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MORNING LECTURE

Brazile to speak on women of New Orleans



Brazile

Josh Cooper
Staff Writer

Donna Brazile's career has taken her from advising Al Gore's presidential campaign to rebuilding houses in the slums of New Orleans after Hurricane Katrina.

On a week that focuses on the role of women in society, Brazile's lecture at 10:45 a.m. today in the Amphitheater will focus on how women of New Orleans made contributions to the cleanup after Katrina.

Brazile has worked as an author, professor, political

commentator and political strategist for the Democratic Party. She also served as an interim chair of the Democratic National Committee in 2011. She was the campaign advisor for Al Gore's 2000 presidential campaign, becoming the first African-American woman to direct a presidential campaign.

Sherra Babcock, director of the Department of Education, said that Brazile, a New Orleans native, will demonstrate how the effort of women in New Orleans can point to how women can in-

fluence the world at large.

"We invited her to speak about the women of New Orleans who have been involved in the recovery after Katrina," Babcock said. "And extending from that, how women can affect their community, our country and the world. That's the summary of this week's theme. We are thrilled to have her."

The original speaker slated today was Sen. Mary Landrieu, D-La., but because of a possible vote on the debt ceiling, she was unable to leave Washington.

..... OPERA

The Magic of Mozart



Photo | Megan Tan

The Queen of the Night (Brittany Robinson) makes her grand entrance in Act One of Mozart's *The Magic Flute*.

Mozart's penultimate opera graces Norton Hall stage

Josh Cooper
Staff Writer

Normally, few comparisons can be made between Mozartian opera and AMC's hit drama "Mad Men."

However, if the Chautauqua Opera Company is involved, the two can be mentioned in the same sentence, and quite easily, according to Jay Lesenger, the company's artistic/general director.

At 7:30 p.m. tonight and Monday in Norton Hall, the Chautauqua Opera Company will stage Mozart's seminal work, *The Magic Flute*. However, this will be no ordinary staging of the popular opera. This production, as described by Lesenger, will look like "'Mad Men' meets '60s sci-fi."

Lesenger said the opera, which will be sung in English, lends itself well to different settings. He has led 14 produc-

"This is undoubtedly the most romantic of all of Mozart's works."

—Jay Lesenger
Artistic/General Director
Chautauqua Opera Company

tions of this opera in his career, and he said keeping it fresh is the challenge he faces every time.

"For me, it's all about adapting and refreshing it every time," Lesenger said. "It's done so much that I have to challenge myself and do something new with it. And this opera works really well for that."

Kyle Pfortmiller, who will be playing Papageno, said the story can work in any

time period.

"I think it's fun. I think it's just a gas," Pfortmiller said. "Some people can take operas completely out of context, but this story is big enough and true enough. The characters don't change just because we're moving it to a different time period. It's a timeless story."

See **MOZART**, Page 6

EVENING ENTERTAINMENT



Submitted photo

Alison Krauss & Union Station featuring Jerry Douglas

Bluegrass darling

26-time Grammy winner Krauss performs with Union Station tonight

Leah Rankin
Staff Writer

Alison Krauss turned 40 this month, and although she has accumulated 26 Grammy Awards, this may be the biggest year for her yet. Krauss will perform at 8:15 p.m. tonight in the Amphitheater with her band, Union Station.

Known as the voice that redefined bluegrass and gave country music an icon, Krauss just released her latest album, "Paper Airplane," which climbed to No. 1 on Billboard's Country Albums charts since its debut in April.

"We've never intended to be a traditional Bluegrass

band," Krauss told Bob Edwards of NPR's "Morning Edition" in 2002.

Krauss doesn't write her own music; she hunts for it. She stalks publishing companies and visits songwriting friends to find tunes that catch her ear. She may not write her own songs, but she gives existing songs a new perspective with her clear voice and talent on the fiddle. "Songs come from all over the place," Krauss told the *www.theboot.com* in January. "You can't predict what you're going to like."

See **KRAUSS**, Page 4

INTERFAITH LECTURE SERIES

Female religious leaders push against tradition for equality

Emma Morehart
Staff Writer

The presence of various leaders from the three Abrahamic religions inspires a lot of "rabbi, priest and minister" jokes. They walk into bars, play golf, share meals and get into car accidents together.

And though Rabba Sara Hurwitz, the Rev. Mary Ramerman and Amina Wadud, an imam, will convene at 2 p.m. today in the Hall of Philosophy, it won't be to crack jokes.

The reason for their lecture is that women within all three religions are facing similar instances of inequality, both overt and subtle. In November 2010, *Moment Magazine* published a story titled "Do 1 Rabba, 2 Rabbis and 1 Yeshiva = A New Denomination?" The story features Hurwitz, the first woman to become ordained in American Orthodox Judaism as a Rabba.

As a result, the magazine's editor and publisher, Nadine Epstein, worked with Chautauqua's Department of Religion to bring the three women to Chautauqua for their panel lecture, "Jewish, Christian and Muslim Women Seeking Clergy Equality."

"I really believe that women bring a very unique perspective, and it's very different from male clergy in that religion loses when women are not included," Epstein said.

See **RELIGION**, Page 4



Epstein



Hurwitz



Ramerman



Wadud



New Clergy's 2nd 2011 class

Program welcomes 16 new faces to Chautauqua
PAGE 5



'There will be peace'

Dr. Hawa Abdi discusses her efforts in Somalia
PAGE 9



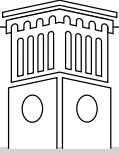
The nuances of sermon

Chaplain Lundblad discusses how to read the text
PAGE 9



'A Soldier's Tale'

School of Music, CTC join forces to produce Stravinsky piece
PAGE 13



TODAY'S WEATHER



HIGH 80° LOW 69°
Rain: 60%
Sunset: 8:41 p.m.

SATURDAY



HIGH 84° LOW 65°
Rain: 10%
Sunrise: 6:04 a.m. Sunset: 8:40 p.m.

SUNDAY



HIGH 82° LOW 66°
Rain: 0%
Sunrise: 6:05 a.m. Sunset: 8:39 p.m.

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LECTURES

Writer-in-residence questions online parenting

Aaron Krumheuer
Staff Writer

A mother of two teens and a lifelong reader, this week’s writer-in-residence has seen big changes in the way we write about babies.

From tweets to blog posts, parenting has become byte-sized. But, Kristin Kovacic asked, is the literature any better?

She has been teaching the essay workshop “Taking the Personal Politically” all this week at the Writers’ Center, and today, she will present her lecture “From the Book to the Blog: Parenting Posted” at 12:15 p.m. today at the Literary Arts Center at Alumni Hall.

A native of Pennsylvania, Kovacic also teaches at the Pittsburgh High School for the Creative and Performing Arts and has taught creative writing at the high school, college and graduate levels for 20 years. She has received a Pushcart Prize and fellowships from the Virginia Center for the Creative Arts and the Pennsylvania Council on the Arts. *The Southern Review*, the *Cimarron Review*,



Kovacic

and *Brain, Child* magazine all have featured her work, which includes poetry, fiction and essays.

In 2002, she and co-editor Lynne Barrett put together an anthology on parenting called *Birth: A Literary Companion*. At the time, it seemed all mothers read the book *What to Expect When You’re Expecting* by Heidi Murkoff and Sharon Mazel, but there was not much there that really captured the emotional aspects of parenting, Kovacic said.

“My co-editor and I researched all the vast expres-

sions literarily of poetry, fiction, nonfiction, for a book we wished we had had, this community of voices we wished we had had when we were having our kids,” she said. “It felt like a kind of isolating time.”

The result was exhaustive. Being of a literary bent, the book features the work of Sylvia Plath, Gary Snyder, Margaret Atwood and many others. It was a response to the glut of clinical, legal and specialist books that seemed to be the only reading material for new mothers, Kovacic said.

Yet since that time 10 years ago, there has been an explosion of new parenting literature, thanks in full to the Internet. A 2010 report from the digital marketing and media company eMarketer estimates the number of mothers with children under 18 who blog is close to 4 million in the United States.

“When I was having kids, which isn’t the dark ages, it felt like there was nothing,” Kovacic said.

The Web enables a massive community of mothers

to record their experiences and share with the world, but it has also created an expansive industry. Some mom bloggers have become very successful, garnering corporate sponsorship and even movie rights, as in the case of Ree Drummond, author of the blog “The Pioneer Woman,” who is set to be played by Reese Witherspoon.

“One time, those two activities, which were writing about your life as a parent, and selling stuff, were two separate realms,” she said. “It was called keeping a diary and selling Avon. But now those two realms have been wed.”

Kovacic is interested in the ethics of writing about children on such a public platform. Although it is a quandary to all journalists and writers, it is especially important to be mindful of one’s family in new media, especially one so saturated in commercialism, she said.

Some bloggers have ground rules, like not using a child’s real name, or not writing after they have reached a certain age.

She said she cannot deny

the value in this surge of parent literature, but being a writer, Kovacic also sees some setbacks in the quality of the literature.

“If you were someone who just had a baby right now and your baby was going through something, at the touch of a button, you could find a million other people who are going through the same thing,” she said. “The immediacy of it is incredible. But the long-term value of the work itself, is it something you want to preserve over time?”

By nature, blogs are fueled by updates, which often are written daily, without an end in mind, Kovacic said. As of yet, she sees a disparity between the quality of printed literature and that of blogs, the timelessness of poems versus the immediacy of the daily updates.

Yet the possibilities are still wide open.

“We’re in the midst of defining what literature is, because of this explosion of writing that has become so democratic and so pervasive,” Kovacic said.

Archives
lecture to
trace history
of traditions

George Cooper
Staff Writer

Gladiolas, fireworks, Old First Night, Bryant Day — and there are more, some of them beginning even as we speak: traditions at Chautauqua. Jon Schmitz, archivist and historian at Chautauqua Institution, will ferret out the origins of Chautauqua traditions in a presentation at 3:30 p.m. today in the Hall of Christ: “True Tales, Tall Tales, Trivia and Traditions of Chautauqua.”

Before it becomes a tradition, it is a simple, often spontaneous incident — an impromptu gesture, a behavior in natural response to a particular situation: But then, meaning becomes attached to it. Chautauqua Institution’s history is steeped in tradition, or so it seems. But Schmitz said there are not as many as he had thought.

The Chautauqua Salute has a remarkable origin, as well as the Drooping of the Lilies. But origins are not always clear or agreed upon by members of the Chautauqua community — the three taps of the gavel, for example; the longest continuously running book club; and the presence of gladiolas on Chautauqua porches.

“Traditions are important as a means of introduction to a community,” Schmitz said, putting special emphasis on the word “community.”

Sometimes, specialized traditions can serve to insulate a group against those outside it. However, Chautauqua traditions “should be used to introduce and reintroduce people” to this place, Schmitz said.

Schmitz also will moderate “Let’s Play ‘How Much Do You Know?’” The interchange of his own design — a game, if you will — will challenge the audience with teasers about the opera, theater and the Institution’s founders.

Impossibility of perfection inspires tonight’s VACI lecturer

Elora Tocci
Staff Writer

Julie Langsam thrives off of failure.

Langsam, a painter who will lecture at 7 p.m. tonight in the Hultquist Center, grew up with the idea of modernism as a search for the ideal. She was attracted to that concept of looking for ideal forms, societies and lives, but she couldn’t make herself believe in it.

“The world was such a mess,” she said. “(Idealism) just didn’t seem possible.”

But what interested her more than finding utopia was the quest for it. That process is more meaningful and holds more truth than a nonexistent utopia ever could, she said.

She thought more deeply about that quest when she moved from New York, where she’d lived her whole life, to Ohio to teach at the Cleveland Institute of Art in 1996 and was struck by the view of the Midwestern horizon. She was struck again when she saw Frederic Church’s 19th-century painting “Twilight in the Wilderness” in the Cleveland Museum of Art, a stunning painting of the Midwestern landscape that served as a type of propaganda to convince Americans to move west at a time when color photography did not exist.

Langsam primarily is interested in contemporary art but said Church’s painting blew her mind.

“It addressed all the things I had been thinking about, which was the failure of the utopian vision combined with a romantic yearning for the ideal,” she said.

So she began painting pictures of expensive mansions, replicated from photographs, located in the middle of nowhere against skies and grounds that are painted intentionally to seem a little off, to make the viewer notice the departure from reality. The paintings include no people, stores or gas stations — not

even a tree or a leaf or a plant.

“These paintings are about the emptiness that happens when you find the thing you think you’re searching for, and you end up feeling empty,” she said. “It’s a reminder that the search is what’s so important.”

As Langsam continued to paint, she started playing with the ground and add-

ing elements of abstraction to the bottoms of her paintings. She then did a series of paintings that placed museums such as New York City’s Whitney Museum of American Art and Brazil’s Museum of Contemporary Art in the middle of otherwise empty landscapes, and another series that focused on different types of architecture with

other artists’ abstract pieces replicated at the bottom.

But she doesn’t just choose random buildings to paint — she keeps the theme of the impossibility of the ideal at the forefront of her selections. One of her pieces features the welcome center for the town of New Harmony, Ind., a place with a unique history. In the 19th century,



Work by Julie Langsam

“Neutra Landscape (Plywood Model House)” 2010, oil on linen, 60” x 60”


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FROM PAGE ONE

KRAUSS

FROM PAGE 1

“You might like something that doesn’t fit right now. What was working for you at one point, something you’ve loved for years and years, when you get together with everybody, you think, this doesn’t match up with what’s going on with you personally. So, it gets pushed aside. Even though I’m not writing the songs, they have to be true to the time to be satisfying.”

Several songs in “Paper Airplane” were written by close friends, including the title track by Robert Lee Castleman.

“All I did was encourage him and share what was going on within myself,” Krauss said on her website. “But I can’t take credit for his gift. I had no hand in writing it — that was all Robert.”

Krauss later discovered that “Paper Airplane,” along with all 11 tracks on the album, shared a common theme. Each song, she said, dealt with trials and getting through the difficult moments in life.

Jackson Browne, singer-songwriter and Rock and Roll Hall of Fame inductee, and guitarist Richard Thompson also had heavy influences on Krauss for this album. Browne’s song “My Opening Farewell” appears as the last track on “Paper Airplane,” while Thompson’s “Dimming of the Day” had such a profound effect on Krauss that it took several attempts to record the song before she could keep from



Submitted photo

The band Dawes will open for Alison Krauss & Union Station featuring Jerry Douglas tonight at the Amp.

falling apart.

“The day we cut the song in the studio, and hit the line, ‘When all my will is gone you hold me sway,’ I fell apart and had to stop,” Krauss said on her website. “I said, ‘It’s so sad.’ And everybody was so sweet — I thought they were gonna laugh and rip me apart. There was this big, long silence, and (bassist Barry Bales) says, ‘Well, that’s what you get for havin’ a girl in the band.’”

Hailing from Illinois, Krauss released her first album “Too Late to Cry” in 1987 when she was just 16 years old. She picked up the classical violin when she was 5 years old, and shortly after she made the switch to bluegrass, the Society for the Preservation of Bluegrass Music in America named her

Most Promising Fiddler in the Midwest when she was 12 years old.

Krauss recorded her debut album with the Union Station band, which featured her brother, Viktor, on the bass. Viktor wrote the song “Lie Awake” for Krauss’ new 2011 album. She continues to tour with the multitalented banjoist Ron Block, Dobro player Jerry Douglas, bassist Barry Bales and guitarist Dan Tyminski — the current members of Union Station.

“Paper Airplane” is Krauss’ 12th album, and since her first record, she has become the most Grammy-awarded female artist in history. She also is in third place for most Grammys ever won by a single artist.

Her inclusion on the 2000 movie soundtrack to “O

Brother, Where Art Thou?” boosted her success even further.

Krauss only sings songs that are true to who she is as a person and a singer. She doesn’t choose songs that she thinks will be successful. She only chooses songs based on the emotions and messages they convey.

“(A song is only) great because it’s someone’s humanity being shared,” Krauss told www.theboot.com. “When it’s open and honest, that’s when the real nature of who you are as a vocalist or as a performer, all of that stuff can finally start to become what it’s supposed to be. Like a settling into yourself. It’s not even a musical thing, it’s a whole mindset, a whole acceptance of who you were supposed to be.”

RELIGION

FROM PAGE 1

“Women bring a new perspective, knowledge and understanding in the world and a way of dealing with conflict (and) people that we’re missing,” Epstein said. “We don’t have enough of it.”

All three of the women bring different experiences to similar situations, and the goal is the women can learn from each other but can also teach and learn from the audience.

“I’ll get to hear how they handled that, and also how we deal with that from a faith perspective,” Ramerman said. “Sometimes our religions can support that kind of discrimination, like in the Catholic church. So that’s why it’s so important for me to be a priest, because ... it’s very important that churches give the message that women and men are both created in the image of God.”

In 2008, Ramerman and others from her church left and formed the Spiritus Christi Church in Rochester, N.Y. Ramerman left her job at a Roman Catholic church when the Vatican started to weed out churches where women held prominent roles. When asked to either take a lesser role or step down, Ramerman made a confident decision.

“I could no longer be near the altar. I couldn’t preach anymore. I couldn’t be in front,” Ramerman said. “I said then, and I still feel the same way, that, that would be very bad for the congregation ... and for the women of the church to see their pastoral leader not being able to be anywhere near the altar.”

After establishing the 1,500-member Spiritus Christi Church, Ramerman became ordained in 2011 and has been serving as a reverend since.

Hurwitz, the Rabba at

the Hebrew Institute of Riverdale in New York, faced similar challenges that arose from a religion stuck in tradition.

“We’re up against thousands of years of tradition of the sort of role that women should not play in the Orthodox community,” Hurwitz said. “But I think that when we get ... beyond that initial reaction, then I think we find that the community is really open.”

In Catholicism, people seem open to the idea of women in leadership roles, even if it does take time for them to warm up to the idea.

“In my experience, it takes people about 10 minutes to get used to the fact that it’s a woman, not a man, doing it,” Ramerman said. “So I always know that it’s going to be okay, but the first 10 minutes can be kind of awkward.”

There is backlash to the increasing role of women in religion, though. A columnist for *Moment Magazine* wrote about his fear that Judaism is becoming too feminized, Ramerman said.

“So here we are in this area where women haven’t even yet achieved equality and we have a liberal, outspoken columnist who is feeling uncomfortable ... women have changed the conversation, and women have changed some of the rituals,” Epstein said. “Women have created a different feeling.”

Although solutions are numerous and differ among religions and communities, the first step toward equality is clear. Epstein, Hurwitz and Ramerman all referenced a sort of grassroots approach.

“Once women are serving a community, once women are out on the ground teaching and having a pastoral presence, people are open to the possibility to see what women can contribute and bring to the community,” Hurwitz said.



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RELIGION / MUSIC

New Clergy Program welcomes second conference of 2011

Mary Lee Talbot
Staff Writer

The second New Clergy conference began on July 23 with 15 new clergy and one special guest, a United Methodist pastor who had been ordained 20 years. In order to participate in the program, a clergy person must have been out of seminary seven years or less. The New Clergy Conference is sponsored by the Department of Religion.

The Rev. Albert Pennybacker, director of the program, said, "With seven out of 10 people leaving ministry before they have been out of seminary for 10 years, we are trying to help them stay in ministry."

In describing the group, Pennybacker said, "For the first time, we have a Mennonite, and we have one person who is serving a joint Episcopal-Lutheran congregation. Eleven out of the 16 are women, the first time this has happened."

I asked if this was because the theme of the week was women.

Pennybacker said, "It could be, but this is also the composition of our seminaries."



Photo | Ellie Haugsby

Members of the New Clergy Program's second conference of 2011

The group comes from seven states and the District of Columbia and represents eight denominations.

"They will have a chance to meet with Barbara Lundblad, Sister Joan Chittister, Rabbi Samuel Stahl and Dr. Hawa Ibrahim. They also will meet with the Rev. LaVerne Gill and Jared Jacobsen. For Friday evening dinner, they will go to the home of Betsy and Bill Goodell, who have been very supportive of this

program," he said.

I sat down with four of the participants. Diane Monti-Catania serves as pastor of the Salisbury Congregational Church in Salisbury, Ct. Lorie Hershey is the pastor of the West Philadelphia Mennonite Fellowship. Andrew Butler is an Episcopal priest in Montclair, N.J. Sharletta Green is the associate pastor of Hyndman Larger Parish (United Methodist) in Hyndman, Pa.

One feature of the pro-

NEW CLERGY PARTICIPANTS	
Andrew G. Butler III	Hillary A. Johnson
Leigh P. Carlson Burgess	Jeanette D. Leisk
Christopher T. Cunningham	Diane Monti-Catania
Jeune Cunningham	Shane Phelan
Sharletta M. Green	Susan E. Thaine
Leah A. Grundset	Theresa Thames-Lynch
Lorie C. Hershey	Mitch Hennessey
Erik A. Hoeke	

gram that attracted them all is its interdenominational emphasis.

Monti-Catania said, "It is the setting, and it is interdenominational. It is beautiful and restorative. I would have come anyway for the women's empowerment piece."

Green added, "It is the intellectual stimulation as well as the worship that we don't get as a pastor. We are nourished and filled."

Hershey is on sabbatical from her church.

"I wanted to look at different settings for my sabbatical and because this was interdenominational, it appealed to me. This program also offered to bring my spouse, and we went to seminary together," she said.

Butler said, "A friend of mine had come and recommended it."

I asked them what nourished them in their daily setting. Relationships with parishioners were key.

"My prayer time is key, and so is pastoral care. I can be with people in their time of need," Butler said. "It is nice to be at Chautauqua and not be the leader, to not have to worry about the details."

Green added, "Relationships are half the battle. My work with the youth nourishes me the most — also teaching Bible studies."

Monti-Catania said, "Learning who people are and what their stories are is key. Being with people as they grow spiritually and em-

bodily God's presence with them is what I really love."

Hershey said, "I like to be in a number of diversities and to work across lines. I see people who have been disillusioned and are coming back to the church, and I need to think about words. What's a new way to talk about faith?"

They all agreed that in settings like Chautauqua, they learn they are more alike than different. They get to be with colleagues who are struggling with the same issues. They don't feel as alone as when they came.

"Plus, we get to talk about God all day," Monti-Catania said.

"All the statistical evidence shows that if clergy leave ministry, it will be within the first seven years," said Joan Brown Campbell, director of the Department of Religion and Chautauqua's pastor. "This program is a small way we can contribute to their growth and to enhance their capacity to live out their life choice. This is the 11th year for the program. Each group has developed a profound attachment and increasingly, they will stay in touch with social media."

Annual 'two pianos, eight hands' piano concert is a game of musical chairs

Leah Rankin
Staff Writer

The students in the Chautauqua School of Music's Piano Program have shown an enormous amount of progress in the past five weeks. With the approach of the first round of the annual Piano Competition this Saturday, which is sure to turn up the burners under those piano benches, students are in need of a little laughter.

Nothing lightens the mood more than seeing your teachers, those people who have been constructively criticizing and cracking the whip, play together wearing feather boas. At least, that's what has happened in recent years.

At 4 p.m. today in Elizabeth S. Lenna Hall, the pia-

no faculty — Rebecca Penneys, Nicola Melville, John Milbauer and guest Omri Shimron — will perform a free concert for two pianos and eight hands.

"It's a lighthearted, fun project to do," Penneys said. "It's very important to be able to laugh at yourself, and it does (the students) a lot of good to see faculty having fun."

These four pianists will sit side-by-side in front of two pianos playing familiar standard pieces, like Ludwig van Beethoven's "Coriolan Overture," and other more whimsical pieces, like "Tea for Two" by Vincent Youmans.

What is interesting, or perhaps even ironic, is that Melville, Milbauer and

Shimron all are Penneys' former students and once were students at the Chautauqua School of Music.

"It's a humbling experience," Shimron said. "I was her student; now I'm sitting next to her."

Penneys said she would never want to play with pianists who have the same style and technique that she has — it just wouldn't be interesting.

Milbauer added that he is eager to hear how four pianists with such different voices and approaches to the instrument work together on the same piece of music.

"We're all cut from the same cloth," Penneys said, and much of the fun and humor comes from the anticipated musical reunion.

With 10 pieces on the program, at times the concert turns into a game of musical chairs. Quick page turns, runaway tempos and uncontrollable enthusiasm add to the enjoyment of the concert.

"There's always a time when one of us forgets the chair we were sitting in," said Melville. "There's always a moment of confusion."

It adds to the spirit of the whole music festival, Melville said.

A little "comic relief" is just what the piano students need before they compete this weekend, Penneys said. It does the students good to stop taking music so seriously, even if it's just for an afternoon.

"There are four variables," Milbauer said, referring to

the number of pianists, "plus all the other variables you run into in a concert — that's a lot of variables."

In short, anything can

happen.

Donations for this piano concert benefit the Chautauqua Women's Club Scholarship Fund.



Photo | Megan Tan

From left, John Milbauer, Rebecca Penneys, Nicola Melville and Omri Shimron will play in the "Two Pianos, Eight Hands" concert at 4 p.m. today in Elizabeth S. Lenna Hall.

Abelson returns to speak with singers about voice health

Leah Rankin
Staff Writer

When a musical instrument is not only responsible for your livelihood but your career, it is important to keep that instrument in the best condition possible. For singers, this means protecting their voices and keeping their bodies healthy.

Tom Abelson, an ear, nose and throat doctor from Cleveland Clinic, has visited the Voice Program at the Chautauqua School of Music for many years. He will give a class at 10 a.m. today in McKnight Hall about the importance of keeping young singers' vocal chords, their most important instrument, in tip-top shape.

"The purpose of the lecture," Abelson said, "is to give an overview so that the performers at Chautauqua, the voice students as well as the opera apprentices, get a basic understanding of the normal anatomy and the normal physiology of the voice."

Singers cannot be immune to common illnesses,

but when a cold or a cough causes strain on the voice, inexperienced singers will often overcompensate, causing even further damage.

Abelson noted he sees more problems with young singers because they try to do too much. He said that professional singers know when to say no, and take on concerts in moderation. Young performers don't always make the same decisions.

"It's interesting," Abelson said. "The better trained and the more experienced the performer, the less they get into problems. The big problem has to do with untrained or inadequately trained people who do too much. Voice abuse and overuse and bad technique are the things that cause the most problems in young performers."

It's not just singing that's causing the damage, Abelson said. Performers have to take into consideration that talking too loudly in the hallways at school and simply talking too much all are forms of abuse on the vocal chords.

Abelson said he sees much of the same damage in teachers, lawyers and telemarketers as he does in singers. Overusing and overextending the voice in any situation can lead to damage.

Modern technology has had a significant impact on early detection for voice injuries, Abelson said. Long ago, when a singer had voice problems and the doctor could not come up with a di-

agnosis, the pain was considered psychological.

Today, a technique called video scoping allows doctors to locate, diagnose and even take video of the damage. Abelson said he does not doubt that the drop in surgeries needed to correct vocal damage is due to the advances in this technology.

Part of what Abelson will discuss in today's class is prevention. He will suggest

ways singers can keep problems from occurring, and curtail any signs of damage.

The earlier these young singers start caring for their voices, the longer they can perform.

"If someone has a common illness, sinus infection or cough, and their voice isn't right," Abelson said, "the key

is not to change technique to try to overcome that hoarseness, but to either not sing, or to sing still with correct technique and accept what comes out. That way, there's less chance they're going to injure themselves from just sort of a normal illness that occurs intermittently in life."

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OPERA

Williamson, CSO members to share the magic of Mozart

Lauren Hutchison
Staff Writer

“Even if you’re a 5-year-old seeing *The Magic Flute* for the first time, it’s not over your head,” Maestro Dean Williamson said. “There’s something in the music that pulls you in.”

Williamson will conduct the Chautauqua Opera and members of the Chautauqua Symphony Orchestra in two performances of Mozart’s *The Magic Flute*. The opera will be sung in English, with English surtitles, at 7:30 p.m. tonight in Norton Hall.

More than a fantastical story and setting, the emotional underpinnings in *The Magic Flute* are so strong that one could listen to the instrumentalists without the vocalists and still know what is going on in the plot. In an era during which many composers used the orchestra simply as accompaniment, Mozart was the first com-



Williamson

poser to use the orchestra as the emotional soundtrack to the opera, Williamson said.

“You have to be able to get those emotions, the gamut of the human soul,” he said. “It’s all within the music. That’s the magic of Mozart — it’s all there, and it never fails to amaze me and make me cry.”

The Magic Flute demands a joy and a childlike inno-

cence from its musicians, reflective of Mozart’s own character, Williamson said. Though the piece is accessible on its surface with Top 40-worthy, catchy tunes, it also offers sublime, deep compositional complexity.

The finales of each act are especially challenging and impressive for the orchestra. The instrumentalists act as punctuation to all of Tamino’s lines in the Act I finale, which essentially is a long, accompanied recitative. Musicians can’t rely on the notes written on the page — they must sing and play with the natural rhythm of language, Williamson said.

The musical and theatrical complexities of the opera create big challenges for the maestro.

“I always feel like the opera conductor is the cream filling in an Oreo cookie,” Williamson said. “You’re getting squished and pulled and twisted by the orchestra

in the pit and the singers on the stage.”

Vocalists and instrumentalists often can’t hear each other very well, and the resulting music doesn’t come together until it reaches the audience. For these reasons, Williamson said the conductor often is the only link between the two groups of musicians.

Establishing the correct tempo is crucial. Williamson said that in Mozart’s day, his operas were performed nearly twice as fast as many modern productions. The pace is challenging for the musicians, but the lighter, faster approach is truer to speech.

“It should spark; it should crackle,” he said. “It sets the expectation for the evening. Not, ‘We’re going to have a pleasant, long evening,’ but, ‘OK, sit in your chairs, the curtain’s about to go up.’ That’s the energy we want.”

Williamson and Jay

Lesenger, Chautauqua Opera artistic/general director, have produced this opera before with Northwestern University’s Henry and Leigh Bienen School of Music in Chicago last February. This is the latest in a long line of *The Magic Flute* productions for Williamson.

“It’s in my bones,” he said. “But there’s always something new that I discover in each time.”

Williamson developed his approach to opera by acting as a recital pianist for more than 15 years and assisting more than 70 opera conductors. He is currently the artistic director of Opera Cleveland and regularly conducts operas around the nation.

For Chautauqua Opera, he’s conducted Giacomo Puccini’s *Madama Butterfly* in 2005, Giuseppe Verdi’s *Il Trovatore* in 2009 and the double production of Pietro Mascagni’s *Cavalleria Rusticana*

and Ruggero Leoncavallo’s *I Pagliacci* last year.

Williamson said all of the musicians in Chautauqua are like a big family, and the members of the CSO adapt wonderfully to the demands of opera music.

“Because they come from so many different orchestras, they bring a lifetime of experience from so many different sides,” he said.

After Chautauqua, Williamson will conduct the Opera Santa Barbara production of Giacomo Puccini’s *La Bohème*. Next year, he will conduct the seldom-performed Puccini opera *La Fanciulla del West*. In 2013, he will direct the world premiere of Lori Laitman’s *The Scarlet Letter* with Opera Colorado.

The Magic Flute will be performed one more time this season, at 7:30 p.m. Monday in Norton Hall.

MOZART

FROM PAGE 1

Synopsis

The opera opens when three ladies in the service of the Queen of the Night save Prince Tamino from a wild beast. Once the ladies leave, the bird catcher Papageno joins Tamino and boasts that it was really he who killed the creature.

The three ladies return to Tamino and give him a portrait of Pamina, the daughter of the Queen of the Night. They tell Tamino that Pamina has been enslaved by the evil priest Sarastro. The ladies also lock Papageno’s mouth for lying about killing the creature.

Tamino falls in love with Pamina, whom he has seen only in the portrait. The Queen of the Night appears with a rumble of thunder. She grieves over her daughter’s plight and charges Tamino with Pamina’s rescue. The three ladies give Tamino a magic flute, send Papageno to accompany him with magic bells and appoint three spirits to guide them on their quest.

Change of scene. In a richly furnished apartment in Sarastro’s palace, the slave Monostatos is pursuing Pamina with ill intentions. Papageno appears, and Monostatos is scared away. Papageno recognizes Pamina and tells her she will soon be rescued by a man who loves her.

Meanwhile, Tamino is led into a grove where three temples stand by the three spirits. He is driven away from the doors of two, but at the third there is a priest who tells him that Sarastro is not a tyrant as the Queen had told him, but rather a wise, noble man, while it’s the Queen who is evil.

Tamino hears the voice of Papageno and plays on his flute to summon his companion. He soon finds that Papageno is trying to escape with Pamina but is stopped when Monostatos appears. Papageno sets Monostatos and his slaves dancing by playing on his magic bells.

Sarastro, entering with great pomp and circumstance, promises Pamina freedom. Pamina gets a glimpse of Tamino as he is led into the temple with Papageno.

Sarastro orders that Tamino undergo initiation rites. Monostatos, meanwhile, tries to kiss the sleeping Pamina. He is prevented from doing so when the Queen of the Night appears. She gives her daughter a dagger with which to murder Sarastro.

Tamino and Papageno are told by a priest they must prove they are worthy of entering the temple of light. In the succeeding scenes, Pamina and Tamino face many ordeals and trials, with many



Photo | Megan Tan

Papageno (Kyle Pfortmiller) and Pamina (Deborah Selig) sing an ode to love in the Chautauqua Opera production of *The Magic Flute*.

dangers befalling them, even suicidal contemplations.

‘The Magic Flute’ and Mozart’s career

The Magic Flute was finished in 1791, the same year Mozart died of illness at the young age of 35. The premiere of *The Magic Flute* was held on Sept. 30, and Mozart died less than three months later on Dec. 5.

Lesenger said the style of writing displays characteristics that were very modern at the time.

“This is undoubtedly the most romantic of all of Mozart’s works,” Lesenger said. “There is a lot of chromaticism here that was not present in his older works.”

He said Mozart was on the cusp of a cultural revolution but died too soon to see it through.

“If he had lived, he would have invented Romanticism,” Lesenger said. “This work displays some characteristics of a shift in that direction. But unfortunately, he died far too soon, and other composers eventually moved music in that direction without him.”

The opera was well received at the time of its premiere. Mozart scholar Maynard Solomon wrote about the reception, saying, “Although there were no reviews of the first performances, it was immediately evident that Mozart and [the librettist] Schikaneder had achieved a great success, the opera drawing immense crowds and reaching hundreds of performances dur-

ing the 1790s.”

The opera was performed for the 100th time in 1792, just a year after it was premiered.

The man behind the story

Emanuel Schikaneder, the librettist of the opera, was a noted theater impresario at the time. He performed the role of Papageno at the premiere, and several illustrations exist that show him in a lavish costume covered in feathers with a large birdcage strapped to his back.

He became known for his comic stage presence and the ability to improvise comically onstage. He excelled at the “Hanswurst” character, a typical comic role in Viennese theater. The character of Papageno reflects much of this Hanswurst tradition.

Schikaneder apparently was quite distraught over the death of Mozart after the premiere of the opera. He is said to have staged a benefit performance of the piece for Mozart’s widow, Constanze.

In 1798, Schikaneder mounted a performance of Mozart’s *La Clemenza di Tito*. He admiringly wrote of Mozart in the program, “Mozart’s work is beyond all praise. One feels only too keenly, on hearing this or any other of his music, what the Art has lost in him.”

Mozart and masonry

Much has been made of the Masonic influence in the opera. Both Mozart and librettist Schikaneder were freemasons and were members of the same lodge. Many,

often minute, references to masonry were included in both the story and the music of *The Magic Flute*.

For example, the musical figure of a dotted eighth note followed by two half notes was used to signify the beginning of a Masonic initiation ceremony in which the initiate knocked on the door three times. This figure is especially present in the overture.

Another element of Freemasonry present in the opera is the number three, which was given special significance in the Masonic traditions. The Queen of the Night has three ladies in her service, three spirits are appointed to guide Tamino, there are three temples and Tamino must go through three initiation trials before he can enter the temple.

Although the Masonic elements are undoubtedly part of the opera, Lesenger said he chooses not to emphasize them.

“I don’t stress the Masonic influences,” Lesenger said. “Some productions do, but it’s the sort of thing where only those familiar with Masonic traditions would pick up on the references. So I’ve decided to not play up those parts of it. It hasn’t really influenced our dramatic vision of the piece.”

The players and their characters

The four main characters in the opera, Tamino, Pamina, Sarastro and Papageno, are perhaps as diverse as four characters can be. Tamino, played by Vale Rideout, is young and restless. Pamina, played by Deborah Selig, comes of age and becomes wiser as the opera progresses. Sarastro, played by Harold Wilson, symbolizes wisdom and reason and is, as such, a very serious character. Papageno, played by Pfortmiller, is in a state of arrested development, caught between a boy and a man.

Rideout said he can relate to his character, Tamino.

“In some ways, in my upbringing and early dating life, I was always eager and excited to try to figure it out,” Rideout said. “I always discovered that I was lacking in some way — too young or immature — but still wanting to succeed. Tamino is very much like that.”

He said the learning experience Tamino goes through in the opera is similar to the one he went through as an artist.

“He quickly discovers throughout the opera that any put-on confidence he has is different from the confidence that you gain from learning and actually growing,” Rideout said. “That’s what this opera is about for him and for me.”

Rideout is returning to Chautauqua for the third

summer. In 2002, he was part of the Young Artists Program, and in 2009, he returned for *The Pirates of Penzance*.

He grew up in a musical family, playing multiple instruments and singing. He started singing seriously before college and majored in voice in college. He moved to New York and performed in various musical theater productions for seven years before taking more opera roles.

He has since sung with the Florentine Opera, Opera Tampa, Phoenix Opera and Tulsa Opera, to name but a few.

Rideout said singing in an opera production is one of the most invigorating and enriching experiences possible.

“To sing with an orchestra and chorus is one of the best benefits in life,” Rideout said. “How many people out of the billions of people that inhabit the earth have a chance to do that? Seriously?”

Selig’s character, Pamina, goes on an emotional journey similar to the one Selig herself has gone through, she said.

“I have gone through falling in love, and losing love, and I know the joy you feel when you finally connect with someone emotionally,” Selig said.

The role is demanding vocally, she added.

“It’s challenging. The range is quite wide, and also the dynamic range,” she said. “I have to be able to sing quite soft and also be able to sing an outpouring of emotion. I have to be at the brink of taking my own life, so it’s very dramatic and challenging for me.”

Selig is returning for her fourth summer at Chautauqua. She was a Young Artist for two years, and this is her second time back as a principle. She began singing in school choirs and eventually double majored in English and voice in college. She eventually attended conservatory for voice and held several apprenticeships before embarking on a nationwide opera career.

Wilson, who plays Sarastro, said his character changes his attitude, especially about women, as the opera progresses.

“He’s the head priest in the temple of wisdom, and he’s been brought up to believe that this is a men’s society and that a woman needs the help of a man to go through life,” Wilson said. “Throughout the course of the opera, he starts to change and think, *Wouldn’t it be great if a man and a woman were leaders in the temple?* and is met with some conflict from more conservative characters.”

Wilson came to voice relatively late. When he went to college, he decided to “give singing a go,” and got his undergraduate and graduate

degrees in voice. His career has taken him around the world, singing from Germany to the Metropolitan Opera.

Pfortmiller said Papageno was plunged into a world he never expected, and that playing the character is enjoyable.

“Papageno never expected any of this to happen,” Pfortmiller said. “All he was going to do was deliver his birds to the three ladies and then go back to his hut and get more birds. But he happens to meet this prince, and he goes on this journey to see things he never thought existed.”

He said he draws upon his experience observing his own daughter to inform his conflicted man-child character.

“I have a pretty active inner child anyway, but having an 8-year-old, you start to see the world through her eyes, and it’s one of the most enjoyable roles of all time,” Pfortmiller said.

He studied with Marlena Malas in the Chautauqua School of Music’s Voice Program a number of years ago, but said the Opera Company always enticed him.

“I always wanted to be a part of this company, so I’m really glad to finally be here,” Pfortmiller said.

Opera for opera-haters

The Magic Flute consistently has been among the most performed operas of all time. Lesenger said this is because the story is so fanciful.

“*Flute* is meant to be fun. Absolutely anyone can enjoy this piece,” Lesenger said. “The story is timeless, and the music is just gorgeous.”

Wilson said it’s a lighter story than many other operas.

“It wasn’t put on at the state theater in Vienna; it was put on at a theater that also did Vaudeville-type acts,” he said. “So it’s quite possible that it was a big caricature. It was supposed to cause a bit of a stir, and it still does today.”

Pfortmiller said this is an ideal opera for those who are new to opera.

“This is probably *the* best opera that someone who has never seen an opera can enjoy,” Pfortmiller said. “Whether it was in English or Swahili or German or French — we could have done this opera in a strange Martian language, and it would be enjoyable to anyone.”

Lesenger agreed.

“This is hands-down the best opera for those who are new to opera,” he said. “It’s funny, it’s charming, it’s beautiful and you get lost on the fantasy of it. Bring your friends who hate opera.”

THEATER

Well-known actor Dale guests in 'Carve'

Suzi Starheim
Staff Writer

James Badge Dale is no stranger to being in front of an audience or a camera, but as he takes part in Chautauqua Theater Company's 2011 New Play Workshop Festival, he admits this is by far the shortest amount of time he's had to work on a theater production.

Dale, who is famous for his roles in television and film such as AMC's "Rubicon," "Law and Order: Special Victims Unit," "24," "CSI: Miami," "CSI: N.Y.," "The Pacific," "Lord of the Flies" and "The Departed," said he was looking forward to returning to the stage when he was invited to Chautauqua as a guest artist. It had been four years since his last role in a theater production, when he played Burleigh Grimes in New Group's 2007 production of "Expat."

"I wanted to get back in the theater, and I feel really lucky and blessed that they asked me to come," Dale said.

Dale currently is playing the role of Josh Darbin in Molly Smith Metzler's play "Carve," and as he works to fulfill the role of the Brooklyn artist in Metzler's play, he said he faces challenges of Darbin's personality, which include moments of great happiness and great sadness.

"In the world of Josh Darbin, what I'm noticing as the great struggle is that he has



Dale

a lot of highs and a lot of lows, and it's finding a way to be truthful within that massive range," Dale said.

Throughout his time here, Dale said he hopes to be able to remove himself from the process — he didn't want to come into Metzler's play and create the character of Darbin in a way that he wanted it to be.

"I don't want to come in with those preconceived notions of this is what I want to do, and this is what I want to touch," Dale said. "This is for the playwright; everything is for the playwright."

Throughout his time here, Dale said what he finds very refreshing is the nature of the material being presented to audiences. He said the bare-bones productions of the NPW plays are "raw" and "dirty" and that audiences get a true opportunity to see the nuts and bolts of a finished theater production at these plays.

"It's like a train that has

no brakes, and it's going and you can't get off it, and it's going with you or without you, so you just have to let go and see where it goes," Dale said. "The audience will get to be a part of the process, which is exciting. It's exciting for me as an actor, and for the playwrights, to be able to see their work being thrown up in this manner, and it's exciting for the audience, too, I hope."

Dale said this form of unfinished work is refreshing because of the type of work in which audiences are accustomed to seeing him. In the film and television industry, what is presented to audiences is completely finished and polished. The NPW plays are different.

"Sometimes, when we're given the opportunity to put a project together, whether it's theater or film, it's kind of insulated," Dale said. "We're insulated in this bubble, and then once it's finished, we show this glossy product."

After finishing "Carve" this Sunday, Dale said his next endeavor includes acting in a film called "World War Z." The film, which Dale said is "a great artistic piece about the upcoming zombie apocalypse," begins filming in September.

Audiences can see Dale in "Carve" at 2:15 p.m. Saturday and again on the last day of the festival, at 8 p.m. Sunday in Bratton Theater.



Photo | Ellie Haugsby

Panelists at Chautauqua Theater Company's New Play Workshop Festival Symposium, held at 12:30 p.m. today in Bratton Theater. TOP ROW: Vivienne Benesch, Jerry Patch, Ethan McSweeney. BOTTOM ROW: Michael Golamco, Kate Fodor, Michael Mithnick, Molly Smith Metzler.

Panel to discuss new play development in America

Suzi Starheim
Staff Writer

A free exchange of ideas and opinions is how great strides are often made. This is what Chautauqua Theater Company is hoping will come of the New Play Workshop Symposium to be held at 12:30 p.m. today in Bratton Theater.

Today's symposium panel will be include CTC Artistic Directors Vivienne Benesch and Ethan McSweeney as well as playwrights Michael Mitnick, Michael Golamco, Molly Smith Metzler, Kate Fodor and guest Jerry Patch, director of artistic development for the Manhattan Theater Club. Patch worked on the artistic team of the South Coast Repertory, where he helped in the development process of approximately 150 new plays before joining The Old Globe in 2005.

The symposium, part of this year's NPW Festival, will be take the form of a conversation among panel members on the current state of new play development in America. Katherine McGerr, literary and New Play Workshop coordinator, will moderate.

McSweeney said the main purpose of today's symposium is convene Patch and the playwrights for a conversation about "where we are in this country in terms of new play development."

"Jerry Patch has probably played a bigger role in the commission and development of new plays in America than any other person since World War II."

—Ethan McSweeney
CTC Artistic Director

This includes talking about areas of new play development in which America needs to move forward as well as discussing funding for new play development.

"This is going to be a level of specialty higher than the Brown Bag," McSweeney said. "I think it's going to be one of the most interesting discussions we've had."

Associate Artistic Director Andrew Borba said what he is most looking forward to is Patch bringing his insight and real-world experience in new play development to the conversation.

"Jerry is the one who will

be able to tell us what it is most like out there from an administrative point of view, and Jerry has been doing this for a long time and arguably is the best at it in the country," Borba said. "I couldn't be more excited that he's coming to do this, because he is the man you want to hear from on this."

"Jerry has probably singlehandedly played a bigger role in the commission and development of new plays in America than any other person since World War II," McSweeney said.

Borba said the symposium will focus on several aspects of new play development: the development process itself, new works currently in development, and the personal experiences and preferences of the playwrights themselves. This insight, Borba said, is particularly important, as Mitnick, Golamco, Metzler and Fodor are each currently working on new plays.

Benesch and McSweeney will act in the capacity of directors during the symposium. They will share their thoughts on the role of directors throughout the new play development process.

SUSPENSE BUILDS



Photo | Mark Anderson

Guest artist Joel de la Fuente plays Will in Michael Golamco's play "Build." In this scene, he speaks to the AI, played by conservatory member Charlotte Graham. "Build" shows again at 4 p.m. today in Bratton Theater.

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LECTURE

Abdi: ‘There will be peace. If I die, no problem’

Nick Glunt
Staff Writer

When journalist Kati Marton went to Africa with her U.N. ambassador husband, Richard Holbrooke, the two of them found themselves thinking the same idea. In each of the 11 countries they visited, they agreed that it would be the women to save Africa — if anything could. Women were the ones fighting corruption, trying to build civil society and battling AIDS and HIV, Marton said. Among these women is Hawa Abdi, one of the first female gynecologists in Somalia. Abdi founded a one-room hospital, which expanded into a community of 100,000 over the years. This community provides free food, water, land, shelter, medical care and education — all with no government aid.

Marton interviewed Abdi onstage during the 10:45 a.m. lecture Thursday in the Amphitheater. Abdi spoke about the village, explaining that the reason it's grown so much is because of the push for peace within. Marton and Abdi's conversation was the fourth presentation in Week Five's topic on "21st Century Women: The Road to Social and Economic Growth." Abdi's daughter Deqo Mohamed, another gynecologist, joined them onstage.

Founding a village

Abdi earned a medical degree with the help of a Soviet scholarship. She returned to Somalia, where she earned a law degree and became an assistant professor of medicine. She then opened a small clinic on land that had been passed down from her ancestors. When civil war erupted in Somalia in 1991, she took

in and cared for her employees. Eventually, her employees' families came to live there, then family friends and so on. Today, it is a thriving village. Marton asked Abdi how she cares for almost 100,000 people. Abdi said she's not alone. There are other doctors and nurses too, as well as village elders. However, she said it's still a family affair. "My two daughters and me, we help each other," Abdi said, "so we're doing a very good job." Inside the village, children who were brainwashed into soldiers are taken as nursing assistants to give them a sense of importance. People are taught to fish and to farm so they can take care of themselves. Education is offered to people of all ages. Every person is granted opportunity and equality in this civil society, Abdi said.

Dealing with conflict

In the middle of conflict, Abdi's village once was surrounded by militant extremists. They came to her to convince her into handing over leadership. "You are a lady, woman," they said to her, then said to her daughters, "You all are, also. You are not supposed to lead this society. We are young; we are men. Please, hand over to us this job." "No," Abdi said simply. "This is my property, and people come to me, not to you. If you want the people to come, please do something like this place." Abdi, Marton and Mohamed agreed the village is a rare sight in Somalia. Marton went so far as to call Abdi "a unique personality" because of her nontraditional views on Somalian society. Like any society, Abdi and her daughters set forth a few rules to separate the vil-



Dr. Hawa Abdi and her daughter, Dr. Deqo Mohamed, are interviewed by Kati Marton during the 10:45 presentation Thursday in the Amphitheater.

lage from the outside. While most of the warring Somali peoples are fighting by clan, there is no clan division in Abdi's village. Secondly, men are not allowed to beat their wives, as that is what Mohamed called the first sign of civil unrest. If any person breaks these rules, Abdi said, they are either put into a small prison or are exiled from the village. "People become friendly, friendly, friendly helping each other," Abdi said. "The society became a unit." Still, however, war rages outside the village.

What can be done

Abdi and Mohamed said the conflict in Somalia can be solved with aid from the U.S., but ultimately it's up to Somalis to help themselves. Education, to Abdi, is the key. As such, the village focuses heavily on education. Marton questioned why the Somali government allows the village to continue operation. After all, she said, Abdi's village essentially is autonomous, providing "all the things a government should provide." Mohamed said the reason is that the government has a very small area that it actually controls. Protecting itself from rebellions is more im-

portant to the Somali government than shutting down an "autonomous" community, she said. Even when her village is threatened, Abdi will not bear arms. She said she gives life; she doesn't take it away. In order to replicate the village in other war-torn nations, Mohamed said those nations need determined people like her mother. Abdi disagreed. She said she believes "the world is one." If something springs up in one part of the world, she said, it spreads. Every person has the ability to set that in motion, to create a better world for future generations. Marton asked if Abdi ever thinks about escaping the conflict in Somalia by moving away. "Always my mom tells us, 'I had two choices (when the war began): to leave my country and to enjoy somewhere else or to stay and create a society within a society, creating peace and staying in my own country,'" Mohamed said. "When I saw those poor people (displaced by the war)," Abdi said of those choices, "I decided to stay with them and to die with them because one day, I will have to die... One day, there will be peace. If I die, no problem."

Q & A

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

Q. (Babcock) I'd like to start with another fact that you don't know about Dr. Hawa (Abdi) and her family. She has a second daughter, who is also a physician, and she's in Somalia right now running the hospital in their absence. But (Abdi's daughter) also has a son, who is a preschooler. I'd like to ask how he's going to be raised that will be different, so that he won't end up in a dysfunctional society. **A.** (Abdi) He will be raised differently than Somali children have been raised. I hope that he will be a very strong, intelligent man. **A.** (Mohamed) ... And he will respect women. I think he will, because three women are raising him. **A.** (Abdi) And there are others, men who respect us: they are our fathers, our sons, our husbands. We like them. Without them, we cannot do anything. What is very important is to respect each other and to be united.

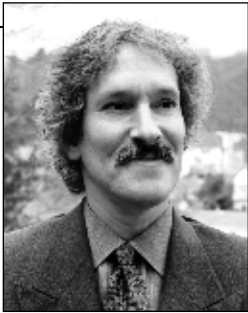
Q. (Babcock) How do Somalis — and that's a big term, I know, because you've already told us that there is not one Somali — but how do the different groups in Somalia view the United States? **A.** (Mohamed) The sad thing is the society ... Wherever I travel, the people are humble. If you talk about

Americans, Swedes or Africans, they don't care. The problem is the government and the politicians — the guys who want to have power and manipulate people — will say America is bad. The people who want to get some funds from the West will say America is good. When you talk to the normal person, he will say, "I don't know America. I have to find my food. I don't know what you're talking about." If you talk to the people here, in the South, they don't even know where Somalia is located. So there are simple people who are trying to find their food. The majority of people are human beings, and they don't hate each other. The people who hate and the people the media captures are the people who have some political view and agenda. We over-exaggerate one man and what he says, and we stigmatize that to the whole world.

Q. (Babcock) Does this fit into the dysfunctional state giving food? **A.** (Mohamed) That will affect the people, of course. There are two million people starving. There was a draught. We do not have proper water. We cannot have the help we are asking because of what they banned. Of course it affects the people.

—Transcribed by
Lauren Hutchison

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RELIGION

Laughter and barking dogs were key elements of the 9:15 a.m. morning worship service Thursday. The Rev. Barbara Lundblad preached on “Teaching Jesus,” and her text was Matthew 15:21-28. She noted that the “red thread thing” that she preached about on Tuesday has been catching on. She wore a small crocheted thread made by UCC registrar Ruth Becker.

“What happened to Jesus?” Lundblad asked. “We haven’t heard about him since Sunday. But the Gospel has been heard. The Gospel is in both testaments.

“This is a very difficult story. I found that out when I started teaching at Union, and there were people in my class who had never heard a sermon on this story (Jesus and the Canaanite woman). But it is coming up in the lectionary.”

She reminded the congregation that at the end of a worship service, the minister or assistant minister often will say, “Go in peace. Serve the Lord,” and the congregation will respond, “Thanks be to God.”

One day, her assistant, Rosetta, said, “Go in peace. Save the Lord.”

Lundblad said, “The congregation did not know what to say, but eventually they got it out. But she was onto something in the text. Go in peace. Save the Lord. Save the Lord from stereotypes and misconceptions.”

She continued, “It started in Genesis. God is not a boy’s name. The image of God is male and female. In the New Testament, right at the beginning in Matthew 1:1, we have the genealogy of Jesus. It calls him the son of David, the son of Abraham. Yet it includes four women who we might call suspect in some way. None of them was from Israel. They were all sexually suspect in some way. It is a very questionable genealogy.

“After Jesus was baptized, he went into the wilderness and was tempted. We tend to think of him as so strong, that he fought back against the Devil. But Jesus said nothing on his own. Everything he said was from Torah. He did not walk that lonesome valley alone. He touched the invisible *mezuzah*. The same *mezuzah* that Jews have on their lintel posts where the Shema is kept. Jesus touched the Word in the wilderness. This is not a story about willpower; it is a story about trusting God.”



Morning Worship

COLUMN BY MARY LEE TALBOT

The story of Jesus with the Canaanite woman is one that preachers have tried to clean up, Lundblad said.

“It is too disturbing to learn about who Jesus is,” she said. “He is not superman. We say he is truly human. We say he is truly human, but not really. We say he is truly human, but he is all-knowing. We say he is truly human, but asexual. We say he is truly human, but he never made a mistake.”

She said, “In this text, he is really human. Preachers have tried to deal with this text by saying that Jesus was testing her faith. No, the text has already made the point that she is a Canaanite. Jesus is in her territory. Matthew called her a Canaanite, but there was no Canaan at that time. That is like saying someone from New York City is from New Amsterdam. What was Matthew trying to say?

“She is an enemy of Israel and Jesus. She is Canaanite, not part of us even though she could be related to someone in Jesus’ genealogy. So we say if she passed the test, she could be one of the chosen people. There are still lots of sermons and scholarship that talk that way.

“But this is the reason we go to seminary and learn to read Greek. In the Greek text, the word dog, means little dogs, little puppies. Does that help you? Even little puppies eat the crumbs. Does that help you? We go to seminary to try to get rid of the difficulties in the text,” she said, tongue-in-cheek.

“The Canaanite woman is an amazing woman. She uses the Israelite form of prayer, a psalm of lament, when she talks with Jesus,” she said. “Like Rahab, the Canaanite woman uses language that Jesus would recognize, but he responds in a negative way. And she throws Jesus’ words right

back at him — even the dogs under the table eat crumbs.

“Jesus tells her, ‘Great is your faith.’ But she has said nothing about faith. She does not have a born-again experience. She has spoken the truth. The children have been fed. What did Matthew put before this story? The Feeding of the 5,000. There were 12 baskets left over. Twelve like the tribes of Israel. The children had been fed; she knew this. ‘There is enough for me and my daughter to be fed.’”

Lundblad said, “Jesus had been changed. He saw the truth as he had never seen it before. Go in peace. Save the Lord.”

She quoted biblical scholar Gail O’Day. “It is the marginal one who pushes Jesus to new possibilities. ... Jesus is changed by her boldness. ... She insists that Jesus be Jesus. She frees him to be fully who he is.”

Lundblad continued, “I hope this week that your assumptions about God have been cracked open. I hope you will read the texts in new ways, that you will see Jesus and God in new ways.”

In Matthew’s text, Jesus goes on to heal the woman’s daughter and other people. He has edited his Gospel so that the feeding of the 5,000 was followed by the story of the Canaanite woman and then the feeding of the 4,000.

“There were seven baskets left over,” Lundblad said. “Seven is the number of wholeness, completeness. Jesus fed not only the 12 tribes but all the nations.

“When Jesus heard the truth his whole vision of who he was to be changed. Go in peace. Save the Lord. I hope you are changed, like the women witnesses who have spoken this week. They have said to us, ‘Listen. I have a story to tell.’ And we are all renewed and changed just as Jesus was. Go back to your congregation or neighborhood and talk with people about how you can change. Go in peace. Save the Lord. Thanks be to God.”

The Rev. Nanette Banks served as liturgist. The Rev. Andrew Butler, III, a participant in the New Clergy Program from Montclair, N.J., read Scripture. The Motet Choir, under the direction of Jared Jacobsen, organist and coordinator of worship and sacred music, sang, “When Speaking Has Ceased,” by Craig Courtney, text by Johanna Anderson.

Chaplain Lundblad discusses the nuances of delivering a sermon

Mary Lee Talbot
Staff Writer

I had the joy of hosting the Rev. Barbara Lundblad when she came to preach for a weeklong continuing education event at Pittsburgh Theological Seminary in the 1990s and I was the director of continuing education. We had the chance to talk this week for a few minutes. Lundblad is a pastor at Our Saviour Atonement Lutheran Church in Washington Heights, New York City, and teaches preaching at Union Theological Seminary.

On the plaza, I had heard a couple talking about the morning worship service, and the woman asked the man, “What didn’t you like about the service?” The man answered, “Her style.” One of the signature elements of her style is moving away from the pulpit and telling the story. I asked her how she would describe her style, and how it had changed.

“My style has grown more embodied,” she said. “I have learned a lot from African-American preachers. We really have to get in touch with the texts. They are saying more than what happens in my head. But it is not always the same. On Sunday, it was

“As a preacher, I have to be in touch with the text and with the people. I try not to be tied to a written text.”

— Rev. Barbara Lundblad
Week Five chaplain

not the time to be moving around. It was time to be closer to the text. One reason was the set-up (for communion), and the other was the sermon was potentially controversial.

“But if I don’t move, I leave out major parts of that space (the Amphitheater),” Lundblad said. “As a preacher, I have to be in touch with the text and with the people. I try not to be tied to a written text. But the other day, I quoted a long poem, and I needed to be with the text. Other times, delivery is more important than the content of the sermon.”

I asked about what she teaches her students.

“I found a word this year from a colleague at Union — generosity,” she said. “I want them to care about the people listening as much as what



Photo | Demetrius Freeman

The Rev. Barbara Lundblad, Joe R. Engle professor of preaching at Union Theological Seminary, during the Sunday morning worship service at the Amphitheater.

they have written. I want them to let people know that they are talking to them. Fred Craddock said, ‘In preaching, it is not what is said, but what is heard.’

“Each preacher has a style, and some people won’t go off text. I try to help them. I tell them to print their text in 20-point at the top of the page so they are not looking way

down into the pulpit. I tell them, ‘You can tell the story about your grandmother; you don’t need to write it down.’”

She noted that some excellent preachers like Fred Craddock and Barbara Brown Taylor do not move around and don’t stray far from the text.

“But Barbara is always engaging,” she said.

Lundblad said some ser-

mons are too literary, that students write sermons like they are writing class papers.

“When you write for preaching, it is for oral presentation,” she said. “You have to honor your own style, and some people don’t want to write. But I think you get lazy and end up with five ending points instead of one if you don’t write. I had a

student who told me he had preached for an hour without notes. I cringed.”

In her Tuesday morning sermon, Lundblad had urged people to adopt the ‘red thread’ as a sign for churches leading toward the 10th anniversary of 9/11. I asked if she would do anything with it when she got back to New York.

“I want to talk to some people at Union and at the church,” she said. “I want to do some reading of books that have been on my shelf for two years. At Union, we can meet with Muslim leaders. I have been talking with clergy across lines about the commemoration. We don’t want it to be anti-Muslim.”

On the Odyssey Network, there is a series called “The Conversation We Never Had.” They are five-minute clips a church could easily listen to.

“They have Christians, Jews and Muslims talking about what we need to do,” Lundblad said. “My congregation is across from a synagogue. The woman who cleans for me is a Muslim. She is worried that Ramadan is coming at the first of August and how to fast when she works all day. I need to talk with her more.”

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LECTURE

Hoffman: Fight for equal rights slow, but progress being made

Emily Perper
Staff Writer

Anat Hoffman currently faces up to a year of prison in Israel for her actions with Women of the Wall.

As the executive director of the Israel Religious Action Center, Hoffman expanded its mission to include social justice initiatives, as well as to promote Jewish pluralism and combat racism.

Before she was the executive director of IRAC, Hoffman served as a Jerusalem city councilwoman for 14 years. She is a founding member of Women of the Wall, which fights for the right of women to pray out loud at the Western Wall.

Her 2 p.m. Wednesday lecture, "Women Off the Wall," detailed the history of her fight for women's rights at the Western Wall in Orthodox Jewish Israel.

Thomas Jefferson's belief that religions are strong when they are disparate, not united, is modeled by Chautauqua Institution in its sundry denominational houses and represented faith traditions, Hoffman said. Israel does not model this.

"There is corruption, and there is a rigidity, and there is no pluralism in Judaism in Israel, or not enough pluralism," Hoffman said.

Hoffman believes Orthodox Judaism, the state religion of Israel, has been tainted by government involvement.

"When you have state funding of such an extent behind one type of religion, it does become corrupt," she said. "And if Reform Judaism, which I belong to, had that much funding and that much of a monopoly, then we would've been no less corrupt."

There is no modern Hebrew word for "pluralism." The word for "integrity" in modern Hebrew is four years old; the word "accountability," just nine months.

Hoffman led the Hall of Philosophy attendees in the pronunciation of these relatively new words.

She initiated Women of the Wall in order that women might pray aloud, wear a tallit (prayer shawl) and read the Torah at the Western Wall. Whereas all three of these activities were likely to be allowed by any other synagogue, they are prohibited



Photo | Eve Edelheit

Above, Anat Hoffman, executive director of Israel Religious Action Center, speaks in the Hall of Philosophy Wednesday. Below, attendees take a moment of silence to remember the tragic events in Norway this past week.

by the state of Israel.

When Hoffman and her colleagues attempted to pray at the Western Wall, they were attacked and chased away. The Women of the Wall took their case to Israel's Supreme Court, demanding police protection.

Their case was in question for 14 years.

The government formed a committee to decide upon an outcome but did not allow women to be a part of the committee — that is, until the prime minister received more than 3 million letters from Women of the Wall supporters demanding that they include a woman. They did — but she could neither speak nor vote on the decision, only observe.

As alternatives to the Western Wall, the courts offered the women three different walls at which they could pray. The first was in the depths of the Muslim quarter. One policeman said that Jewish prayer there might start a war. The second was an ancient dump, where Hoffman and her cohorts decided it was inappropriate to take the Torah.

The third site was an archeological dig. Hoffman asked the archeologists what



it would take for them to demand the women leave so that they could start their fight for the Western Wall again with legitimacy. The archeologists informed the Women of the Wall that bulldozers would disrupt their delicate work recovering artifacts. So the Women of the Wall demanded that the Israeli government make their new prayer site handicap-accessible.

As planned, the archaeologists demanded the women leave, and the government stopped the development of the site. The case went back to court, this time with the Women of the Wall requesting 11 hours of prayer time annually at the Western Wall. The Israeli minister of religious affairs claimed he knew what the Wall wanted to hear, and it did not want to hear the prayers of women. This claim incited a unanimous decision in favor of the Women of the Wall,

granting them their 11 hours of prayer per year.

Then, the demonstrations began.

They were the largest in Jerusalem's history — 250,000 people came and surrounded the Supreme Court to protest the court's decision to give women the right to pray aloud. Police protection was necessary.

The attorney general demanded that all nine of the state's judges reconvene and reassess the original decision. It took the judges three

years to find a suitable date to meet. In May 2003, the case was lost, 5 to 4. The women were relegated once again to the archeological dig site to pray; the government carried through on its promise to make the site handicap-accessible.

The government established the Women of the Wall regulation, which forbids religious acts that are offensive to others.

"It only applies to us," Hoffman said.

She was arrested last July for carrying a Torah scroll and wearing a tallit to pray during Rosh Chodesh.

She said Israel is worried about the international ramifications if the penalty for her arrest, one year of imprisonment, is carried out.

"International ramifications' means you," Hoffman said. "Hopefully, if you care, as ... Americans, about freedom, rights and freedom for women, religious freedoms all over the world, you should care about that, even if Israel is our friend and a very developed country. The fact that a woman is arrested for holding a Torah scroll and wearing a tallit is unacceptable."

Hoffman said she hopes that if members of the United States government come to Israel, Michelle Obama and her daughters and Secretary of State Hillary Clinton will join the Women of the Wall at the Western Wall as a sign of solidarity.

"In some respects, I think Israel is way too precious to be left just for Israelis," she said. "Israel is probably one of the most important historical developments of the 20th century. Not just for Jews — for everybody. It's very important that the sovereign Jewish state holds values that we can share. I'm engaged in the most important dialogue of our time, I think — what are those values of the Jewish state?"

Hoffman and Women of the Wall go to court 60 times a year. Recently, they made it so buses could not be segregated between men and women; it now is a felony to force people to sit where they do not want to sit. Women continue to submit examples of public places that are segregated, like post offices and sidewalks.

"That means the government of Israel is actually helping segregation go on," she said.

She explained the Talmud's instructions about how to be a hero.

Two questions define a hero, Hoffman said: "Who is a hero? He who can control his own impulses," and "Who is a hero? He who can make peace between other people and with himself."

"I think what I'm asking you today is an act of heroism," Hoffman said.

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1	2	3	4	5	6	7	8	9	10
11					12				
13					14				
15			16	17			18		
19			20				21		
22			23			24			
25		26							27
28				29				30	31
32			33				34		
35			36				37		
38		39			40	41			
42					43				
44					45				

7-29

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

7-29 CRYPTOQUOTE

D F I M ' O V M I K D C D Q Y I B P F
G Z S N C I S Z T Z M K Y I T Z F N
P D C N N Z Q W . D Q Y I B P F K Z M O
Q I T N I M N K Y I T Z F N D O
D M O N S N Q O D M L . — N F D O Y
K Y Z S O I M
Yesterday's Cryptoquote: OUR ATTITUDE TOWARD LIFE DETERMINES LIFE'S ATTITUDE TOWARD US. — JOHN MITCHELL

SUDOKU

Conceptis Sudoku By Dave Green

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

Difficulty Level ★★★★★ 7/29

Answer to previous puzzle


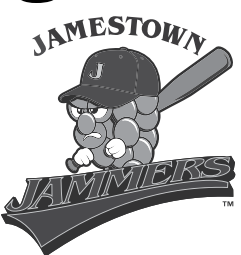
5	9	8	2	6	3	1	7	4
1	2	3	7	5	4	6	9	8
6	4	7	9	1	8	3	5	2
7	6	2	3	4	9	8	1	5
8	3	4	5	2	1	9	6	7
9	1	5	6	8	7	2	4	3
3	5	1	4	9	2	7	8	6
4	7	9	8	3	6	5	2	1
2	8	6	1	7	5	4	3	9

Difficulty Level ★★★★★ 7/28

Quiet Regulations


Because Chautauqua's tranquility is part of its attraction, noises from whatever source — radios, dogs, etc. — should be kept to a minimum on the grounds. Out of respect for those in attendance, silence should be observed near public buildings in which programs are taking place. General quiet on the Chautauqua grounds shall be maintained from midnight to 7 a.m.

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THE ARTS

School of Music, CTC join forces to stage ‘The Soldier’s Tale’

Leah Rankin
Suzi Starheim
Staff Writers

In Igor Stravinsky’s musical Russian folk tale “The Soldier’s Tale,” a young soldier is faced with the opportunity to trade his livelihood for future wealth. In a pact with the devil, the soldier greedily forfeits his violin for a book that predicts the future of the economy. Although he thinks he has made a deal to secure a life of luxury, the soldier soon realizes the only luxuries in life rarely have to do with material treasures.

At 2 p.m. today in Fletcher Music Hall, the Chautauqua School of Music in cooperation with the Chautauqua Theater Company will present Stravinsky’s classic tale of greed and indulgence.

As a composer, Stravinsky strongly believed that musicians were just as much physical performers as actors. For this work, Stravinsky devised to have a small septet of musicians share the stage with actors to give a full account of this classic Russian story.

Claire Karpen, artistic associate for CTC, is entering her final year at The Juilliard School and will be playing the narrator in this performance.

“This production is probably going to be more about the music, but at the same time, we are telling the full story, and we are going to theaterize it where we can,” Karpen said.

Karpen is looking forward to working with musicians. There is an enormous amount of respect, she said, when she sees how other artists work.

“There’s something about working with people across your discipline,” she said. “It refreshes you, and it reinvigorates you when you see how talented somebody else is and what they have to share. It inspires you to do what you do.”

Oliver Dow, managing director of the School of Music, will be playing the part of the devil in tonight’s performance. He admires how the narrator guides audiences through the tale.

“As we were analyzing (the script), the narrator at some point is actually telling the story to the audience but also at times, the narrator becomes the advocate of the soldier and is giving him advice,” Dow said. “It may be that the narrator is helping the soldier while the devil is doing the complete opposite.”

During his 15 years as music director, Dow has been looking for more opportunities to combine these two artistic groups. This will be the third production of “The Soldier’s Tale” at the School of Music, and Dow saw this as an opportunity for artists on both sides to gain artistic insight from each other’s disciplines.

Hugh Palmer, a violinist in the Music School Festival Orchestra, will provide the



TOP: Ben Mehl will play the part of the Soldier in Igor Stavinsky’s “The Soldier’s Tale,” performed by members of the Music School Festival Orchestra and Chautauqua Theater Company Conservatory at 2 p.m. today. He rehearses in Fletcher Music Hall on Wednesday. BOTTOM: Hugh Palmer plays the score of “The Soldier’s Tale.”

music for the soldier’s forsaken violin. He said he never has participated in a theatrical production before but thinks it will be similar to the collaborations the MSFO has had with both the opera and dance programs throughout the season.

“In ensemble music, every instrument ends up being a character,” Palmer said. “In theater, you have to be over the top to bring

out a character. We have to bring out what we do to match them.”

In “The Soldier’s Tale,” the violin is perhaps the greatest character of all. Ben Mehl, a graduate student in New York University’s acting program, said he will not have a violin as a prop as he acts the part of the soldier.

Mehl believes Stravinsky’s work is a moralistic story that encouraged him to reconsid-

er the priorities in his own life. He connected to the violin as a representation of more than just music for his character.

“I think — at least, the way I’m going to approach it initially — the violin, for the soldier, represents his home,” Mehl said. “It’s attached to a very deep place in him. So I think the journey he goes on while he plays the violin is what I’m going to try to connect to while the violinist is making the music.”

Both Karpen and Dow agreed that live musicians make the story come to life. Karpen described how actors talk about their bodies and voices as instruments, and that the interaction between actors and musicians is like an energetic volley of ideas.

The rhythms and tempos of the music rebound between the two groups onstage, she said. In a way, both actors and musicians are reading a script, taking care to emphasize certain words and beats.

“If you were going to try to do this with a piece of taped music,” Dow said, “it would just be so flat. But to actually have seven other figures which are moving and playing just as a presence, and then (hear) what they’re playing — it’s a living set.”

For actors, Karpen said, it’s an exciting experience to work with live musicians. The musical emotions act as a supportive commentary for every word she utters as the narrator.

“When you do things like film and television,” Karpen said, “they add the soundtrack later. When you’re doing live theater, and particularly when you’re working with live musicians, it is thrilling, and it is a full body-mind-soul experience when you hear that live music backing you up while going on this journey.”

Sarah Kidd, the David Efron conducting fellow, will conduct this performance. She said she has conducted only excerpts of this music for auditions, adding there are many tricky sections in the score.

Kidd said that musicians learn from actors as well.

“We can learn a lot from the actors about stage presence,” she said. “Getting the story in the moment will inspire the musicians. The music comes to life.”

Although “The Soldier’s Tale” was written in 1918, the morals of this folk tale hold true in modern society. The issues of greed, materialism, lust and self-indulgence are in many ways more relevant in this millennium than the last, Dow said.

All the actors in today’s performance point to the words of the narrator, who sums up the most poignant message of the tale:

“Why do we yearn to add what we once had to what we’ve got? Why do we turn from what we are to what we were, when we cannot?”

Conservatory members to engage with Children’s School

Suzi Starheim
Staff Writer

Chautauqua Theater Company conservatory members have the opportunity to play games and have fun this morning as they make their way over to the Children’s School for their annual visit.

The activities begin at 10:30 a.m. today, and Artis-

tic Associate Claire Karpen said a variety of events are planned with the kids.

“Sometimes they act out fairy tales. Sometimes they read poetry. Sometimes they play theater games,” Karpen said. “It’s about interacting with the children and helping them learn how to tell stories.”

The visit is also an opportunity to introduce some of

Chautauqua’s youngest patrons to the theater.

“It’s about exposing them to theater at an early age that gets them excited about how you can tell stories, and it builds the next generation of theater patrons as well as theater makers,” Karpen said.

As of right now, Karpen said, there will be two different age groups of kids for

the conservatory members to visit with. One group will target kids ages 3 to 4, and the other will have kids ages 5 to 6.

After spending approximately one hour at the Children’s School, conservatory members will have to run off to the different rehearsals for upcoming CTC productions. However, Karpen said that while the conser-

vatory members are busy, they still very much look forward to the visit.

“I know that the (conservatory) students are regularly very fulfilled by

working with the kids,” she said, “because there’s nothing like the imagination of a 4-year-old or a 6-year-old to inspire you and remind you of what’s possible.”

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PROGRAM

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FRIDAY,
JULY 29

- 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 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Meet under green awning at back (lake side) of Smith Wilkes Hall
- 9:15 **DEVOTIONAL HOUR.** **The Rev. Barbara Lundblad**, Joe R. Engle professor of preaching, Union Theological Seminary. Amphitheater
- 9:15 **Men’s Club Guest Speaker Series.** “Developing Stem Cells to Treat Stroke.” **Martha Reitman**, Stanford University. Women’s Clubhouse
- 9:15 **The Bible Decoded.** (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin**. Alumni Hall Library Room
- 10:00 (10-12) **Voice Master Class.** (School of Music.) **Tom Abelson**, presenter. Fee. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Donna Brazile**, political strategist. Amphitheater
- 12:00 (12–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club.) Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center.) “From the Book to the Blog: Parenting Posted.” **Kristin Kovacic**, prose writer-in-residence. Alumni Hall Porch
- 12:15 **Brown Bag Lunch.** (Programmed by the Everett Jewish Life Center.) “What We Don’t Talk About When We Focus on Israeli Security.” **Anat Hoffman**, speaker. Everett Jewish Life Center
- 12:15 **Challah Baking.** (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church.) “An Anthropologist Looks at Homosexuality.” **Phillips Stevens**, professor. All are welcome. Women’s Clubhouse
- 12:30 **New Play Workshop Panel Symposium.** Bratton Theater
- 12:45 **Chautauqua Catholic Community Seminar.** “Joining Our Voices with the Angels and Saints - Music and Worship in Our Day.” **Rev. Paul Litwin**, chancellor, Diocese of Buffalo. Methodist House Chapel
- 12:45 **Jum’a/Muslim Prayer.**



BODIES IN
MOTION

Photo | Demetrius Freeman

North Carolina Dance Theatre’s Anna Gerberich and David Ingram open Wednesday evening’s performance in the Amphitheater with “Satto.”

- Hall of Christ
- 2:00 **INTERFAITH LECTURE SERIES.** Panel discussion led by **Nadine Epstein**, editor, *Moment* Magazine with **Sara Hurwitz**, rabbinic staff, Hebrew Institute of Riverdale; dean, Yeshivat Maharat; **Mary Ramerman**, Catholic priest; pastor, Spiritus Christi Church, Rochester; **Amina Wadud**, visiting professor, Gadjah Mada University. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Recital.** “The Soldier’s Tale.” (MSFO with Chautauqua Theater Company. (Benefits the Chautauqua Women’s Club Scholarship Program.) Fletcher Music Hall
- 3:30 **Chautauqua Heritage Lecture Series.** “Some True Tales, Tall Tales, Trivia and Traditions of Chautauqua.” **Jon Schmitz**, Institution archivist and historian. Hall of Christ
- 3:30 (3:30-5) **World Cafe.** Discussion of Week’s Lectures. Unitarian Universalist House
- 4:00 **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.)
- 4:00 **Faculty Artist Recital.** “2 Pianos/8 Hands Extravaganza” **Nicola Melville**, **John Milbauer**, **Rebecca Penneys** and **Omri Shimron**. (Benefits the Chautauqua Women’s Club Scholarship Program.) Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

- 4:15 **Chautauqua in Bloom Awards Ceremony.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) Smith Wilkes Hall
- 5:00 **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by **Rabbi Samuel Stahl**. **Susan Goldberg Schwartz**, soloist. Miller Bell Tower (Pier Building in case of rain.)
- 5:30 **Operalogue.** (Programmed by the Chautauqua Opera Guild.) *The Magic Flute*. Lecture with excerpts from the opera. **Jay Lesenger**, general/artistic director, **Chautauqua Opera** and **Chautauqua Opera Apprentice Artists**. Fee for non-members. Norton Hall
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:30 **Shabbat Dinner.** (Sponsored by the Hebrew Congregation.) Prepaid tickets. Everett Jewish Life Center
- 7:00 **Visual Arts Lecture Series.** **Julie Langsam**, painter, faculty, Rutgers University. Hultquist Center
- 7:30 **OPERA.** *The Magic Flute.* **Dean Williamson**, conductor; **Jay Lesenger**, stage director. Norton Hall (Reserved seating; tickets available for purchase at Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 **SPECIAL.** **Alison Krauss & Union Station** featuring **Jerry Douglas**. Amphitheater

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SATURDAY,
JULY 30

- 7:00 (7–11) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 **Old First Night Run/Walk/Swim.** (Registration begins at 7:45.) Fee. Sports Club
- 9:00 (9-6) **Chautauqua Piano Competition Preliminaries.** (School of Music.) Sherwood-Marsh Studios
- 9:30 **Hebrew Congregation Sabbath Services.** **Rabbi John Bush**; **Joanna Bush**, soloist. Hurlbut Church Sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center Library
- 12:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 12:30 (12:30–2:30) **Social Bridge** (Programmed by the Chautauqua Women’s Club.) For men and women. Women’s Clubhouse
- 12:45 **The World Onstage.** “How Creative Property is ‘Carve’-d Out.” Brawdy Theater Studios
- 1:00 **Sigma Alpha Iota Competition**

- Finals.** (School of Music.) Fletcher Music Hall
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 **THEATER. NEW PLAY WORKSHOP.** “Carve” by **Molly Smith Metzler**. 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.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club.) **Cultural Issues Forum:** “Our Defining Moment.” **Jonathan Alter**, author, columnist, *Newsweek*. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:30 **Chautauqua Community Band Rehearsal.** **Jason Weintraub**, conductor. Anyone who plays a band instrument is invited to join. Elizabeth S. Lenna Hall
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:45 **Pre-Chautauqua Symphony**

- Orchestra Concert Lecture.** **Lee Spear**. Hurlbut Church Sanctuary
- 7:00 “Chau-talk-one.” One-man show by **Michael Gaston**. Bratton Theater
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **William Eddins**, guest conductor; **Jared Jacobsen**, organ. Amphitheater
- *The Bartered Bride:* Overture Bedrich Smetana
- Symphony for Organ and Orchestra in G Minor, Op 42(bis) Charles-Marie Widor
- Symphony No. 7 in D Minor, Op. 70 Antonín Dvořák
- 10:30 **Musical Theatre Revue #2.** Cabaret Musical Theatre Revue with **Chautauqua Opera Studio Artists.** Elizabeth S. Lenna Hall

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Yea, though I walk through the valley of the shadow of death,
I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies;
Thou anointest my head with oil; my cup runneth over.
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And I will dwell in the house of the Lord for ever.

Psalm 23

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