10:15 a.m. today in the Hall of Philosophy. Rabbi Vilenkin leads a study on “Project Talmud” at 9:15 a.m. Wednesday in the Library Room of Alumni Hall. Come study the Talmud, where age-old wisdom offers solutions to modern day problems. No prior knowledge is necessary.

Christian Science House

There is an afternoon social at 3:15 p.m. today at the Christian Science House. The testimony meetings

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Dining

Interfaith News

COMPILED BY MEG VIEHE

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

Disciples of Christ

Jean Chandler presents “See the Amazing World of the Galapagos” at the social hour program at 3:15 p.m. today at Disciples of Christ Headquarters House. Chandler, a frequent presenter and teacher, tells about and shows photos of some of the most unique creatures and scenery of the Galapagos Islands. Members of Erie Christian Church (DOC), Erie, Pa., with Pastor Jean Reidel provide refreshments. Chandler loves traveling, nature, Chautauqua and the denominational houses, among other things. She spends winters in Florida near her parents, Chautauquans Bill and Phyllis Duty, and the rest of the year in Massachusetts, where she enjoys her grandchildren and teaching a course titled “The Owner’s Guide to the Brain” at the New England Conservatory of Music.

Ecumenical Community of Chautauqua

There will be tea and cookies at an afternoon social at 3:15 p.m. today at the ECOC house.

Episcopal Chapel of the Good Shepherd

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

Episcopal Cottage

Meet the Rev. Linda Privitera, the chaplain of the week, at the afternoon tea 3:15 p.m. today at the Episcopal Cottage. She leads a Bible study at 8:30 a.m. Wednesday at the cottage.

Hebrew Congregation

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

Lutheran House

The coordinators of the Abrahamic Program of Young Adults provide the program for the 3:15 p.m. social hour at the Lutheran House. Women

Get Out and Hike!

Join us for a tour of Wells Bay Forest Preserve

Saturday July 30th

The Chautauqua Watershed Conservancy invites you to tour the proposed Wells Bay Lakeshore Forest Preserve and learn about the importance of natural shore land habitats to the health and water quality of Chautauqua Lake, Saturday, July 30<sup>th</sup>, meeting just south of the National Grid driveway on Route 394 north of Stow at 12:30 PM. The tour will be led by CWC director and JCC biology professor Becky Nystrom and Conservancy executive director John Jablonski. This project is part of the Conservancy’s urgent Last Mile Campaign to conserve the most important threatened natural shore land sites remaining on Chautauqua Lake. Participants should wear waterproof boots and long pants. Please call the Chautauqua Watershed Conservancy at 664-2166 to register or e-mail CWC at info@chautauquawatershed.org

Working in Partnership with the

Message sponsored by: The Chautauqua Watershed Conservancy and co-sponsored by Chautauqua Utility District

Please contribute to the Last Mile Campaign by logging on to www.chautauquawatershed.org

from Holy Trinity Lutheran Church, Jamestown, N.Y., serve Lutheran punch and homemade cookies. Learn about this program that seeks to promote understanding among the three branches of the Abrahamic religions. The APYA coordinators this year are Jeremy Simons, who has just completed his second year of rabbinical studies at the Jack H. Skirball Los Angeles campus of Hebrew Union College - Jewish Institute of Religion; Julia Sprague, who is a 2011 graduate of St. Lawrence University; Ali Karjoo-Ravary, who is a 2011 graduate from SUNY Stony Brook University; and Nur Kara, who is studying at the University of Chicago in Hyde Park.

**Presbyterian House**

All Chautauquans are invited to Coffee Hour between morning worship and the morning lecture each weekday at Presbyterian House. The porch overlooking the Amphitheater provides a good place to find old friends and make new friends. It’s a place for conversation, good fellowship and that traditional Presbyterian coffee, that special Presbyterian coffee (mocha), cocoa or lemonade. The often-overflowing porch indicates there is a warm welcome for everyone.

**Unitarian Universalist**

There is a tea at 3:15 p.m. today at the Unitarian-Universalist House at 6 Bliss Ave. Members of Unitarian Universalist Congregation of Erie, Pa., host.

**United Church of Christ**

All Chautauqua guests are welcome to meet the Rev. Christine Neiffer Ronataine at the social hour 3:15 p.m. today at the UCC Headquarters House. Refreshments are served.

**United Methodist**

All are invited to join us for our chaplain’s chat at noon today. The Rev. Paul Taylor leads a discussion of how ancient Scriptures become the authoritative and Living Word of God in our lives today to shape our identity, behavior, meaning in and for life and ultimately as a community of believers and doers. Please stop by the House or call 357-2055 to order your lunch. There will be coffee offered between morning worship and the 10:45 a.m. weekdays on the porch. At 3:15 p.m. today on the porch, there will be a social hour hosted by members of the Cuba United Methodist Church from Cuba, N.Y. The Rev. Paul Womack of Hurlbut Memorial Community United Methodist Church leads a Bible study on “Lessons from Saint Paul’s Epistle to the Romans” at 7 p.m. this evening at the United Methodist House. This study is sponsored by the Department of Religion, and all are welcome.

**Unity**

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

**Women in Ministry**

Women in ministry meet at noon Wednesday in the Hall of Missions. Anyone who is in ministry or has interest in the ministry of women is invited to bring a brown-bag lunch and join fun and conversation.

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ARTS

Bonnefoux, McBride surprised with annual Artist Teacher Award



Patricia McBride and Jean-Pierre Bonnefoux  
Photo | Roger Ball

**Taylor Rogers**  
*Staff Writer*

Not everyone can say they were a member of the Paris Opera Ballet at the age of 14 or that George Balanchine created works just for them. Not everyone can say they’ve been a principal dancer with the New York City Ballet or that they’ve been surprised with an award for their legacy.

But Jean-Pierre Bonnefoux and Patricia McBride can, and they’ve been honored for their educational contributions with the Chautauqua School of Dance’s annual Artist Teacher Award. Marty Merkley, vice president and director of programming, and Kay Logan, who endowed the award, surprised the pair on the Amphitheater stage at Monday’s performance.

Logan has been funding the award since 1995.

“I think teachers are undervalued,” she said. “Somehow people think that talent is going to get it there, and they don’t realize how you went from point A to point B, so I just think it constantly has to be brought to everybody’s attention that masterful teaching — not just teaching, but good teaching — should be valued and nurtured just as much as the talents that they’re nurturing.”

Bonnefoux has been getting dancers from point A to point B at Chautauqua for 29 years. His students have gone on to careers with various companies, including the American Ballet Theatre, Boston Ballet, San Francisco

“It’s astounding for two individual people of such breadth and focus to come together, first of all, personally as a couple, and then as a couple, to be able to move forward and change people’s lives.”

—**Marty Merkley**  
Vice president and director of programming

Ballet and North Carolina Dance Theatre, the Institution’s resident ballet company.

Bonnefoux’s own career began at the Paris Opera Ballet, where he spent 13 years and was named Danseur Etoile, a title given only to the best in the company. He then joined NYCB, where he stayed for 10 years. Since then, he’s been committed to spreading his knowledge around the country. He worked as artistic director for the ballet company at Indiana University, and in 1996, he joined North Carolina Dance Theatre as artistic director, where he now serves as president.

McBride joined Bonnefoux at Chautauqua as a master teacher after retiring from the NYCB, where Balanchine created 19 works for her. She had danced with the company for 30 years, according to a 1994 *Dance Magazine* article on Chautauqua’s dance program. Her talent and dedication

to her craft, as well as her close relationship with the choreographer, earned her a place in the Balanchine Trust.

She’s staged several of his works at the Institution, including “Western Symphony,” “Stars and Stripes” and Sunday’s “Donizetti Variations.”

Since they’ve been here, Bonnefoux and McBride have led various talented choreographers and instructors to Chautauqua to pass on their knowledge as well. Names like Peter Pucci, Violette Verdy and Mark Diamond, Chautauqua Dance’s associate artistic director, all have come to work with the students and company members.

And Merkley said the couple has had a profound effect on those they work with.

“It’s astounding for two individual people of such breadth and focus to come together, first of all, personally as a couple, and then as a couple, to be able to move forward and change people’s lives,” Merkley said.

Logan agreed.

“You’re not usually going to find people who attain what they’ve attained professionally, who then are truly passionate about teaching and do it so well,” she said.

This award has been given to Diamond, Choreographer Michael Vernon and Shir Lee Wu, among others, in past seasons.

Bonnefoux and McBride also received the first annual Ilona Copen Award earlier this year from the New York International Ballet Competition for their dedication to dance instruction.

Independent, nontraditional artist to lecture tonight

**Elora Tocci**  
*Staff Writer*

Independent artist Charles Spurrier lectured at Chautauqua last year about the continuity of his and others’ work in his life so far.

Spurrier, who taught a painting seminar for the first time at the School of Art last season, will return to Chautauqua to lecture in the Hultquist Center at 7 p.m. tonight.

Spurrier uses non-traditional materials, including adhesive tapes, mirror shards, plastic beads and Christmas tree-shaped air fresheners to create his art. In doing so, he both embraces and challenges aesthetic traditions.

Spurrier’s work has been included in collections in

the Museum of Modern Art, The Santa Barbara Museum of Art and the Hood Museum of Art, as well as public corporate collections. He has exhibited nationally and internationally and in group shows of global caliber, including the 44th Corcoran Biennial, “Painting Outside Painting” in 1996 and historically significant shows in London, Madrid, Manchester, Sao Paulo and others.

Spurrier has taught art at a wealth of universities, including New York University, Dartmouth College, Brandeis University and Mount Holyoke College. He won the Fine Arts Work Center Fellowship in Provincetown in 1985 and 1986 and was awarded a Pollock-Krasner Grant in 1987.

NPW event clarifies video game language

**Suzi Starheim**  
*Staff Writer*

Terms like codebase, FTP, digital wall and level design will be defined for guests today at the second event in the New Play Workshop Festival series “The World Onstage.” Today’s event will focus on the second new play in the festival, Michael Golanco’s “Build,” and is titled “The World Onstage: The Building Blocks of Gaming.”

“The World Onstage: The Building Blocks of Gaming” begins at 12:45 p.m. today at the Brawdy Theater Studios.

Golanco’s play follows two video game designers, Will and Kip, as they use technology to create game worlds in their image. Throughout the play, the two men are faced with issues of identity through a technological standpoint.

Associate Artistic Director Andrew Borba said the purpose of today’s “The World Onstage” event is to “take away some of the jargon” that Golanco’s characters use throughout the play. The event also will provide guests with in-depth information about what it takes to write computer games.

“The good news is, Michael has written a play that doesn’t hinge on you knowing or having a deep understanding and knowledge of what it is to write computer gaming code,



Photo | Ellie Haugsby

Rabbi Samuel Stahl provides background for the New Play Workshop “Elijah” during “The World Onstage” event hosted by Chautauqua Theater Company this weekend. The second “World Onstage” event, which focuses on Michael Golanco’s “Build,” takes place at 12:45 p.m. today at Brawdy Theater Studios.

otherwise there would be six people in the world who would actually understand and appreciate the show,” Borba said. “That’s not what it’s about. It’s about the interpersonal relationships within the play, but he does use this language because that’s who these characters are.”

Literary and NPW Coordinator Katherine McGerr said in setting up this supplemental event, she, like Borba, hopes to make more clear to

guests the technological terminology used in the play.

“The goal of this event is to demystify the video games for people,” McGerr said. “I know nothing about video games and I think for a lot of people here, it’s something their grandkids do.”

McGerr said today’s event will feature local video gamer Raleigh Hawk, who will talk about the basics of playing a video game and define some of the vocabulary used by gamers. She said this event also will explain the work of game designers to deliver a

final product consumers see and play.

The third and final “The World Onstage” event — “How Creative Property is Carved out” — will give supplemental information for the third play in the NPW Festival, Molly Smith Metzler’s play, “Carve.” This event takes place at 12:45 p.m. Saturday at the Brawdy Theater Studios.

Today’s “World Onstage” is set to last one hour and will finish in time for guests to attend the 2:15 p.m. performance of “Build” at Bratton Theater.

**Medical Services**

The Westfield Hospital Chautauqua Health Care Clinic offers basic medical care for children and adults, similar to that provided in a doctor’s office. The clinic offers treatment for minor medical emergencies and provides wellness services such as health checkups, allergy shots, prescriptions, etc., plus free blood pressure screening. The clinic is located at 21 Roberts Avenue, near the Amphitheater. The clinic is open Monday–Friday 8:30–11:30 a.m. and 12:30–4:30 p.m. (716-357-3209).

Defibrillators are located in the Colonnade (second floor), Amphitheater, Turner Community Center, Heinz Beach Fitness Center, Sports Club, Smith Memorial Library, Beeson Youth Center, Hall of Missions, Bellinger Hall and Athenaeum Hotel.

For emergency care call 911. Nearby hospitals are: Westfield Memorial Hospital, Route 20, Westfield (716-326-4921) and WCA Hospital, 207 Foote Avenue, Jamestown (716-487-0141).

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REVIEW

John Chacona  
Guest Reviewer

After electrical power was restored to a darkened Chautauqua Institution, conductor Doreen Rao restored a different sort of power — the power of an idea — to the Amphitheater stage with a program that may have been the most demanding of the Chautauqua Symphony Orchestra season. Ranging from the high Baroque of Bach's 18th Century "Magnificat" to Leonard Bernstein's 1971 "Mass," an omnium gatherum of styles, Saturday's program covered wide historical and stylistic ground.

But it also ranged just as far intellectually, exploring humankind's relationship with the divine, precisely the kind of inquiry that Chautauqua was founded to pursue and that animates this place to this day.

The opening "Fanfare for St. Edmundsbury" by Benjamin Britten had three trumpets positioned behind the chorus where each played, in turn, a searching motif, a hunting call and a martial theme. It was a reveille, a muster call to attend to the evening's lessons, and Rao, clearly intending a sense of ritual, followed the fanfare by giving the downbeat without a pause for the "Air" from Bach's Orchestral Suite in D, BWV 1068. A bit slow after the historically informed performances I have been listening to for weeks, the familiar melody was nonetheless a balm and an invitation to enter a sacred space.

Bach's "Magnificat" opens with the declamation "Magnificat anima mea Dominum," which means "My soul doth magnify the Lord," as close to a statement of purpose as one could write for the master.

Rao took the magnificent five-part chorus at a broad tempo, allowing it to achieve its full weight. Soprano Tony Arnold and mezzo Natalia Kojanova wore body microphones and their solos suffered from tentative balances, though by the end of the piece, the issue had been resolved. Soprano Leah Schneider appeared to have no sound reinforcement, and her "Quia respexit," while a bit on the operatic side, rang out with a juicy, vibrato-laden ardor.

The men also were fervent. After the chorus' vigorous "Omnes genera-

tiones," which means "all generations," bass Brian Zunner, bouncing on his feet, swung his only solo, "Quia fecit," and tenor Jeffrey Thompson, after covering Ms. Kojanova in the "Et misericordia" duet, was rhythmically alert for his "Deposuit." The orchestra was fine, if lacking in the ultimate measure of Baroque style, with heroic work by the principal cellist — not Chaim Zemach tonight — and the three flawless trumpets.

In its original version, Leonard Bernstein's "Mass" is a messy piece, as messy as the man. Bernstein contained multitudes and in "Mass," folk rock, Renaissance vocal music, show tunes and counterpoint collide and eventually coexist, embraced with the sweaty hugs the composer was fond of giving backstage following performances. There is a roiling energy, restless and hot, that boils through much of the piece — the energy of the late '60s and early '70s — and in it, you'll hear all of the dreams, foolishness, yearning and hope of that unruly time.

But "Mass" is not comprehensively inspired. There are pages of filler, some of them embarrassingly dated ("West Side Story" and other works proved that Bernstein "got" jazz, but for all the man's raw, almost animal energy, rock eluded him). There are, for instance, passages that seem to be the musical inspiration behind the baleful folk masses that became the music of choice in many Roman Catholic churches (Stephen Schwartz, who contributed much of the text, was the composer of "Godspell," which premiered five months before "Mass").

Rao, to her great credit, has retained some of this fluff (the "Responsory: Alleluia" movement that sounds like a Swingle Singers soundtrack to a Charlie Brown special) in her performing edition of "Mass," and it was the right decision. "Mass" is a work very much of its time, and the time was riotous.

Rao made the arrangement so that community, school and church choirs could perform the very long — nearly two hours in Bernstein's own recording — and complex piece. Under her baton, it approached greatness.

Her canny musical choices in the performing edition were part of this, but it was her utter commitment and the lively energy of her Buffalo Philharmonic Orchestra Chorus, the Chautauqua Symphony Orchestra and her two soloists that lifted this



performance into the extraordinary.

"Mass" opens with a noisy, contentious "Kyrie," where the soprano — Ms. Schneider, in the choir loft and wearing a microphone — quarrels with clattering, disjunctive percussion. This is no polite request for mercy, but an ultimatum given to God by a people who are fed up and want a quick answer. It sounded terrifyingly appropriate to the present moment.

The noise is interrupted by "Simple Song" a gentle-lilting folk-rock melody song by the celebrant, reed-thin tenor Joseph Mikolaj, wearing a black cassock with a Roman collar. On the lines, "I will sing God a simple song," he opened his arms wide, hinting that Bernstein's original designation of "Mass" as "a theater piece" would be observed.

Mikolaj certainly has a theater voice. It's not big, perhaps, but his tenor is true and wondrously expressive. He sang the text from memory, and delivered his sometimes-dopey lines, "I'll believe in God if He believes in me," with complete sincerity. Mikolaj was sensational all evening long and had star-quality presence, even from his distant perch with the chorus. Bernstein would have been lucky to have him on his recording.

The CSO played with a crispness and vigor that I have not heard all season. Ensemble was, for the most part, precise and the playing had great lift and Bernsteinian energy. The



Photo | Megan Tan  
Above, the Buffalo Philharmonic Chorus and Chautauqua Symphony Orchestra, under the direction of guest conductor Doreen Rao, perform selections from Britten, Bach and Bernstein Saturday evening in the Amphitheater.

Photo | Ellie Haugsby  
Phil Reynolds, a tenor with the Buffalo Philharmonic Chorus, prepares in the Amphitheater's choir loft.

chorus also was completely engaged, twice delivering a very moving "Prayer for the Congregation."

In Bernstein's hands, "Dona Nobis Pacem (Give Us Peace)," is less a request than a demand, a gospel a shout chorus delivered in pounding, insistent rhythms by frequently unison voices. It's the last part of the ordinary of the Tridentine Mass, but Bernstein appends a final movement he subtitled "Secret Songs." Reprising the "Lauda laude" melody from "Mass" opening, it is the answer to the order given in the "Dona nobis pacem," a placid and inspiring resolution to the clamor that pre-

ceded it. When the "laudas" melted into the a capella choral prayer "Almighty father" — taken by Rao at a daringly slow tempo — it was a moment of shattering musical drama, perhaps the most moving thing Bernstein, a Promethean man of the theater, ever wrote.

During this prayer, several members of the Buffalo Philharmonic Chorus, which was magnificent throughout the work, left their seats. They emerged in the wings to go among the audience and offer their hands to the audience, as Bernstein directed. A gesture that could have been corny was transformed into a sort of benediction.

"The mass is ended," the celebrant (or was it Marty Merkley?) said. "Go in peace."

It was a sensational 35 minutes of music making and terribly moving. The performance was broadcast live on WNED in Buffalo and WQED in Pittsburgh, and it is my hope that orchestra programmers worldwide were listening. By the time of Bernstein's centenary in 2018, Rao's performing edition should be widely heard by audiences everywhere, though it might be foolish to expect a better performance than the one Rao gave tonight. It deserved a big, sweaty hug.

John Chacona is a freelance writer for the Erie Times-News.

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Image: Joan Miro, *Carnival of Harlequin*. On view at the Albright-Knox Art Gallery.



PROGRAM

Tu  
TUESDAY,  
JULY 26

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Eryl and Wayman Kubicka** (Zen Buddhist Meditation.) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Tina Nelson.** Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR. The Rev. Barbara Lundblad,** Joe R. Engle professor of preaching, Union Theological Seminary. Amphitheater
- 9:15 **Jewish Ethics Series.** (Programmed by Chabad Lubavitch of Chautauqua.) “Medical Ethics: Who Goes First?!” **Rabbi Zalman Vilenkin.** Hall of Philosophy (PLEASE NOTE PROGRAM CORRECTION)
- 9:30 **Young Women’s Group.** (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Paradise Beneath Her Feet: How Women Are Transforming the Middle East.” **Isobel Coleman,** director, Women and Foreign Policy Program, Council on Foreign Relations. Amphitheater
- 10:45 (10:45-11:15) **Story Time at the Library.** For ages 3 to 4. Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Tallman Tracker Organ Mini-concert:** “Graveyard Gems and Resurrected Relics.” **Jared Jacobsen,** organist. Hall of Christ
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center.) “Poetry and the Secret Lives of Words.” **William Wentha,** poet-in-residence. Alumni Hall Porch
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) “White Nose Syndrome: A Grave Threat to Chautauqua’s Bats.” **Elizabeth Buckles, DVM,** Department of Biomedical Sciences, Anatomic Pathology Section, Cornell University. Smith Wilkes Hall
- 12:15 **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church.) Chautauqua Gay & Lesbian Community. “Remembering our

- History: Struggles and Victories.” **Evelyn Bailly,** presenter and Rochester Gay Alliance Archivist. Alumni Hall Garden Room
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Transcending Goals, Transcending Roles.” **Eryl and Wayman Kubicka** (Zen Buddhism.) Donation. Hall of Missions
- 12:45 **The World Onstage.** “The ‘Build’-ing Blocks of Gaming”. Brawdy Theater Offices
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women’s Club.) Fee. Women’s Clubhouse
- 2:00 **INTERFAITH LECTURE SERIES.** **Daisy Khan,** executive director, American Society for Muslim Advancement. Hall of Philosophy
- 2:00 **Docent Tours.** Meet at Fowler-Kellog Art Center
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Chamber Music Recital.** (Benefits the Chautauqua Women’s Club Scholarship Program.) McKnight Hall
- 2:15 **THEATER. New Play Workshop.** “Build” by **Michael Golamco.** Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 2:30 **Guest Lecturer Recital. Omri Shimron,** presenter. (School of Music.) Fee. Sherwood-Marsh Studios
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** “Lessons from the Women’s Land Army.” **Elaine Weiss,** journalist and author. Hall of Christ
- 4:00 **Special Lecture. Dahlia Lithwick,** senior editor, *Slate.* Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Faculty Chamber Concert. New Arts Trio.** (Benefits the Chautauqua Women’s Club Scholarship Program.) Elizabeth S. Lenna Hall
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Joe McMaster.** Meet under green awning at back (lake side) of Smith Wilkes Hall
- 5:00 **FAMILY ENTERTAINMENT SERIES. Doug Rougeux & Bubblemania.** Smith Wilkes Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **FAMILY ENTERTAINMENT SERIES. Doug Rougeux & Bubblemania.** Smith Wilkes Hall
- 7:00 **Visual Arts Lecture Series. Charles Spurrier,** painter/sculptor, independent artist. Hultquist Center
- 7:00 **Bible Study.** (Sponsored by the Dept. of Religion.) “Chapters from the Epistle to the Romans: An Introduction to the Audacity of Paul.” **The Rev. Dr. J. Paul Womack,**

- leader. United Methodist House
- 8:00 **Ultimate Frisbee.** (Programmed by the Abrahamic Program for Young Adults.) Meet by entrance to the Dance Dorm
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA. Larry Rachleff,** guest conductor. Amphitheater
  - *La Valse* Maurice Ravel
  - Symphony No. 6 in F Major, Op. 68 “Pastorale” Ludwig van Beethoven
- 10:00 **Meet the CSO Section.** Woodwind, Horn. (Sponsored by Symphony Partners.) Amphitheater Back Porch following CSO concert

W  
WEDNESDAY,  
JULY 27

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Eryl and Wayman Kubicka** (Zen Buddhist 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 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association.) “Hubble Telescope, NASA Telescope Optical Systems.” **John Mangus.** Hall of Christ
- 9:15 **DEVOTIONAL HOUR. The Rev. Barbara Lundblad,** Joe R. Engle professor of preaching, Union Theological Seminary. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Chautauqua Institution Trustees Porch Discussion.** “The Case for the Arts - Chautauqua Style.” **Marty Merkley.** Hultquist Center Porch
- 10:00 **Voice Master Class.** (School of Music.) Marlena Malas, presenter. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE. Farhana Qazi,** expert on terrorism, women in war. Amphitheater
- 12:00 (12–2) **Flea Boutique.** (Sponsored by Chautauqua Women’s Club.) Behind Colonnade
- 12:00 **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Massey Organ Mini-concert: Franz Liszt at 200!** “Mefisto

‘THE THIRD MAN’



Photo | Courtesy of David Zinman

Orson Welles peers from a shadowy doorway in Vienna in a night scene from the 1949 thriller “The Third Man.” The movie, ranked 57th on the American Film Institute’s list of best American films, will be shown Wednesday (July 27). Film historian David Zinman will lecture on the movie and lead a discussion after it is shown. It all starts at Chautauqua Cinema, Hurst and Wythe, at 5:30 p.m. Brown bags encouraged.

- Waltz” and Julius Reubke. **Jared Jacobsen,** organist. Amphitheater
- 12:15 **Westfield Memorial Hospital Special Lecture.** “Current Techniques in Cataract Surgery.” **Dr. Robert F. Haverly, M.D.,** F.A.C.S. Hall of Christ
- 12:15 **Book Review/Brown Bag Lunch.** (Programmed by the CLSC Alumni Association.) **Joe Prezio. U.S. Grant: American Hero, American Myth** by Joan Vaugh. Alumni Hall Porch
- 12:30 **Youth Scholar Book Discussion. The Three Questions** by Jon Muth. Alumni Hall Garden Room
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.**
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:15 **Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse
- 2:00 **INTERFAITH LECTURE SERIES. Anat Hoffman,** executive director, Israel Religious Action Center. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome
- Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 (2:30-4:00) **Piano Master Class/Lessons.** (School of Music.) Fee. Sherwood-Marsh Studios
- 3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club.) **Hawa Abdi, M.D.,** director of the Dr. Hawa Abdi Foundation. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3:00. Admittance is free, but limited to the first 50 people.) Women’s Clubhouse
- 3:30 (3:30–5:00) **Special Conversation.** (Dept. of Religion; co-sponsored by the Everett Jewish Life Center.) **Anat Hoffman.** Follow up to the 2:00 Interfaith Lecture. Hall of Christ
- 4:00 **Favorite Poem Project.** (Programmed by Literary Arts Friends.) Chautauquans share

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