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MORNING LECTURE



Farhi

Farhi to lecture on internal politics of ‘noisy’ Iran

Elora Tocci
Staff Writer

Iran is a noisy country, according to Farideh Farhi.

Farhi will deliver a lecture at 10:45 a.m. today in the Amphitheater. Her presentation is the fourth for the Week Six theme “Iran: From Ancient Persia to Middle East Powder Keg.” She is a professor of political science at University

of Hawaii at Manoa, an independent scholar and an adviser to the National Iranian American Council.

The noise she refers to comes from the constant pervasion of Iran in the news, whether in regards to its difficulties with the United States, its nuclear programs, its foreign policy or its relationship to the Middle East

as a whole. Farhi’s lecture will focus on domestic politics in Iran and the reasons behind the constant international noise it produces.

“The political system in Iran is contentious and constantly challenged,” she said. “There are constant divisions and conflicts, and I’m going to try to explain that and what it means in terms of

Iran’s relationship to America.”

Farhi was born in Iran and lived there until 1972, when she was 16 years old. She returned in the 1990s and lived and worked there for seven years before moving back to the United States. In her role as an adviser to NIAC, Farhi supports the organization’s mission of introducing Ira-

nian-Americans to political activity in the United States, particularly second-generation Iranian-Americans.

“Because of the recent immigration of their parents, they may not be familiar with political activism or understand the need to be involved in their communities,” Farhi said.

See **FARHI**, Page 4



The Chautauqua Symphony Orchestra performs at 8:15 p.m. tonight in the Amphitheater.

Photo | Megan Tan

EVENING ENTERTAINMENT

Meaningful Music-Making

Conductor St.Clair, concertmaster Reagin and CSO to perform a program of Beethoven, Bruch and Berlioz

LAUREN HUTCHISON
Staff Writer

“You can feel, while you’re on the podium, the pride from the audience to the orchestra,” said conductor Carl St.Clair, speaking about his 2005 debut with the Chautauqua Symphony Orchestra. “The chemistry there with the orchestra and the audience was so visceral and incredible, because the audience is so knowledgeable.”

St.Clair will lead the orchestra at 8:15 p.m. tonight in the Amphitheater in a program featuring Beethoven’s Overture to Egmont, Op. 84 and Hector Berlioz’s Symphonie Fantastique, Op. 14. CSO concertmaster Brian Reagin will trade in his concert whites for a soloist’s black when he performs Max Bruch’s Violin Concerto No 1. in G Minor, Op. 26.

“It’s different, not only shifting gears into that mode to play the big solos but to do it in front of your colleagues that you always work with,” Reagin said. “They are all friends, but you do kind of feel on the spot, too.”

Reagin is celebrating his 15th season as the fourth concertmaster in the CSO’s 83-year history and will return to the North Carolina Symphony for his 24th season as its concertmaster.

In the NCS’s last season, he performed tonight’s Bruch concerto six times. He called it “the perfect concertmaster concerto,” with its lush beauty, singable melodies, manageable length and flashy writing that “makes its point without being a killer.”



St.Clair



Reagin

See **CSO**, Page 4

INTERFAITH LECTURE

Safi to speak on love as new kind of radicalism

Emma Morehart
Staff Writer

The Western stereotype, especially in post-9/11 America, is that countries in the Middle East are radical — radically violent, radically restrictive and radically undemocratic. Often, Islam gets sucked into the stereotype of being radical in only negative ways.

But Omid Safi would like to introduce a new kind of radicalism: love.

At 2 p.m. today in the Hall of Philosophy, Safi will discuss the Islamic tradition of radical love in his lecture, “The Path of Extreme Love in Persian Islam.”

“I’ll talk about radical Islam, but not the kind of radical Islam people are likely to have heard about. ... We don’t hear much about it in the West, but it has formed the basis of the understanding and practice of Islam in



Safi

it is a tradition that seeks to bring together the passionate love of God with a radical commitment to the love for humanity.”

Safi’s Iranian ancestry traces back 1,000 years, and he grew up around this tradition of radical love. When he began his career in the U.S., he searched for an academic outlet that inspired and fulfilled him. Eventually, he found what was right in front of his eyes and began to study his own family’s tradition.

See **SAFI**, Page 4

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE

In *The Tiger’s Wife*, Obrecht finds fables in wartime

Aaron Krumheuer
Staff Writer

Fairy tales are not just for children. In this week’s Chautauqua Literary and Scientific Circle selection, *The Tiger’s Wife*, myth and folklore hold more sway than moral lessons. They prove to be true.

A woman befriends a man-eating tiger in a terrified village. A deathless man survives after drowning and gunshot wounds to the head.

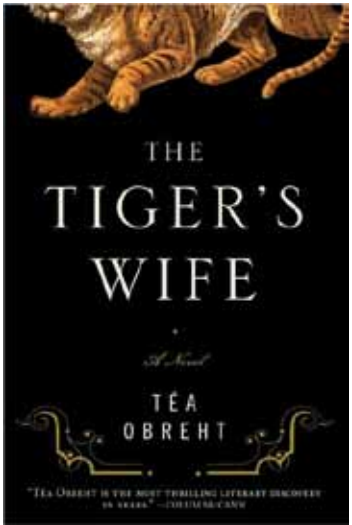
Téa Obrecht will speak about *The Tiger’s Wife*, her first novel, at the CLSC Roundtable lecture at 3:30 p.m. today in the Hall of Philosophy.

The book takes place in a war-ravaged, unnamed Balkan country around present day and follows Natalia Stefanovic, a rational young doctor who is heading to the “other side” of her country to give out inoculations at an orphanage with her best friend Zóra. This little village

is a refuge of Eastern European folklore in which both she and Zóra see nothing but backwardness. Yet, as she learns, so much myth reaches back into her family’s history.

Natalia’s grandfather, also a surgeon, just died after a private fight with cancer, miles away from home in a small village close to the orphanage.

See **OBREHT**, Page 4



Documented for all time

Auerbach shows artwork from 1986 U.S./Soviet relations conference
PAGE 3



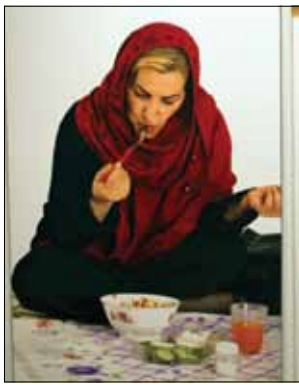
Love at first sight

Bradys make lifelong commitment to Chautauqua
PAGE 5



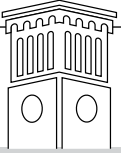
Recapping Run/Walk/Swim

Race draws together first-timers, veterans
PAGE 10



Crosscultural engagement

Anthony Bannon reviews VACI’s “Bilateral Traces”
PAGE 13



TODAY’S WEATHER



HIGH 80° LOW 66°
Rain: 10%
Sunset: 8:34 p.m.

FRIDAY



HIGH 84° LOW 71°
Rain: 30%
Sunrise: 6:10 a.m. Sunset: 8:33 p.m.

SATURDAY



HIGH 79° LOW 70°
Rain: 50%
Sunrise: 6:11 a.m. Sunset: 8:32 p.m.

Read morning and Interfaith lecture previews and recaps the day before they appear in print, only on the *Daily’s* website.

www.chqdaily.com

NEWS



NEWS FROM AROUND THE GROUNDS

Sports Club hosts Duplicate Bridge

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

Women’s Club Artists at the Market today

The Chautauqua Women's Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market and will benefit the Scholarship Fund. Come meet the artists and see the beautiful items they create. New artists daily. Looking for new artists to join. Please call Hope at 412-682-0621 to inquire.

Hebrew Congregation presents Sunday Speaker series

The Hebrew Congregation hosts speaker Gerry Pops, who presents “Jews in the Public Labor Movement and the Significance of the Madison Lockout” at 8 p.m. Sunday in the Hurlbut Church sanctuary. Light refreshments are served. All are welcome to attend, and bus transportation is provided on the grounds at the conclusion of the program.

CLSC Alumni Association events

- The Alumni Association hosts the annual Life Member Tea at 3 p.m. Tuesday at Alumni Hall. New Life Members are invited as guests of the Alumni Association at no cost. This includes any Life Member who never has attended the tea. RSVP by calling 716-357-9312. All Life Members are encouraged to attend the tea to greet the new members. Tickets can be purchased for \$5 at the Alumni Hall desk.
- The CLSC Alumni Association Scientific Circle is hosting Bob Adams, who is presenting “Gravity and Our Daily Lives” at 9 a.m. today in the Alumni Hall Garden Room.
- The Scientific Circle presents a Science Brown Bag lecture at 12:15 p.m. in the Alumni Hall Ballroom. The program features Fred Epstein, who is presenting “Magnetic Imaging Research in the Cardiovascular System.”
- The New Seals have a luncheon noon today in the Alumni Hall Dining Room.
- The Alumni Association operates a coffee bar at Alumni Hall each morning beginning at 8:30 a.m.

Everett Jewish Life Center at Chautauqua events

- EJLCC holds a Yiddish-language lunch led by Charles Shuman from 12:15 p.m. to 1:30 p.m. today.
- EJLCC hosts Israeli dancing from 3:30 p.m. to 5 p.m. today. The dancing will be led by Joe and Nancy Atkinson.

Women’s Club opens Flea Boutique

The Women's Club thrift shop, the Flea Boutique, will be open from noon to 2 p.m. Wednesdays, Fridays and Sundays behind the Colonnade on Ramble. The boutique features bargain-priced items, and your donations of small quality recyclables will be gratefully accepted at these times. The proceeds from the Women's Club Flea Boutique provide for Women's Club-sponsored student scholarships, programming and the Women's Club facility.

CLSC Class of 2010 holds meeting

The CLSC Class of 2010 is holding its annual business meeting at 9:15 a.m. today in Alumni Hall.

‘Peter and the Wolf’ performed again today

The third performance of “Peter and the Wolf,” featuring members of the Music School Festival Orchestra and the Chautauqua Theater Company, will be held at 2 p.m. today in Fletcher Music Hall. The concert is open to the public, and donations benefit the Chautauqua Women's Club Scholarship Fund.

Joe Rait Memorial Excursion to Jamestown

The Friends of Joe Rait invite the public to attend the Joe Rait Memorial Excursion to Jamestown. The group will meet at 3 p.m. Sunday at the Tasty Acre parking lot to tour the Robert H. Jackson Center and attend the ballgame or at 4:15 p.m. Sunday at the Tasty Acre parking lot to attend the ballgame only. Call Mark Altschuler 716-357-2239 or Jeff Miller 412-508-7349 to reserve spots.

Tennis Center holds ‘Battle of the States’

The Chautauqua Tennis Center's “Battle of the States” is from 8 a.m. to 12 p.m. Saturday at the Tennis Center. The rain date is 8 a.m. Sunday. Teams will consist of players from Ohio, New York, Pennsylvania and all other states, limited to 10 players. Refreshments and lunch will be served. Call 716-357-6276 to enter or sign up at the Tennis Center.

Fire extinguisher training

The Chautauqua Volunteer Fire Department will offer fire extinguisher training free to the public from 3 p.m. to 5 p.m. Friday at the fire hall.

CORRECTIONS

- The winner for Female Walkers in the 2011 Old First Night Run/Walk/Swim was Ginny Renjilian, age 15, with a predicted and actual time of 48:10, a difference of 0 seconds. The winner for this category was printed incorrectly in Wednesday’s Daily.
- Michael Desnoyers, portraying Monostatos, was misidentified in a photo accompanying the review of Chautauqua Opera’s *The Magic Flute* in Wednesday’s Daily.

Khosh to speak at Men’s Club meeting

John Khosh, a native of Iran who received his doctoral training in Iran, will speak on “Iran — Scientific approach to belief, faith and fundamentalism” at the weekly meeting of the Men's Club at 9:15 a.m. Friday at the Women's Clubhouse. Khosh is a founding member of American Holistic Medical Association and started Science Group programs at Chautauqua six years ago. He currently is an instructor with the Academy of Senior Professionals at Eckerd College in St. Petersburg, Fla., and previously with Baldwin-Wallace College in Berea, Ohio. “Science and the Origin of Belief” is one of many classes he has taught. Khosh received his post-graduate training at the University of Pennsylvania. His physician practice was primarily in Ohio, including affiliation with Cleveland Clinic.

Mischakoff/Taylor Fund supports CSO concertmaster

The Mischakoff/Taylor Concertmaster Chair Fund underwrites the concertmaster position within the Chautauqua Symphony Orchestra. That position is currently held by Brian Reagin, soloist in tonight’s concert by the Chautauqua Symphony Orchestra. Established in 1994 by the Harry A. Logan, Jr. Foundation, the Fund is a permanent endowment fund held within the Chautauqua Foundation for the support of the Chautauqua Symphony Orchestra. The Fund was donated at the behest of efforts by Kay H. Logan in honor of Mischa Mischakoff and Millard Taylor, the first two concertmasters of the Chautauqua Symphony Orchestra. Mischakoff came to Chautauqua in 1926 with the New York Symphony. In 1929, the CSO was founded, and he served as concertmaster until 1964. Born in Russia in 1895, Mischakoff graduated with highest honors from the Imperial Conservatory in Leningrad at 16. He served in orchestras in Petrograd, Moscow, Bolshoi, New York, Chicago, Philadelphia, Warsaw, Baltimore and Detroit in various capacities. In addition to his reputation as a foremost concertmaster, he taught at The Juilliard School, Wayne State University and Boston University. While at Chautauqua, he began the Mischakoff String Quartet, the precursor of the Chamber Music Society, and was instrumental in the development of the violin department at the Chautauqua School of Music. He died in 1977 and had two sons, Paul and Matthew, and a daughter, Anne Mischakoff Heiles. Taylor came to the CSO in 1964 and faced the difficult task of following the beloved Mischakoff. He was concertmaster of the CSO from 1965 to 1989 and founded the Chautauqua String Quartet. A violinist since age 6, Taylor graduated from Eastman School of Music. He served in the Rochester Philharmonic, Kilbourn String Quartet, National Symphony Orchestra, Dallas Symphony Orchestra, New Jersey Symphony Orchestra, Eastman School of Music and ProMusica in various capacities. Along with his many concertmaster duties, Millard was a dedicated private teacher. He died in December 1996.

Loew Religious Lectureship supports Safi lecture

The Ralph W. Loew Religious Lectureship Fund of the Chautauqua Foundation provides funding for this today’s lecture by Omid Safi, professor of religious studies at the University of North Carolina at Chapel Hill. Ralph Loew served as director of the Department of Religion for 10 years. The endowment was established upon Loew’s retirement in 1988. Loew also served as a trustee of the Institution from 1987 to 1991. Loew first became involved with Chautauqua in 1948 as a visiting chaplain. As pastor of Buffalo’s Holy Trinity Lutheran Church, Loew received many honors for community service. He received the Red Jacket award from The Buffalo and Erie County Historical Society; honors from Medaille College, Daemon College and Canisius College; and the Chancellor’s Medal from the University at Buffalo, the institution’s most prestigious award. The State University of New York, which represents the state’s 64 colleges and universities, honored him, and four colleges awarded him honorary degrees. For 30 years, Loew authored a weekly column in

GOING GREEN



Photo | Greg Funko
Lights from the College Club paint Miller Bell Tower with a green hue.

the *Buffalo Courier-Express* newspaper. The column was nationally syndicated for six years. He wrote five books. His family published a book of Loew’s columns, *This Faith Tremendous*, in 1999. His 1956 Easter sermon was selected by *Life* magazine as one of six notable sermons of that year. Loew served as chairman of the board of trustees of the Margaret L. Wendt Foundation. He was also active on the boards of Habitat for Humanity, Hospice of Buffalo, Western New York Grantmakers Association, St. John’s Lutheran Foundation and the Samaritan Coun-

seling Center. He spoke at conferences in Europe, Asia, India and South America and was on two occasions a preacher for churches in England and Scotland. He was listed in Who’s Who in America and Who’s Who in the World. The 1988 CLSC graduating class is named the Ralph W. Loew Class. If you are interested in discussing the possibility of establishing an endowment to support lectures or another aspect of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at kblozie@ciweb.org.

Lincoln Fund for Int’l Programming supports Farhi lecture

The Helen C. Lincoln Fund for International Programming, an endowment in the Chautauqua Foundation, provides funding for the lecture at 10:45 a.m. today by Farideh Farhi, adviser to the National Iranian American Council. The fund was established in the Chautauqua Foundation to honor the life of Helen C. Lincoln, a member of a family whose name is well-known and visible on the grounds. The Lincoln family has provided Lincoln Dormitory, Lincoln Park and the Newberry Gardens near Smith Wilkes Hall. Helen Lincoln also endowed a maintenance fund for Lincoln Dormitory in the Chautauqua Foundation. She died in November 1994 at the age of 103. A high school teacher in Circleville, Ohio, Helen Lincoln married John C. Lincoln in 1918. The couple moved to Arizona in the 1930s but returned for summer visits

to Chautauqua. In her active years, Helen Lincoln’s favorite activity was weaving, which she practiced virtually every day while at Chautauqua. She purchased many looms and donated them to the School of Art. In 1964, Helen Lincoln persuaded Senator Barry Goldwater, Arizona Republican candidate for president and longtime friend and neighbor of the Lincolns, to speak at Chautauqua. She accompanied Goldwater all day, and when he said to her that he must have greeted everyone in Chautauqua, she responded, “All but one. My daughter-in-law is with my grandchildren and is quite disappointed not to have

heard you speak.” Goldwater promptly took Helen Lincoln and his entourage in two very long limousines back to her house to sit on the porch and chat. It was typical of Helen Lincoln always to think of family. James F. Lincoln and Frank E. Newberry, brothers-in-law of Helen Lincoln, both served as trustees of Chautauqua. Helen Lincoln’s son David C. Lincoln and his wife, Joan, annually visit the grounds and are important supporters of Chautauqua’s annual programming in ethics and the rehabilitation of the Arts Quadrangle. Kathryn Lincoln, Helen Lincoln’s granddaughter, also spends her summers at Chautauqua, with her son, Morgan, and daughter, Harper. Kathryn is a member of the Chautauqua Institution Board of Trustees and the Chautauqua Foundation Board of Directors.

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MLS

Thursday at the Movies

Cinema for Thu, Aug. 4

INCENDIES - 2:15 Oscar Nom. Best Foreign Language Film. (R, 130m) A pair of twins journey to the Middle East to discover their family history, and fulfill their mother's last wishes."A mystery, a melodrama, a prison film, and a love story, "Incendies" is foremost a scream of rage at a society destroyed by religion and by men." -Ty Burr, Boston Globe

THE BIBLE'S BURIED SECRETS - 5:00 (120m) Meet the Filmmaker Gary Glassman Meet the Filmmaker Gary Glassman This archeological detective story tackles some of the biggest questions in biblical studies. Where did the ancient Israelites come from? Who wrote the Bible, when, and why? How did monotheism emerge? "The telling of this story, with its implications for the future of all mankind, is one of the most dramatic tales you'll see." -Adam Buckman, New York Post

LARRY CROWNE - 8:40 (PG-13, 98m) Tom Hanks and Julia Roberts star in this story of a middle aged man who goes back to college after losing his job and find a world of new possibilities "Big screen comfort food" -Roger Moore, Orlando Sentinel "Enormously charming," -Richard Roeper

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Pre-Register @ www.ChautauquaMarina.com

NEWS

Upcoming elections have Iran standing at a crossroads

It is hard to fathom it. But barely two years after the tumultuous June 2009 presidential election, the Islamic Republic of Iran is preparing for another set of elections, the result of which will reveal quite a bit about the future direction of the country.

The March 2012 elections for the ninth session of the post-revolution parliament will be the first held since doubts regarding the outcome of the 2009 election led to massive street protests, arrest and imprisonment of key reformist political leaders on accusations of sedition and brutal crack-down of protestors that left more than 100 dead.

Elections have played a significant role in Iran since the inception of the Islamic Republic in 1979. Islamic Iran was the first political creature in the Middle East — the second was the post-2003 Iraq — that came into being through an election — a referendum, to be exact. To be sure, the referendum that was held in March 1979 was an “engineered” one, limited by an up-and-down choice regarding the creation of an Islamic Republic. Still people did come out to vote, and while the 98 percent participation cannot be trusted, the reality of revolutionary fervor turning a majority of the Iranian population toward an affirmative vote for an Islamic Republic should not be denied either.

Since then, the country has had 25 elections for a variety of offices, averaging one nationwide election almost every 15 months. Choices have been limited due to a highly partisan vetting process by a supervisory council. But many of these elections have nevertheless been contested with results not necessarily known in advance. In fact, there have been quite a few surprise results in the past two decades, including the 1997 election of reformist Mohammad Khatami and 2005 election of hard-line Mahmoud Ahmadinejad, with significant impact on the economic, socio-cultural and foreign policy direction of the country.

Contested elections have been important for identity of the Islamic Republic as a “republic,” and election times always have entailed intense campaigning, maneuvering among various political groups and individuals — since long-established political parties are lacking — trying to either form coalitions or organize against other coalitions. They also have involved relative opening of the political environment and constant complaints about the unfairness of the vetting process, a situation also present today with the republication of a couple of previously banned reformist dailies.

But this time, the conversation about process also extends to the conditions under which elections are going to be held. The incarceration of key reformist leaders such as 2009 presidential candidates Mir Hossein Mousavi and Mehdi Karrubi, and branding of others, such as former presidents

From Today's Lecturer

GUEST COLUMN BY FARIDEH FARHI

Khatami and Akbar Hashemi Rafsanjani, as either seditionists or abetting sedition, clearly signals the desired purge of a significant portion of Iran’s political spectrum.

This means the upcoming elections, like the two previous parliamentary elections in 2004 and 2008, will be mostly a contest among political players known as Principlist in Iran. Principlist is the title given to political groups and individuals who stand to the right of the political spectrum and tout their belief in “principles” of the revolution, which to them include absolute obedience to the dictates of Iran’s supreme leader Ayatollah Ali Khamenei.

But these Principlists are not a united bunch in terms of their policy orientation. They range from what can be described as radical right to traditional and even pragmatic conservative. They have different views on the conduct of foreign policy, with the radicals calling for a much more aggressive and bombastic approach. There also are significant disagreements over economic and cultural policies. For instance, given their long-standing ties to the bazaar, traditional conservatives are more weary of government intervention in the economy. These differences will assure a contested election but one that will not be of much interest to a good sector of Iran’s urban middle classes who came out in droves to vote for Reformist candidates in the 2009 presidential election, raising the participation rate from 60 percent in the 2005 presidential election to an astounding 82 percent in 2009. Their concerns about rule of law, fair political process, transparency and accountability of all political institutions, including the office of the Supreme Leader, are not addressed by most of the candidates within the Principlist camp.

A drop in participation rate is not an issue for the radical right, which is currently dominant in the offices of the Supreme Leader Ali Khamenei and President Mahmoud Ahmadinejad, despite their occasional public spats. They have a set political base — estimated to be about a quarter to one-third of the electorate of about 45 million — that can be brought into the voting booth either through ideological mobilization or economic incentives. Low voter turnout actually

benefits them so long as it is above 50 percent, allowing the claim that this is a comparatively decent turnout for parliamentary elections.

The other groups in the Principlist camp, however, are in a different position. Traditional and pragmatic conservatives currently lead the parliament with the help of reformist and centrist deputies who hold about a one-third of the parliamentary seats. The only way they can maintain control of the next parliament, and enhance the chances of their candidates for the 2013 presidential election, is with the continued reformist presence in the parliament and higher voter turnout among disaffected voters.

Reformists, meanwhile, face a dilemma of their own. Given their conviction that the 2009 election was fraudulent and given the costs they have paid in terms of imprisonment and violence dished out against their supporters, their participation seems at best, futile, and at worst, merely an instrument for legitimizing an election again managed to exclude them from exerting significant influence. This is why former president Khatami has specified three conditions for participation: release of political prisoners, freeing of political environment for the operation of the reformist parties and press and fair elections.

These conditions are unlikely to be met, but the dilemma facing reformist leaders and supporters persists. By not participating in the election, and encouraging a boycott among the supporters, chances of the radical right gaining more seats in the parliament and setting the stage for a candidate of similar vein running and winning the 2013 presidential election increase. In other words, proponents of an aggressive foreign policy, security-oriented domestic politics rather disdainful of civil liberties, government-initiated populist economic policies and stricter cultural policies may take charge in the parliament as well.

In facing this dilemma, the reformists and their supporters also are not united. The conversation about what to do will consume quite a few households in Iran, and given history, a decision to vote or not to vote will not be taken until the last two weeks of the campaign. Even if the decision to abstain is taken, the elections still will be closely watched to assess the impact of non-participation as a guide for electoral behavior in the 2013 presidential election.

As various groups and factions try to calculate their next move, it is becoming increasingly clear that Iran stands at a crossroads. Will the country use the upcoming election to move gradually toward the center of the political spectrum in the hope that a larger number of people maintain a stake in the system? Or will it end up consolidating an electoral system in which the most security-oriented and radical point of view within the Islamic Republic is assured victory?



Photo | Demetrius Freeman

Rita Auerbach works in the Hultquist Center on hanging her artwork, which depicts the 1986 Chautauqua Institution/Eisenhower Institute Conference on U.S./Soviet relations in Riga, Latvia.

U.S.-Soviet 1986 conference documented for all time

George Cooper
Staff Writer

Chapter 9 of Jeffrey Simpson’s *Chautauqua: An American Utopia* is titled “Glory Days” and refers to the Institution’s situation in the 1980s, made especially important because of the Chautauqua Institution/Eisenhower Institute Conference on U.S./Soviet Relations in Riga, Latvia in 1986. Rita Argen Auerbach, longtime Chautauquan and watercolorist, was selected to be a delegate to that conference. She took her sketchbook to document the trip, the people and places, and from those drawings, she developed watercolor paintings that will go on display at Chautauqua. The opening will occur at 6:45 p.m. today in the Hultquist Center.

“(The trip to Latvia was) a life-changing experience,” Auerbach said. “We all learned a lot and gained a clear sense that Latvia was unlawfully occupied.” Sponsored by the State Department, the cohort of some 250 Chautauquans met in Washington, D.C., for two days of briefings.

“We had a crash course, a crash graduate course, in Eastern European history,” Auerbach said.

The Hultquist exhibition will include seven large watercolors, all of Soviet subjects, as well as six to eight drawings. Watercolor is a technically challenging medium, Auerbach said.

“Every sheet of white paper is a new challenge — threatening, even,” she said.

But Auerbach has met that challenge well, and Chautauquans know that, as Auerbach has documented almost 30 years of Chautauqua buildings and landscapes. Her new watercolors are on view at The Warehouse in the Colonnade.

“I am inspired by the way light transforms the world around me whether it is architecture, landscape or still life,” Auerbach wrote in her artist statement. “Light, so much a part of nature, creates endless possibilities and presents me with the freedom to express and interpret that beauty.”

Simpson wrote that the conference on U.S.-Soviet relations was “the kind of program in which Mikhail Gorbachev’s Russia, bent on *perestroika* and *glasnost*, was eager to engage.”

According to Simpson, *The New York Times* wrote, “American diplomats attending a Soviet-American conference here this week said they could not recall another occasion when such a sustained critique of Soviet policies was approved for domestic consumption.”

A Chautauquan’s watercolor representations of that special time will be on view at the Hultquist Center, and then Auerbach will donate the art to Chautauqua’s Oliver Archives — a commemoration for all time.

Young Artists to present final Artsongs recital

Josh Cooper
Staff Writer

This week’s Artsongs recital will be the final installment in a recital series that has featured songs on such diverse topics as vegetarianism and telephone corporations.

At 4 p.m. today in the Hall of Christ, three Young Artists, baritone Errik Hood, tenor Christopher Hutchinson and soprano Allison Wamser will be singing, accompanied by Jeffrey Peterson.

Hood is in his second season as a Young Artist. He attended Northwestern University, where Jay Lesenger, Chautauqua Opera Company’s artistic/general director, also works. He said he first heard of the Young Artists program because of its reputation, and Lesenger encouraged him to come.

He will be singing three songs by British composer Ivor Gurney. He said these songs were recommended by Allison Voth, a member of the music staff at the Opera Company.

“I did a fairly similar style of music last year at my recital, and she said she heard these and thought of me,” Hood said. “They’re gorgeous songs, and I’m really grateful to her for encouraging me to sing them.”

Hood will also be singing a miniature song cycle of Francis Poulenc titled “Le Bestiaire.” They are caricatures of animals and were written very early in Poulenc’s career.

“They’re kind of experi-



Hood



Hutchinson



Wamser

mental in a way,” Hood said. “They’re very cool in that way.”

Hood started participating in musical theater at a young age and stayed interested in music since then. He attended Wright State University for his undergraduate degree and Northwestern University for his master’s degree. In the fall, he will be attending Ohio State University to pursue a doctorate.

Hutchinson said he appreciates the diversity of experiences available at Chautauqua.

“Chautauqua is a unique place, because it’s so supportive of all forms of art and all forms of creating art,” Hutchinson said. “And it’s coupled with this idyllic setting of the lake and the quaint houses. I enjoy every bit of it.”

He studied clarinet at the undergraduate level and eventually switched to voice. He earned an undergraduate degree from the University of Arizona and currently is working toward a master’s degree from Louisiana State University. Like Hood, he chose Chautauqua because of its reputation.

Hutchinson will be sing-

ing two songs by Paolo Tosti, “Phidilé” by Henri Duparc and two songs by Richard Strauss.

He performed the Tosti and the Duparc at a college recital, but the Strauss is new to him.

“I’m really excited to be singing these songs, some new, some old for me,” Hutchinson said.

After Chautauqua, he will return to Louisiana State University for one more year of graduate work, and after that, he said he may pursue more apprentice programs or travel abroad.

Wamser said her Chautauqua experience has been one of growing as an artist.

“I feel like I have, more so than anything in my undergrad, grown most as a singer this year,” Wamser said. “Between school and this, it’s been a really exciting year for me.”

Wamser attended Southern Illinois University Edwardsville at the undergradu-

ate level and recently finished the first year of a master’s degree program at the University of Northern Iowa.

She will be singing three song by Strauss and two songs by Giuseppe Verdi.

“(The Strauss pieces) have to do with a loved one who is either gone or leaving,” Wamser said. “It’s interesting because you normally associate someone leaving as being sad, but Strauss focuses on the fact that every time you’d think of this person, you’d be reminded of all the happy memories.”

She said she performed the Verdi songs two years ago, but they feel different now.

“What I’m loving is seeing how drastically different it is,” Wamser said. “It feels different vocally; my interpretation is different. This is how the artistic process works. You evolve and grow as you go.”

After this summer, she will return to Iowa to complete her graduate degree and may pursue other Young Artists programs or more education.

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FROM PAGE ONE

CSO

FROM PAGE 1

Though there are several practical reasons why the concerto was chosen, the piece also holds deep personal significance for Reagin.

It was one of the pieces he saw in concert with his father, Ewell Reagin, a long-time Chautauquan: Father and son made a 70-mile trip to see Isaac Stern perform the concerto with the Cincinnati Symphony Orchestra. Reagin doesn't remember many of the musical details, but he remembers clearly the donuts served at intermission.

It was the first piece Reagin was paid to perform: A few years after the Cincinnati concert, Reagin won a competition to receive double-billing in a 1978 Dayton Philharmonic Orchestra concert with Russian pianist Lazar Berman.

The second movement from the concerto was one of his father's favorites. Brian Reagin played it at his father's bedside shortly before Ewell Reagin's death in 2006.

"He recognized it, and he loved it," Brian Reagin said. "I have to be careful I don't get too emotionally

wrapped up in that second movement. I'll have to get the windshield wipers out when I play."

Reagin said he is looking forward to sharing this piece with Chautauqua.

"Chautauqua audiences are always enthusiastic and supportive, and their response is always warm," he said. "And it's always a pleasure to perform in the Amp ... well, weather conditions notwithstanding."

He is also looking forward to working with St.Clair again, whom he remembers as a very exciting conductor who received a "rock star's" reception.

St.Clair, in turn, is looking forward to working with Reagin and the orchestra again. He remembers the CSO as a quick and adept ensemble, quite used to the demanding summer schedule of one or two rehearsals per concert, a feat St.Clair called astonishing.

"The whole philosophy of Chautauqua — one of learning and sharing, open-mindedness and spirituality — all of those things are inherent in the essence of great classical music," he said. "There's a natural bond right from the outset."

Tonight's program was

designed to feature "three Bs," though only one of them — Beethoven — is part of the classical music triumvirate.

"I'm always encouraging people to extend their three Bs to at least four or five, maybe six," St.Clair said.

The concert opens with Beethoven's Overture to Egmont, Op. 84, a classic, well-crafted introduction with many different kinds of musical expressions. It opens with powerful, ponderous string writing and continues into one of the most driving, exciting allegros that had been written in music up to its 1810 premiere, St.Clair said.

After the classical overture and the romantic concerto, the second half of the concert begins behind a veil of fog with Berlioz's "Symphonie Fantastique," before emerging in the allegro of the first movement.

There are five movements in the work, with titles that translate as "Daydreams - Passions," "A Ball," "Scene in the Country," "March to the Scaffold" and "Dream of a Witches' Sabbath." The symphony is a precursor to a tone poem about an artist's unrequited love, inspired by Berlioz's encounters with

Irish actress Harriet Smithson, St.Clair said.

"You have this love-sick Berlioz, who has been jilted by his lover," he said. "He finds himself very distressed, walking and wandering the streets of Paris, pining over love notes."

For St.Clair, the most striking thing about "Symphonie Fantastique" is that it sounds like a later Romantic work but was written in 1830, only three years after Beethoven's death. This futuristic piece served as a model for many Romantic composers.

"There's a wide variety of emotional content, orchestral color and writing, which enters the piece from the beginning and completely permeates it," St.Clair said. "It's like listening to a movie."

St.Clair is about to begin his 22nd season as music director of the Pacific Symphony Orchestra in Orange County, Calif. He spends much of his time traveling between the U.S. and Germany, where he just finished his tenure as general music director of the Komische Oper Berlin. St.Clair also is the principal conductor of the Thornton orchestras and a lecturer at the USC Thornton School of Music.

FARHI

FROM PAGE 1

She said that because of the general hostility between the United States and Iran, a variety of laws exist in the U.S. that make connection and interaction between the people of Iran and Iranian-Americans difficult. A slew of financial sanctions and visa restrictions exist that make travel between Iran and America an arduous process. NIAC has worked to change some of these policies, including one that only granted single visas to Iranian students studying at American universities. Students had to go through an elaborate visa application process each time they wanted to go home to visit their families, until NIAC helped influence the State Department to agree to grant students multiple visas during their university enrollment.

Farhi said she hopes people walk away from her lecture understanding that Iran is not a caricature but rather a complicated political system and a society in which there are real divisions and differences of opinion.

"So many times, conflicts in Iran are represented as conflicts between a dictatorship and a society that wants to be

free, and what I would like to suggest is that Iran is actually a political society, and government conflicts cut across the state," she said. "The reality is that Iran cannot be reduced to its government, and its government cannot be reduced to an entity that commands the Iranian society any way it wishes. It's much more complex than that."

Farhi said the Iran depicted in the media is not the true Iran. She said she often jokes about people who set foot in Iran for the first time and proclaim it has changed and become more liberal, when in reality they have just experienced the country for themselves. She does not deny that repression is a part of daily life in Iran, but she said the increasing emphasis on the country as an axis of evil has led to inaccurate perceptions.

"In Tehran and other places, you see men and women holding hands in the park, women running, women not wearing strict Islamic veils," she said.

She highlighted a point that she said often is missed in international dialogue about Iran: "People have found ways to live within an Islamic republic with dignity and an ability to make their lives as good as they can given the circumstances."

SAFI

FROM PAGE 1

"I had one series of concerns and commitments that were socially and politically motivated and another ... for my own spiritual edification and growth, and it took

a few years before I began to see that these two areas that I had insisted on treating as separate had quite a lot in common with one another," Safi said, adding that the study and practice of radical love allowed him to marry the two sets of concerns.

This tradition allows others to find balance within themselves, as well, even if they choose not to practice it. Radical love serves as a reminder that religion can and should be the spark that unites humanity and that unites personal spiritual growth with a radical commitment to a higher calling, Safi said.

"It's past time to explore and examine and even excavate, if necessary, our own traditions to find the best and the loveliest that each of our traditions are capable of, and I would argue that in radical Islam, that is precisely this notion of radical love," Safi said. "It can serve as a way to bring together the kind of social engagement ... that so many people are looking for with the reminder that this kind of religion can and should still remain rooted in a process of spiritual purification."

One of Safi's main points will be that it is not the kind of religion that one chooses to practice that matters, but

the intensity of that religion and its morals.

"What I hear people talk about is if we need less religion or more religion," he said. "What I don't see people ... paying attention to is what kind of religion and whether that religion, at the end of the day, is one that enforces and reinforces our own sense of superiority over others or whether it fundamentally is a tradition that is grounded in the tradition of service."

As a professor of religious studies at the University of North Carolina at Chapel Hill, Safi urges students to question religion and its role in society. But he doesn't have to try too hard to persuade them to question, he said.

The generation of students Safi educates are more savvy and skeptical than himself, Safi said, because they grew up around corporate scandal, lies about the war in Iraq and an obsession with greed. This generation does not easily or often hand over blind

trust or faith to religious or political authorities, and is in a constant state of questioning, he added.

"I find them sort of a remarkable group of eyes wide open, not delusional, but at the end of the day, still convinced that this broken world that we have handed them can and should be redeemed," Safi said. "I can't think of a greater blessing than to wake up every morning and go to work with them and for them and have the privilege of discussing ideas and actions with them."


This love for teaching and inspiring analytical discussion is what drives Safi to work every morning. Safi also served for seven years as the chair of the Study of Islam Section at the American Academy of Religion, was on the board of the Pluralism Project at Harvard University and is one of the co-founders of the Progressive Muslim Union.

As the author of *Progressive*

Muslims: On Justice, Gender and Pluralism, The Politics of Knowledge in Pre-Modern Islam and Memories of Muhammad: Why the Prophet Matters, Safi is known for his commitment to social justice and furthering open debate about Islam.

Safi has appeared on PBS, NPR, CNN and other media outlets, but this afternoon, he will move his classroom to the Chautauqua grounds, where he hopes to teach the audience about a path of radical love they may never have expected.

"(I hope) that whatever faith tradition they come from, that it will urge them to return to their own tradition and explore that linked fountain of a commitment to love of humanity and a joint commitment to justice," Safi said. "Because at the end of the day, I am convinced that each one of our traditions contains all that any of us need for contentment and growth and life ... but we have lost sight of those voices."



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Chautauqua Institution President Tom Becker was the first to propose *The Tiger's Wife* as a CLSC reading selection. He bought it on a whim after reading the first page, finished it on a plane and found it to be brilliant, he said.

It then received rave reviews in the press, and Becker and Sherra Babcock, director of the Department of Education, slated it for the season's reading list.

"I think its nuances, its tonalities, its shift of time, its various characters, some of the inscrutable elements of the story all lend itself to a continuing kind of deliberation for a while after you've read it," Becker said. "And it's a book I expect to read again after a time, because my sense is ... I'll find something else in it, as well."

The Tiger's Wife is not a straightforward story. Obreht layers Natalia's narrative with swirling subplots and flashbacks to her childhood. Natalia thinks back to the memories of her grandfather, searching for ways to understand him. She remembers the day trips with her grandfather to the zoo, to watch the tiger pacing its cage. Her grandfather held this ritual unceasingly, just as he carried an old copy of Rudyard Kipling's *The Jungle Book* everywhere in his pocket.

Obreht then moves into Natalia's grandfather's memories growing up in a

Obreht

deeply superstitious village called Galina. As a young boy, he encountered a tiger that escaped its cage from a bombed-out zoo in the city during World War II. Unaccustomed to the wild, the tiger slunk through the countryside, half starving because it couldn't hunt, until it was lured into a woman's home by the familiar smell of raw meat.

Later, the other great mystery of Natalia's grandfather's life appears, the deathless man. He is a humorous but somewhat unsettling character who never seems to age. Appearing at the most unlikely moments, the grandfather must wrestle with his own skeptical rationalism and belief in the obviously undying man.

"The stories of that tiger on the one hand and the deathless man on the other is like inserting myth into the middle of an otherwise straightforward narrative of our time," Becker said. "That's not an easy thing to do, but she does it and pulls it off with élan."

Throughout the narratives of *The Tiger's Wife*, myth and fable are the prevailing logic. In their richness and imagination, they are like defiance to the harsh reality of war that seems ever-present.

Natalia's Balkan homeland, for several generations, has been deeply affected by conflict. The border between her home and the orphanage there makes her an outsider. The war makes neighbors wary of neighbors, and having the wrong last name is a punishable offense.

It is a country very similar

to former Yugoslavia, which is Obreht's birthplace.

"You can look at this story and read Serbian-Bosnian and all of that in a very easy sort of way; it's there," Becker said. "That whole part of the world is there, with its customs and ancient antagonisms."

Obreht was born in 1985 in Belgrade, Serbia. Her grandfather was a Roman Catholic and her grandmother was a Muslim, like the grandparents of *The Tiger's Wife*. The family left the country before the outbreak of the 1992 civil war. They lived in Cyprus and Egypt before moving to the United States in 1997.

Obreht had known from as early as age 8 that she wanted to be a writer, and she has written stories ever since. *The New Yorker* placed her on its "20 Under 40" list of young writers and the National Book Foundation on its "5 Under 35." Obreht's stories have been published in *The New Yorker*, *The Atlantic*, *Harper's* and *Zoetrope: All-Story*, among others. *The Tiger's Wife* won the 2011 Orange Prize for Fiction.

"A stunning reality about this book is that she's just now turned 25," Becker said. "So you think about life's experience on the one hand, and certainly people can live intensely, and she clearly does. But I also, I go back to how sophisticated a work this is. That's an amazing artistic accomplishment at such a young age; it really is. If she continues to develop like this, I think she's gong to be one of the great writers of our age."

COMMUNITY

Bradys turn love of Chautauqua at first sight into lifelong commitment

Sarah Gelfand
Staff Writer

Jim Brady can remember the moment he fell in love with Chautauqua: The first time he entered the Main Gate.

“It was 2002 at a reunion for (my wife) Barbara’s family in Ellicottville, and we came to the Institution on a Sunday,” Jim said. “We walked down the brick walk, and it was the 1880s — not that I know what the 1880s were like. And then coming across Bestor Plaza, walking past the Amp where the Army Band was playing and taking a stroll over to the Hall of Philosophy, and then half an hour later, we were in the realtor’s office booking a week for the 2003 Season. It was love at first sight for me.”

Jim and his wife, Barbara, and their two children, Alexandra and Chris, have been Chautauquans ever since.

After living for periods of time in Russia and India, the family now resides outside Atlanta, where Jim is a CPA for Deloitte LLP. Even with their most recent trans-Atlantic journey, the Brady family members have kept Chautauqua as a constant in their lives; last August, the family bought a house on the grounds.

Chris, who is 12 years old and an avid sailor, spends every day in Chautauqua on the lake in his new sailboat. He also plays golf several times a week. Alexandra, who is 14 years old, plays tennis as frequently as her brother sails;



this year she is an assistant jewelry maker in a Special Studies class as well and spent two weeks volunteering at the Children’s School. The family counts the lake, Bestor Plaza and the Hall of Philosophy as their favorite Chautauqua landmarks — plus their porch, Barbara said.

“I love the fact that our kids love Chautauqua, too,” Barbara said, “and that they can just have complete freedom. They love exploring new classes, and they both found a passion here — for Chris, sailing; for Alexandra, jewelry-making. Having family nearby in Jamestown and Olean, I see them quite a bit. I love the lectures and what the Amp has to offer, and I’m also happy to have guests and family come by and sit on the porch.”

Barbara is a life member of the Women’s Club and is involved in the Young Women’s Group; she recently assumed the position of trea-

surer for the Women’s Club Flea Market and serves on the CPOA executive committee as an area representative. She graduated Wednesday with the CLSC Class of 2011.

Jim is entering his second year as a member of the Board of Trustees for the Institution. Over the years, his zeal for Chautauqua has only intensified.

“As we say in the mission statement, (Chautauqua) embodies the overall enrichment of life — mind, body, heart and soul — the four pillars; we have a passion for all of it,” Jim said. “It’s all aspects of one’s being. The intellectual aspect of the weekly theme and the lectures; the religious aspect, all-encompassing, not just an hour on Sunday morning; and the arts in the Amp every evening at 8:15. It’s the most unique place in the world, and I have traveled all over the world in my career — lived in Eastern Europe, in St. Petersburg, Moscow and in India. The Chautauqua experience is the most enriching experience of my life.”

Deciding to commemorate their love for Chautauqua in a tangible way, the Bradys have included Chautauqua in their will.

“(We give) because we have a passion for this place, and we can see the value it provides in our lives, and our community, and our children and how it affects them,” Barbara said.

Jim said his time at Chautauqua has shown him the



Jim and Barbara Brady pose in their Chautauqua home, which they purchased last August.

necessity of giving for the Institution’s sustainability.

“I feel it’s a responsibility that devoted Chautauquans not just receive what Chautauqua gives, but importantly, give back in a big way for future generations, so those generations can experience the educational, spiritual and recreational wonders of Chautauqua” Jim said. “Financial sustainability is not an automatic for Chautauqua. Sustaining Chautauqua for the next century is going to require more and more philanthropy, and hopefully devoted Chautauquans will think 10, 20, 50 years out. I’m certain Chautauquans want in their hearts and minds to

see Chautauqua into perpetuity.”

Recently, the Bradys received a thank-you letter that confirmed a guest’s newfound love for Chautauqua. A 14-year-old friend of Chris, who is a first-time visitor to the Institution, wrote:

“(Chautauqua) is now my favorite place in the world.”

The Bradys’ affection for Chautauqua encompasses the entirety of the Institution; hearing from Chautauquans, new and old, about the magic of the grounds continues to reinforce their commitment to Chautauqua.

The Bradys’ bequest intention makes them members of the Eleanor B. Daugherty So-

cietiy, a group of Chautauquans who have provided for Chautauqua in their will, through a gift of real estate, a life-income gift or a trust. “Daugherty Society” members receive special benefits in recognition for their commitment to Chautauqua’s future, such as an annual luncheon with the morning lecturer, participation in the Scholar-in-residence program, a special cabaret performance and facility tours with artistic directors. For information on how you can include Chautauqua in your estate plans, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email kblozie@ciweb.org.

TROLL TAKES A TOLL



Photos | Greg Funka

The Thunder Bridge Troll, played by Children’s School Director Kit Trapasso, gets a rude awakening from Fireman Mark in the culminating scene of “Extreme Makeover: Troll Edition.” The play was part of the Children’s School’s celebration of Old First Night.



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THE ARTS



Jacques Israelievitch acts as dual contributor to the arts as a violinist and a commissioner. Behind him in his studio are works of Chautauqua art students.

Israelievitch performs in faculty recital

Leah Rankin
Staff Writer

Violinist Jacques Israelievitch loves art. Every year, he supports the Chautauqua School of Art by purchasing paintings, ceramics, pottery and sculptures, which he displays around his apartment and violin studio.

In fact, his art collection is as eclectic as his concerts. He will perform in a faculty artist recital at 4 p.m. today in Elizabeth S. Lenna Hall on a program featuring everything from French to Russian to German music. The first half of the concert includes the “Theme and Variations” for violin and piano by French composer Olivier Messiaen.

Messiaen, known for his “Quartet for the End of Time,” already had begun to record the transcriptions of bird songs that made this quartet so famous by the time he completed his “Theme and Variations.” “(Messiaen) would go into the forest with a tape recorder and catalogue thousands of bird calls,” Israelievitch said. Israelievitch performed this “Theme and Variations” with pianist Kanae Matsumoto recently in Jamestown. He said he played the piece in a church with no air conditioning, so the windows were wide open. After the concert, several audience members approached him. “They couldn’t believe how many birds started to sing while we were playing that piece,” Israelievitch said. The “Theme and Variations” was written in 1932, the same year as the next piece on the program, “Duo Concertante” for violin and piano by Igor Stravinsky. Much of the piece is a “dialogue between the two instruments, but sometimes there is a competition between the violin and the piano,” Israelievitch said. Stravinsky is followed by what Israelievitch called a “joie de vivre,” or “joy of life,” piece by another French composer, Jean Françaix. It is a little bit like circus music, Israelievitch said, because it has an infectious good humor. Israelievitch collaborates with pianist Matsumoto quite a bit, and the two are releasing an album of entirely French music titled “Four French Sonatas” in the fall.

Although the violinist has been able to work with Matsumoto for quite some time, he has not played with the French horn player, who is introduced in the second half of the program, since 1988. Roger Kaza, principal horn player in the Chautauqua Symphony Orchestra, used to play with Israelievitch in the St. Louis Symphony. Their career paths led them apart, but they have reunited in Chautauqua to play Johannes Brahms’ Horn Trio, Op. 40, a piece that was performed by CSO horn player Mark Robbins with CSO violinist Marian Tanau earlier this week. Israelievitch said he could not believe the coincidence. “You never hear this piece,” he said. “Now you hear it twice in one week.” For Israelievitch and Kaza, this concert has become a reunion. It is a way for the two musicians to play music together as they once did in the St. Louis Symphony. Just as Israelievitch buys artwork to remind him of the summers he’s had in Chautauqua, so will this concert become a memory of the music he has shared with friends.

Master class to demonstrate benefits of adjustable keyboard

Leah Rankin
Staff Writer

As technology advances, our world is getting smaller. Cell phones have replaced rotary phones, and iPods have replaced boomboxes. Technology has become smaller and easier to use, so it makes sense to apply the same logic to musical instruments. Carol Leone, who will hold a piano master class at 10:30 a.m. today in Sherwood-Marsh Studios, has helped develop a new piano keyboard that works especially for small hands. “I’m really just trying to start a movement,” Leone said, “because it’s a little bit unfair to have a standard size keyboard for big hands.” To understand why adjustable keyboards are so important, just think about Sergei Rachmaninoff. So much of this Russian pianist’s skill came from his giant hands that could span an octave and a half. He could play music other pianists could not, simply because of the size of his hands. Leone’s hands limited her. She found herself rejecting certain pieces because she would either have to arpeggiate chords or omit notes altogether. In collaboration with Steinbuhler & Company, she installed a reduced-size keyboard where she teaches at Southern Methodist University to study the physical effects of a smaller keyboard. “It is very possible to permanently injure yourself playing the piano,” Leone said. “Now you don’t have to sacrifice your health to be a musician.” Leone has seen students with pain or even deformities who have forced themselves to practice on standard keyboards, which are designed for large hands. Adjustable keyboards, Leone said, show people that many of their musical problems come from the instrument itself, not from their technical expertise. Leone has returned to Chautauqua for what is now her 40th anniversary since she was first a student at the Chautauqua School of Music. She grew up in Dunkirk, N.Y., and remembers her mother driving her to all of her lessons and recitals during the summer. Her parents owned the music stores “Chautauqua Music” and “Leone’s House of Music” and Leone began her musical career performing in gigs with her father, Joe Leone, a local jazz musician. Leone also is judging the piano competition this week. The piano competition, one of the largest music competitions in Chautauqua, has its final round this Saturday and will present a challenge for Leone, who must pick just one winner. “Technique does not impress me that much,” Leone said. Instead she said she will be looking for “people who go on to create a personal experience for themselves.” Leone said that presenting music is not enough anymore, that musicians should offer personal interpretations and a provocative experience for the audience. Because of the development of the reduced-size keyboard, Leone has made it possible for many more people to tackle the difficult repertoire they have avoided because of their physical limitations. “Everything else we do ergonomically,” she said — so why does music have to be any different? Admission to Leone’s master class is \$5.

THIS WEEKEND’S PIANO COMPETITION

WHAT: Final round of Piano Competition

WHEN: Saturday, August 6, from 1 to 5 p.m.

WHERE: Elizabeth S. Lenna Hall

WHY SHOULD I GO?: Students representing countries from around the world, including Korea, Slovakia and Guatemala, compete for more than \$10,000 in award money in the School of Music’s largest instrumental competition. The winner will be announced after the final round Saturday.

Games Brown Bag lets CTC conservatory members play

Suzi Starheim
Staff Writer

Chautauqua Theater Company conservatory members will spend this afternoon’s Brown Bag lunch playing a variety of games onstage at Bratton Theater. The lunch, which begins at 12:15 p.m. today, is called “Brown Bag lunch: Games, Actors, Play” and requires that actors literally spend time playing. Associate Artistic Director Andrew Borba said while the games at today’s lunch are not necessarily tag or Red Rover, the point of having actors play games is “to free them up. To get them to learn and to condition their bodies and their imaginations to play — that’s the main reason.” Being able to play teaches these actors to think on their feet, and Borba said all of the 14 conservatory actors have

THEATER BROWN BAG

WHAT: “Games, Actors, Play”

WHEN: 12:15 p.m. today

WHERE: Bratton Theater

had games classes in their previous training. “The point of these games classes is to free up the actors both in terms of their imaginations and physically, and to get people to do that, as it is when we’re kids, they play games,” Borba said. “The games are actually quite fun.” Jim Calder, head of movement and mask at New York University’s Tisch Graduate Acting program, will work on today’s games with conservatory members. He has taught in Chautauqua in past summers, and in addition to taking part in today’s Brown Bag

lunch, he also worked with conservatory members on games this week in classes. Calder said his role in today’s Brown Bag will be to get actors to “play with the very, very basic elements of what it is to be human.” “Basically, I provide situations to people to increase their desire or belief in something,” he said. “We all operate on the system that we want or desire something or believe in something. Those two things are very, very large motivating factors. When we go into acting, we sort of forget how deep those things are or how much they can influence you.” Calder said in addition to seeing how these factors motivate different actors, he also wants today’s Brown Bag lunch to show audiences how actors are trained. “I think it’s fascinating to

see how one teaches actors. It’s actually a rather simple process; it’s just kind of difficult,” he said. “I think it’s almost a mystery. I think it’s an intriguing process. I’m always excited about discovering it myself.” While Borba said he doesn’t want to give away the games the actors will be playing this afternoon, he said they can be compared to those on the television show “Whose Line is it Anyway?” Borba said actors will be given instructions ranging from pretending to dig a ditch to pretending to hatch a nest of bird eggs. “There’s a fair amount of improvisation in it, but there’s also a great feel of play, and what is the most enjoyable for the audience is literally, they get to see that moment of creativity happen immediately in front of their eyes,” he said. One of the most popular games actors often find themselves playing during games classes is called the transformation game. Borba said this game involves two actors going to the center of the stage. One of them initiates some sort of act, and the other actor immediately has to join in somehow. At some point, an instructor will signal for another actor to switch in with one of the original two, and this new actor will then have to think on his or her feet and establish a new world. This process continues, and Borba said it often becomes quite funny. “There’s always that sense of, ‘Oh my God, I never would have thought of that!’ but the actor, in that particular moment, decides that’s what it is,” he said. “It’ll be really delightful for the audience to see.”

Borba said one of the main advantages of having conservatory members play games is that they can learn from each other’s strengths and weaknesses. While all of the members typically have had games classes during the early semesters of their training, games are emphasized to different degrees at different programs. In addition to allowing the actors to learn from one another, Borba said the event typically brings great joy and laughter to the audience. “I’m excited to be an audience member,” Borba said. “It’s so fun, because there’s always something that is shocking and so funny. I usually weep with laughter, they’re so funny.” The Brown Bag lunch is free, and those planning to attend are welcome to bring a lunch to the theater.

Choreographer Graham’s film ‘A Dancer’s World’ to be presented by her former student

Taylor Rogers
Staff Writer

Modern Choreographer Martha Graham thought dance to be a “graph of the heart.” As not the first, but one of the most original modern dancers of her time, Graham was a revolutionary of sorts. She brought modern choreography to the forefront of the industry, insisting for a while that ballet should have nothing to do with it. She of course changed her mind, slowly incorporating turned-out feet in to her movements. Bonnie Crosby, founding co-president of the Chautauqua Dance Circle, was a student of Graham’s. She was a ballet-oriented dancer who happened to study at the Martha Graham School of Contemporary Dance. Crosby will introduce the 1957 film “A Dancer’s World” at 3:30 p.m. today in Smith Wilkes Hall as part of CDC’s weekly lecture series. She said she chose this video as a way to educate the audience on a style of dancing often not seen on the grounds. “There is so little of a modern dance scene at Chautauqua,” Crosby said. “We see contemporary ballet, but we don’t see modern dance in the style of Martha Graham, who was after all, I think, the forerunner of, and her technique the forerunner of, most modern dance companies today.” Graham narrates the 30-minute film, as she was not able to dance at this point. The video takes the viewer through her philosophies as members of her company display her technique. Crosby studied with several dancers in the film, she said. Graham herself did not start dancing until she was in her 20s. She first studied under Ruth St. Denis and Ted Shawn until deciding to branch out on her own, Crosby said. She started her own company, the Martha Graham Dance Company, in 1929. Graham worked closely with Louis Horst, a pianist and composer. Graham viewed Horst as her confidante, Crosby said. He pushed her to define her technique and became a major figure in modern dance as well. As Graham’s career progressed, she continued to dance well past her prime. Time magazine described her movements as the “cornerstone of postwar modern dance.” “They are part of the air every contemporary dancer breathes,” Terry Teachout of Time wrote in 1998. But Crosby said it’s often noted that Graham could have, and should have, stopped dancing long before she actually did. Time also wrote that she danced into her 70s, unwilling to let younger soloists take her place on stage. She died at age 96. Nevertheless, her legacy remains. Crosby said she remembers Graham as a theatrical character, as do many who worked under Graham. Though she rarely taught at her school when Crosby was a student, she said her presence was palpable. “When she was there, she made her grand entrance,” Crosby said, also describing her as a philosophical, intelligent and educated person, often overshadowed by her demanding nature. Though Graham’s work is vastly different from the classical and neoclassical work mostly performed by Chautauqua’s resident ballet company, North Carolina Dance Theatre, it’s not completely absent here. NCDT performed Jacquelyn Buglisi’s “Requiem” at Wednesday’s performance. Buglisi was a member of Graham’s company, with her work often being very Graham-based.

RELIGION

Is there a Gospel that embraces the word we hear in church and the work we are called to do in the marketplace? What does our dedication to our labor have to do with our devotion to the Lord? Must they exist in parallel universes, in a binary, bifurcated world? Must they run side by side on separate tracks?” the Rev. Raphael G. Warnock asked at the 9:15 a.m. Wednesday worship service. His title was “God’s Message to Mary and Martha,” and his text was Luke 10:38-42.

“Can what we do on one day affect what we do every day?” he asked. “Someone might mess with our groove, and we will actually have to be a Christian. The folk at work might perceive that we are different. We are spiritualists in church but pragmatists at work. We work in one place and worship at another place. We are compartmentalized.

“Yet God really is everywhere, the one in whom we ‘live and move and have our being.’ In the text, we see a divided mind and a divided context. We see Mary the disciple, the worshipper, and we see Martha the worker, the dedicated doer.

“We revere Mary, but we resemble Martha. We love Mary, but we live Martha. Can Mary and Martha really get along? We have help in the text. They live in the same house, the same world and address. They need a word from the same Lord. The Lord speaks to the Martha in us and his first word to her is a commendation.”


He continued, “Don’t beat up on Martha. Martha welcomed (Jesus) into her home. She knows him, receives him, welcomes him with the same hospitality that he recommends at the beginning of the chapter. She welcomed the preacher. She welcomed him with food and drink.

“Martha is meticulous and mindful, fastidious and faithful. She gets things done. But she has a problem — she is so focused on the work that she forgets why she is working. She takes herself too seriously.

“Think about it. You are one of those people who believe if you don’t do it, it won’t get done. Well, I dare you to die. If you died today, people would come and say nice things about you that you wouldn’t hear. Your family would be comforted, the preacher would say a few words and then they would go into the social hall and have fried chicken and potato salad. Then the next day, they would come back to church (and life would go on).”

He continued, “Martha was anxious, and she had the nerve to be mad with Jesus and Mary. ‘Lord, don’t you care?’ That takes a lot of nerve. She rebukes the rabbi. She is not playing games.

“There are a lot of Marthas mad in this world. People are mad at the Democrats and the Republicans; they are mad at the president and Congress. People are mad be-



Morning Worship

COLUMN BY MARY LEE TALBOT

cause they have no job or because they don’t like their job. They are mad because they don’t want to do the work that needs to be done, and they are mad with the immigrants who come and do those jobs. Others are mad because the immigrants want a way to become citizens, and others are mad because poor people need help. People are mad because old folks need Medicare and young folks need health care. People are mad at Muslims for wanting a place to worship.

“Martha is mad with Jesus because Jesus is not mad with Mary. Jesus calls her name twice, ‘Martha, Martha.’ I know what that meant when my mother called my name twice. Jesus says to her, ‘Chill out. You are too busy and too anxious. Stop working, stop washing the dishes, mopping the floor, taking the tea pot around.’”

He continued, “Jesus is not rebuking her because she is working; work is not a curse. She is alienated from her work. He is rebuking the worrier. You are not anxious because you are busy; you are busy because you are anxious. You have not allowed the spirit and aroma of the Word into your work. Look at Mary.”

Mary knows how to do the word, to sit and listen and learn.

“She is not just sitting there,” Warnock said. “You don’t understand the power of just sitting. Mary is sitting where she ought not sit; she is a woman at the feet of a rabbi. She is the most active participant in the room. She is sparking a revolution by sitting at the right time in the right place.”

Warnock said when he visits the schools near his church, he urges the children to start a revolution.

“Start a revolution by going in and sitting down and listening,” he said. “Then go home and sit down and study. Then go back to school and sit down and listen. Then go home again and sit down and study. You might have a revolution all by yourself. Sit when people don’t expect you to sit.

“You must go out into the world. We need to heed the lesson of Mary and Martha. If we chide Martha, she might quit serving. If we celebrate Mary, she might never move on what she heard. We need Jesus in our work long

after we leave worship.”

Warnock’s father was a preacher in a Pentecostal Holiness church in Savannah, Ga. From Monday to Saturday, he was a junkman. He would take junk cars and recycle them and feed his family.

“There was as synergy between the junkman and the preacher man,” Warnock said. “During the week, he would take old trucks and make a new creation out of them. On Sunday, he would put on his work clothes, his suit and his robe, and he would talk about the God who is an old junkman who picks up people others have thrown away and makes a new creation.

“Whatever you are called to do, take the Lord with you,” he said, listing applications for different types of people.

“Teachers need the wisdom of the One at whose feet Mary sits.

“Students need the insight of the One who at 12 years of age was found talking to the experts and asking them questions.

“Doctors need the skills of the One who heals us with his stripes.

“Lawyers need to get to know the only true and righteous judge.

“Accountants need to know the One who numbered the hairs on your head and the sands on the seashore.

“Pharmacists need to know the One who took some spit and some dirt and opened the eyes of the blind.

“Janitors need the focus of the One who swept the dirt and the crooks out of the temple.

“Businesspeople need the entrepreneurial acumen of the One who took two fish and five loaves of bread and opened up a bakery and fish market and fed the multitudes.

“Bus drivers need to ride with Him. And waiters need to see his face in the faces of those whom they serve!

“The unemployed need the perspective of the One who commanded James and John to leave their livelihood and walk with Him. ‘I will make you fishers of men.’

“The overworked need the counsel of the One who said, ‘Come unto me, all you who labor and are heavy-laden ... my yoke is easy.’”

Warnock concluded, “Will you welcome Jesus into your home? Will you hear the Word and do the work? Will you dine with him until he makes of you a new creation?”

The Rev. William Jackson served as liturgist. Pat Brown, a retired elementary school librarian and host-ess of the Baptist House since 2007, read the Scripture. Jared Jacobsen, organist and coordinator of worship and sacred music, played an organ solo, “Jesus, Joy of Our Desiring” by J.S. Bach. The Motet Choir was singing at the CLSC Recognition Day ceremonies.

Baptist House

The Rev. John R. Tharp conducts a Bible study titled “Questions of Truth,” based on John 8:32 at 7 p.m. tonight in the Baptist House. All are welcome to attend.

Blessing and Healing
Daily Service

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

Catholic Community

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

The Rev. Ray Thomas speaks on “A Summery Overview of the Infancy Narratives in Matthew and Luke’s Gospels” at 12:45 p.m. today in the Methodist

House chapel.

The Rev. Fred Voorhes speaks on the subject, “Family Values: Past and Present” at 12:45 p.m. Friday in the Methodist House chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a discussion of “Maimonides” at 9:15 a.m. today in the Library Room of Alumni Hall. *The Guide to the Perplexed* is one of the major works of Maimonides and is considered the main source of his philosophical work. Come and be stimulated while studying this fascinating work.

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



Interfaith News

COMPILED BY MEG VIEHE

Make and braid your very own delicious challah at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center at Chautauqua. Shabbat candle lighting time is at 8:15 p.m.

Join us for a delicious four-course Shabbat dinner in a warm and welcoming atmosphere at 7:15 p.m. Friday at the EJLCC. For reservations, call 716-357-3467 or email zevilenkin@aol.com. The fee is \$25.

Rabbi Vilenkin presides at the 9:30 a.m. Shabbat service in the library of the Everett Jewish Life Center. A Kiddush in memory of Charles Shuman’s grandparents and uncles follows at noon in the EJLCC library.

Episcopal Chapel of the
Good Shepherd

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

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 p.m. to 6 p.m. Friday at the Miller Bell Tower. Rabbi Samuel Stahl of Temple Beth El, San Antonio conducts the service. The Hebrew Congregation choir accompanies him. For information about the Memorial or healing portion of the service, call 716-357-5042. The rain venue is the Pier Building.

The Hebrew Congregation holds a Sabbath service at 9 a.m. Saturday in the sanctuary of the Hurlbut Memorial Community United Methodist Church. Please note the change in time. Rabbi John Bush of Temple Anshe Hesed, Erie, Pa., leads a study session on Pirkei Avot, Ethics of the Fathers, which is immediately followed by Shabbat services. Joanna Bush is the song leader. Following

services, a Kiddush lunch is served sponsored by Carol and Harvey Wolsh in honor of Harvey’s 75th birthday, Marilyn and Casey Neuman in honor of Casey’s 75th birthday, and Marcia and Jerry Pops in honor of their 50th anniversary. All are welcome and encouraged to attend to help celebrate these many happy milestones of our congregation.

Hurlbut Church Meal
Ministry

Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious homemade dessert and beverage for \$10 for adults and \$5 for children.

Lutheran House

The Rev. Richard E. Handschin presides at a service of Evening Prayer at 7 p.m. today in the Lutheran House. Beverley Williams and Steven Eckblad serve as accompanists on piano and violin.

Metropolitan Community
Church

Pat Collins, worship coordinator, preaches on “Authors of Favorite Hymns” at the 7

p.m. Vespers today at the Hall of Christ. All are welcome.

Presbyterian House

The annual meeting and Greek luncheon is at noon today in the Presbyterian House. Reservations are necessary.

The Rev. David Hosick shows a PowerPoint presentation on his trip to Israel from 7 p.m. to 7:45 p.m. today at the Presbyterian House chapel.

Unitarian Universalist

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

United Church of Christ

The Rev. David North leads a Vesper service, a spiritual respite, at 7 p.m. today in the Randell Chapel of the United Church of Christ house.

United Methodist


The Rev. Betty Ann Buckley leads a program, “The Journey Continues,” at 7 p.m. today at the United Methodist House.

Unity

The Rev. Elizabeth Thompson discusses “Sabbatical Consciousness for a Dynamic Life” as part of the New Thought Speakers series at 6:30 p.m. today in the Hall of Missions.

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RELIGION

Elman delves into the history of Jewish cultural adaptation in Babylonia

Emily Perper
Staff Writer

“As a historian, there is no history without texts, without some kind of data. ... Otherwise, history is just what contemporaries remember,” Yaakov Elman said.

Elman is a professor of Judaic studies at Yeshiva University and an associate at the Harvard University Center for Jewish Studies. His lecture at 2 p.m. Tuesday in the Hall of Philosophy was called “Geopolitics and Tolerance: Iran, the Magi and Jews.”

Elman’s research disproved the opinion that the Jews in Babylonia, or southern Iraq, were intellectually and physically separated from the dominant culture. Babylonia was a cosmopolitan center; its citizens took care to preserve intellectual history, like the Sumerian language.

“History extends as far as our text extends,” Elman said.

Throughout his presentation, he referenced a number of respected ancient rabbis and Jewish scholars.

Elman used part of Isaiah 43:6, “Bring my sons from afar and my daughters from the ends of the earth,” to demonstrate the careful attention given to texts. In context, the sons and daughters represent two different groups of Jews, those living under Babylonian rule and those living under Roman rule.

In Babylonian Jewish culture, sons were comfortable in the homes of both their mothers and their wives, but daughters were uncomfortable in the homes of their mothers-in-law, where they were treated like servants or second-class citizens. Therefore, the Jews living in Babylon recognized their good fortune as “sons” and lamented the plight of the “daughters” in the Roman Empire.

The Jews in Babylon existed under Persian rule for approximately 1,200 years during the Sassanian period. Any Talmudic references to Persian law are referring to Sassanian law.

The empire was religiously diverse, including Jews, Hindus, Nazarenes and Manicheans, among other groups. After his assertion of power in 539 B.C., Cyrus the Great gave all uprooted immigrants, including the Jews, the opportunity to return to their homelands. At one point, the empire was



Photo | Megan Tan

Yaakov Elman, professor of Judaic Studies at Yeshiva University, lectures to a full Hall of Philosophy Tuesday.

“What’s the lesson for us for today? Not to rely on ideals. You’ve got to rely on practicality. You’ve got to make it worthwhile for people to be tolerant.”

—Yaakov Elman
Professor of Judaic studies, Yeshiva University

the largest in the world. By the time of the Sassanian era, however, Egypt was no longer an ally of the empire, and the Roman Empire proved to be a competitor in terms of size and strength. Egypt instead provided a great deal of material to the Roman Empire, as opposed to a country like Iran, of which only 15 percent is agricultural. Babylonia was the “breadbasket” of the Sassanian Empire. However, it was poorly protected and at risk for Roman invasion.

The Jews were a significant minority in an important province. The Persian kings then worked to pacify their Jewish populations as a security initiative; they didn’t want the Jews to side with the Romans should

they manage to invade. Stories written by Jews in sources like the Talmud offer a favorable impression of Persian rule; the civil government protected them. “I am not saying that these are literally true stories,” Elman said. “It doesn’t matter. These are the stories the Jews told about their kings, about the Persian kings; so therefore, you have a really good idea of what they felt about them.” Jews adopted some aspects of the dominant culture; they spoke the Middle Persian language, for instance. Their belief system was influenced somewhat by Zoroastrianism, the dominant religion in Persia. “Rabbis had to respond to challenges from their laity and from other reli-



Before his lecture, Elman speaks to a Chautauquan inquiring about a book that explains Orthodox Judaism.

gions,” Elman said. “This was a period, a time and a place, in which pretty much everybody talked to everybody. “This was an open society,” Elman continued, ex-

plaining that religious leaders might not have liked the acceptance prescribed by community norms but tolerated it nonetheless, engaging in debate with Zoroastrians and Manicheans alike.

“What’s the lesson for us for today? Not to rely on ideals,” Elman said. “You’ve got to rely on practicality. You’ve got to make it worthwhile for people to be tolerant.”

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RECREATION

OFN race draws first-time runners, veterans together

Patrick Hosken
Staff Writer

Runners readied themselves at a white-painted starting line adjacent to Sports Club's shuffleboard courts. Yellow and white balloons swayed in the breeze, anchored to the adjacent hedgerow. After a singing of "The Star-Spangled Banner," a whistle blew, and a sea of yellow-shirted runners and walkers disappeared down South Lake Drive, heading toward the Youth Activities Center.

A scene like this could only be found on one day of the Chautauqua season: Saturday, July 30, the day of the 35th annual Old First Night Run/Walk/Swim.

At 9 a.m., almost 700 runners and walkers lined up to compete in the 2.7-mile course around the perimeter of the Institution. About 15 minutes later, 21-year-old Kelly Carmichael ran down the dirt path in the middle of Miller Park and broke through the tape at the finish line, becoming the race's first overall winner.

Carmichael, a Boys' and Girls' Club counselor, completed the race, his first, in 14 minutes and 46 seconds. He said he won it for his campers in Group 6 Boys.

"I told everyone I was going to win, so I had to win," Carmichael said. "It's going to be the highlight of my summer."

Carmichael, a long-distance track runner at the University of North Carolina Wilmington, finished half a minute before the second-place runner, 25-year-old Robbie Rappole, who came home in 15:17. Kevin Carroll, 17, rounded out the top three with a finishing time of 15:29.

Among female runners, 20-year-old Emily Wobb took first place with a time of 16:19. Kylee Clements, 24, finished second with 17:52, and 14-year-old Emily Burnes placed third with 18:03.

About 40 feet away from the finish line, a ladder stood in the middle of the road, directing male racers to the left and females to the right. Staff members took either side of the line, telling racers to stay in the same order in which they finished and pulling off the little tabs at the bottom of their race numbers to keep track of who finished when. Sports Club workers collect-

"I don't know if I'll be here next summer, but if I am, I'm definitely running again. But if not, I might have to make the seven-hour trip here just to do it."

—Kelly Carmichael
OFN overall first place finisher

ed the tabs and kept track of the results nearby.

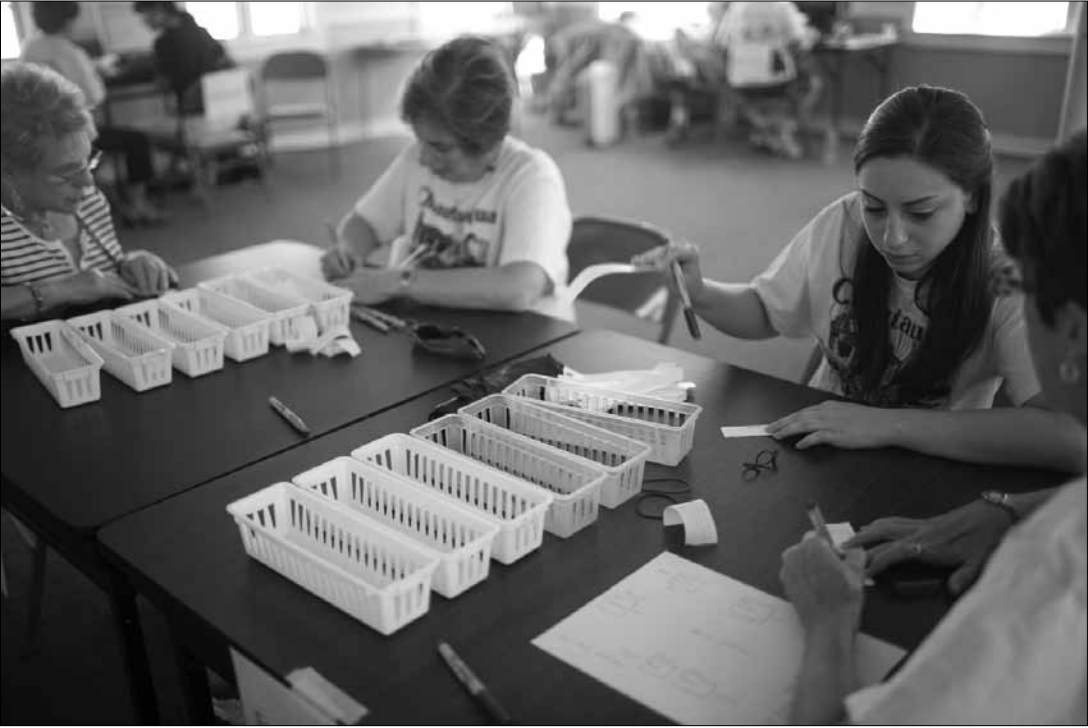
Racers ran and walked through the finish line to cheers and claps from the workers and the legions of onlookers scattered on the lawns near the Athenaeum Hotel, the lawn bowling green and Sports Club. A large digital clock set up on the back of a pickup flicked each second in green, anticipating the next racer to cross the finish line.

Tables set up on the shuffleboard courts provided water, cookies and bananas for runner and walkers who completed the race. Sports Club workers kept the coolers filled with cold water to aid the racers who ran and walked in Saturday's warm, sunny weather.

At about 10:15 a.m., all racers had reached the finish line. Some sat in the shade, some chatted with others and some snacked to replenish their energy, all in anticipation of the impending awards ceremony. A half hour later, race director Peggy Ulasewicz took the podium at the edge of the shuffleboard courts to thank race sponsor Vacation Properties, as well as all who participated, before diving into the awards.

Walkers placed according to the difference between their finishing time and predicted time. John Keane, 85, placed first among male walkers, finishing in 48:58 with a predicted time of 49 minutes. Keane was followed by Clem Reiss, 69, with a 2-second difference and Robert Rosenthal, 76, with a 6-second difference.

Ginny Renjilian, 15, placed first among female walkers, crossing the finish line in her predicted time of 48:10. Renjilian was followed by Sally Ann Marich, 76, with a 1-second difference and Chris Burritt, 48, with a 2-second difference.



Photos | Eve Edelheit

ABOVE: Sports Club manager Richard Ulasewicz hands out awards following Saturday's Old First Night Run/Walk/Swim.

LEFT: Volunteers work together to calculate the runners' official times.

Fred Matthias, 95, took the "Young at Heart" award — which Ulasewicz called her favorite award — for being the oldest male finisher of the race. Matthias also finished first overall in the "80 and over" age class for walkers. Female walkers Frances Jacques and Jo-An Webb, both 83, won the "Young at Heart" award for females. Webb took first in their age class, and Jacques finished third. Between them was 80-year-old Rita Weiler in second place.

For male runners, 80-year-

old David Zinman placed first in the "80 and over" age class with a time of 31:13. Bud Horne, 86, finished three minutes later, taking second, and Ed Paul, 80, placed third with a time of 39:19. The fourth runner in the oldest age class was Gene Martenson, 83.

Over at the Turner Community Center pool, seven participants competed in the 18-lap — half a mile — swim portion of the OFN race from 7 a.m. to 9 a.m. The swimmers placed according to their estimated time, just like the walkers. Amelia Shipman-Mueller took first prize

among the pool racers with a difference of 1 second. Mike Yunker finished second with a difference of 2 seconds, and Bob Bowers took third with a difference of 34 seconds.

After each age class's winners were announced, the group near the shuffleboard courts dispersed, the shrub balloons were cut down and racers began heading home. It was almost noon, and the racers were tired after a spending long morning in the sun. Until next year, these runners, walkers and swimmers will lead their lives as usual — some working, some

retired, some studying, some continuing to run. When they come back next year, however, it'll be a brand new 2.7 miles of possibility where anything can happen.

Carmichael said he's unsure of his plans for next year's race, but he's excited to see what happens.

"I don't know if I'll be here next summer, but if I am, I'm definitely running again," he said. "But if not, I might have to make the seven-hour trip here just to do it."

A complete list of OFN Race results was printed in Wednesday's Chautauquan Daily.

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Ludwig van Beethoven
(1770–1827)

Overture to ‘Egmont,’
Op 84 (1810)

Works from Beethoven’s “heroic period,” starting in his early 30s with the *Eroica* symphony and lasting more than a decade, share several characteristics. They are serious. They exceed expectations in length and in the number of players. And they employ innovative harmonic language that contributes to a sense of struggle and dramatic shadow. Apart from the *Eroica*, his heroic style compositions include the Fifth symphony, the “Emperor” Concerto, and probably most of all, the opera *Fidelio*. Another example is sometimes overlooked due to its smaller dimensions. That is the overture and incidental music he composed for Goethe’s play, *Egmont*.

It feels strangely backwards to suggest this, but in a way Beethoven’s opera *Fidelio* was a practice run for *Egmont*. The two works are on vastly different scales, but in dramatic context they parallel each other — political prisoners, subjugation under a tyrant, the battle of humanitarian good against authoritarian evil, defiant acts of heroism, and the ultimate victory of the forces of liberty. One notable difference is that the opera *Fidelio* ends with the hero being freed, while *Egmont*’s final victory is limited to having a dream of Divine Liberty just before walking to his execution.

In that closing scene Goethe’s hero awakens from his dream, proclaiming, “With blood-stained feet the vision approached, the waving folds of her robe also were tinged with blood. It was my blood, and the blood of many brave hearts. No! It shall not be shed in vain! Forward! Brave people! The goddess of liberty leads you on! And as the sea breaks through and destroys the barriers that would oppose its fury, so do ye overwhelm the bulwark of tyranny, and with your impetuous flood sweep it away from the land which it usurps. (*Drums.*)

“Hark! Hark! How often has this sound summoned

my joyous steps to the field of battle and of victory! How bravely did I tread, with my gallant comrades, the dangerous path of fame! And now, from this dungeon I shall go forth to meet a glorious death; I die for freedom, for whose cause I have lived and fought, and for whom I now offer myself up a sorrowing sacrifice.”

Goethe’s masterpiece, completed in 1788, was returned to the stage in 1810 to celebrate the end of Napoleon’s occupation of Vienna. The French army had defeated the Austrian Emperor’s forces in the spring of 1809. The Treaty of Vienna, signed in October 1809, ended the war between those two empires and sent the occupying forces home. In celebration, the Royal Imperial Court Theatre of Vienna mounted revivals of two well-known plays about the ultimate triumph of a weaker (i.e., “good”) force over a stronger (i.e., “evil”) one — Schiller’s *William Tell* and Goethe’s *Egmont*. Beethoven was already furious with the Napoleonic invaders. He jumped at the chance to participate and took on the task of composing the music for *Egmont*, namely an overture and incidental music to be inserted at the many places in the drama where Goethe calls for it. All told, Beethoven’s music adds more than half an hour to the play. The overture itself is about nine minutes of that.

The overture opens with a subliminal reference to the oppressive Spanish Duke of Alba — the villain of the play — who has imprisoned Count van Egmont. Beethoven evokes the Spanish Duke’s character by using the solemn rhythms of the aristocratic Spanish dance, the sarabande, in the overture’s introduction.

He then passes through a series of striking emotional reversals, revealing all the flavors of dramatic suspense — including dejection, hopefulness, fearfulness, agitation, and despair — leading to moments of acceptance or resignation. Ultimately, he concludes the overture by quoting the entire “Victory Symphony” Goethe called for to end the play.

SYMPHONY



Symphony Notes

BY LEE SPEAR

Max Bruch (1838–1920)

Violin Concerto No. 1 in G minor, Op. 26 (1866–67)

Max Bruch is an odd figure in the music history of the Romantic era. Or perhaps more accurately, history’s hyper-selective view of Max Bruch is odd. Most of his works — operas, choral music, songs, piano pieces, oratorios, symphonies, chamber music — pass by below our radar, but then there is this huge spike of interest surrounding his first violin concerto. Ever since the beginning of the 20th century it has been ranked alongside those of Beethoven, Mendelssohn, Tchaikovsky, and Brahms as one of the greats. To some extent, the renown spills over onto a handful of his other works for solo strings with orchestra, but for the most part, a single work — his Violin Concerto No. 1 — defines Max Bruch.

The intense focus annoyed him. Just 20 years after writing it, he complained to his publisher, “Every couple weeks someone else comes along wanting to play the First Concerto. I have finally gotten rude, and tell them: ‘I cannot stand to listen to this concerto anymore. Didn’t I write other ones, too?’”

He was 28 in 1866 when he completed a performable draft and gave a public read-through of the concerto. He had been working on it, off and on, for a decade. Nevertheless, after hearing it performed he sent it back to the drawing board. He enlisted the aid of the eminent Hungarian violinist Joseph Joachim as a consultant in reworking the solo part. When he finally completed the concerto in 1868, Bruch dedicated it in gratitude to Joachim.

The work follows the traditional three-movement concerto structure, but in place of a standard powerhouse first movement (which would consist of a pair of contrasting themes, a lengthy devel-

opment and recapitulation of those themes, and a virtuoso solo cadenza to set up a final orchestral tutti), Bruch wrote an almost improvisational, rhapsodic movement, which he titled “Vorspiel” (“Prelude”).

Listeners’ Aid:
I. Vorspiel: Allegro moderato — A type of prologue opens the Prelude quietly — a timpani roll, followed by questioning harmonies in the woodwinds, before the soloist wanders in with dreamy musings — the nearest things to a cadenza in this concerto. The true primary theme is underlaid with a dramatic “lub-dub” heartbeat figure in lower instruments that supports the violin’s melody. Bruch alters the melodic content of this theme when he returns to it, but he always gives us the “lub-dub” to signpost it for us. In the contrasting center section, the soloist owns the spotlight, playing over hushed orchestral accompaniment.

The primary theme, and then the wandering rhapsodic music of the prologue return to conclude the movement. Here, the prologue music does double duty. First, it completes the movement by bringing us back around to the place we began. But it also acts as a link and an introduction to the second movement, which follows immediately.

II. Adagio — A long, slowly unwinding melody for the soloist opens the Adagio. This is the lyric heartland of the concerto and, in spite of its structural organization, it appears simply to unfold naturally, without design.

III. Finale: Allegro energico — The gypsy effervescence of the first theme calls to mind the finale of Brahms’s Violin Concerto from 10 years later. Brahms certainly knew Bruch’s work, and that may explain the similarity, but the connection between the two pieces is more likely the violinist Joachim, who consulted

with both composers on their concertos.

Bruch breaks into the exuberance of that gypsy-flavored melody with a grand Romantic second theme. These two subjects alternate, and the rustic theme becomes more and more fiery, leading finally to an accelerating tempo as the soloist carries the orchestra to the final bars.

Hector Berlioz (1803-1869)

Symphonie fantastique,
Op 14 (1830)

We know more than we really need, deserve, or even want, to know about the *Symphonie fantastique*. Berlioz composed this, his first great work, shortly after encountering three giants and a maiden. The giants were Beethoven, Goethe, and Shakespeare. The maiden was a beautiful young Irish actress.

Everyone knows of these three giants, and it is easy to guess how a sudden introduction to all of them at once could shake a young student composer. “La belle Irlandaise,” as the Parisian press called the actress, is less familiar to us, yet it was she who precipitated the *Symphonie fantastique*.

The year is 1827. Berlioz is 24. His mind is swimming. He has discovered Goethe’s “Faust” and is reeling from the encounter. Within days, his intoxication soars to a new level when he attends the first Parisian performance of Beethoven’s “Eroica.” Then Berlioz attends the first night of an English language production of “Hamlet” and his heart and soul are no longer his to govern.

“Shakespeare, coming on me unawares, struck me like a thunderbolt. The lightning flash of that discovery revealed to me at a stroke the whole heaven of art ... the meaning of grandeur, beauty, dramatic truth.” He is smitten! The lightning that struck him was not just Hamlet or even Shakespeare, but most of all Ophelia, as played by Harriet Smithson. “I lost the power of sleep. . . . I wandered aimlessly about the Paris streets.” Four days later he saw her play Juliet, and there was no saving him.

Miss Smithson remained ignorant of her conquest. In a two-step plan to 1.) get her at-

tention, and 2.) marry her, Berlioz embarked on a symphonic venture unlike any previously attempted. As those of us of a certain age can recall, Leonard Bernstein told his Young People’s Concert audience in 1969 that this work is a psychedelic symphony as powerful as any drug, “...if you really want to go to hell and back.”

Five movements track an artist’s emotional roller coaster, from infatuation through despair and attempted suicide by opium overdose. In reality, Berlioz never really took opium, but his Muse was a strong enough opiate to generate all its effects in his imagination.

The opium-poisoned artist in the story enters a prolonged trance in which his tortured mind is taunted by his beloved. She becomes a melody, and her melody becomes an obsession — an “idée fixe,” or fixation. It haunts him.

I: Reveries; Passions — The haunting begins pleasantly enough, reflecting accurately Berlioz’s experience of falling madly in love with a stage character, becoming by turns melancholic, jealous, tender, and tearful.

II: A Ball — Wherever he turns, even in the midst of gaiety, her image appears before him, unattainable, mocking.

III: Scene in the Country — A shepherd pipes a tune. Far off in the distance another answers; the artist finds hope in this sign of response to his call. But finally the distant responses cease. No answer comes but thunder.

IV: March to the Scaffold — He dreams he has killed his beloved out of despair. He is condemned to die. Led to the block, the last sound he hears before the blade falls is her melody.

V: Witches’ Sabbath — An unholy revel develops into something truly ghastly: the beloved has transformed into a grotesque monster.


Remarkably, after all that, Berlioz succeeded in getting Harriet to marry him!

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

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CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Surprised sound
5 One of Santa's team
11 Gawk at
12 Concert bonus
13 Not barefoot
14 Crooked
15 Like some shirts
17 Travel stop
18 Work breaks
22 Pub orders
24 Grill waste
25 Easter find
26 Cereal bit
27 Car type
30 Stares stupidly
32 March honoree, for short
33 Boxing great
34 Brown hue
38 Croatian, for example
41 Taj Mahal site
42 In the area
43 Brown hue
44 Feels for a light switch
45 Relaxing resorts

DOWN

- 1 "Jeepers!" title
2 Turkish
3 Decelerating
4 Bookish sort
5 Lucy's husband
6 Turkey's capital
7 Act parts
8 In what way
9 Before, to Byron
10 Warning color
16 They hold power
19 Making the scene
20 Ship-build- ing wood
21 Fast planes
22 Chest muscles
23 "— You Babe"
28 Prepare to move
29 Flammable fuel
30 Empty talk

G	A	L	A		S	Q	U	E	A	L
A	W	O	L		A	U	R	O	R	A
R	A	V	E		T	A	N	N	E	D
B	Y	E		B	A	R	S			
				F	A	I	N	T	L	A
F	I	E	L	D		S	L	O	M	O
R	O	S	E			O	V	E	N	
O	T	T	E		R	S	P	E	N	D
G	A	S		A	L	I	E	N		
				C	Z	A	R		E	W
O	C	E	L	O	T		U	S	E	R
D	E	P	A	R	T		S	T	A	R
E	L	A	P	S	E		A	S	K	S

Yesterday's answer

- 31 Church sights
35 Termini
36 Stellar bear
37 Skin art, slangily
38 Chips buy
39 Timetable abbr.
40 Old card game

NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 2, P.O. Box 536475, Orlando, FL 32853-6475

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

8-4

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.

8-4 CRYPTOQUOTE

A K L L D Q L A G O L R H U L A E L L O

Q I O Z A — G K I H Z E Q L O L , G

K I H Z E E Q L O L G Z M G R I E I N

S T R R H Z S L E J L L Z .

— L . G Z M L O A I Z

Yesterday's Cryptoquote: IF YOU ASK ME WHAT I CAME INTO THIS LIFE TO DO, I WILL TELL YOU: I CAME TO LIVE OUT LOUD. — EMILE ZOLA

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

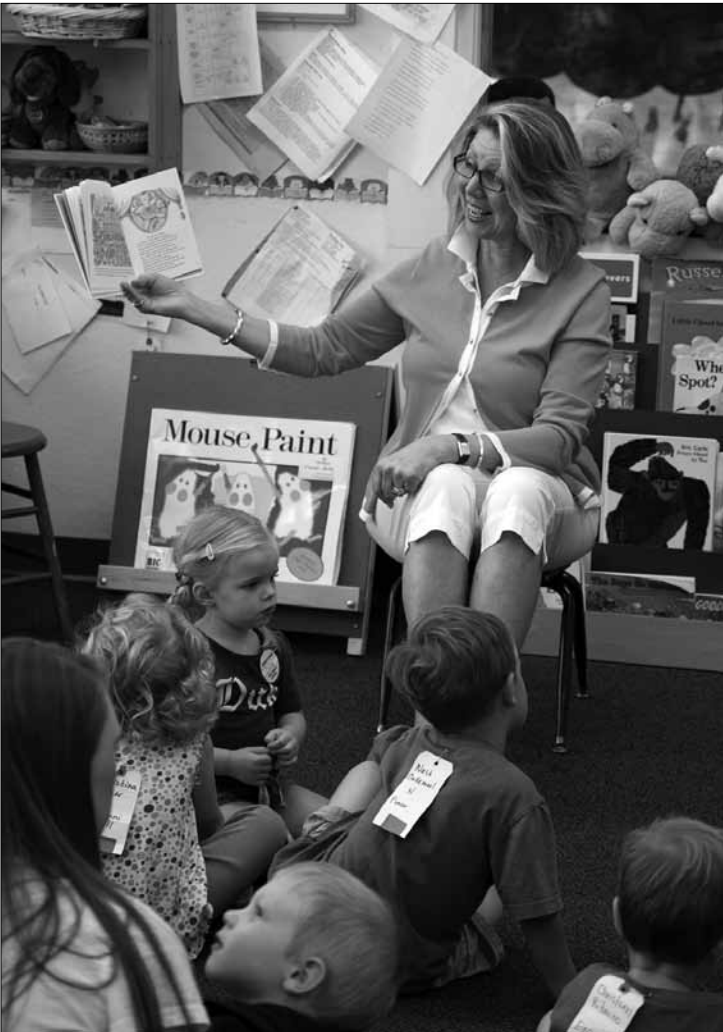
8/04

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

Difficulty Level ★★★

8/03

WORK, THEN PLAY



At left, Lynn Heinzerling-Stinson reads *The Barefoot Ballerina* to the 3-year-olds of the Green and Red Rooms at Children's School. Her mother, Dee, wrote the book, inspired by her experiences on the stage at Chautauqua. At right, Nicholas Wright and his teacher, Mark Doty, get soaked by the Chautauqua Volunteer Fire Department water tanker on a field trip to Children's Beach.



Photos | Greg Funka

VISUAL ARTS



Sepideh Salehi, “Kids and Balloons.”
2009, ink and pencil on paper, 22” x 30”



Roshanak Tehrani, “# 2 from the Meal Series”
2007, digital print, 47.5” x 47.5”



Leila Pourkhani, “Shamseh 3” and “Shamseh 4”
2008, gouache, watercolor and gold leaf on handmade paper, 5” x 5”

Photos | Demetrius Freeman

In Strohl, a modest showing of crosscultural engagement

REVIEW

Anthony Bannon
Guest Reviewer

A trace: The poetics of a line which leads toward discovery, a mark of meaning. In this case, in the Strohl Art Center, the trace engages two parties along a line of aesthetic discovery growing between Iran and the United States. “Bilateral Trace: Four Emerging Artists from Iran” is a modest exhibition of 12 works in several media organized by Don Kimes, artistic director of Visual Arts at Chautauqua Institution, with Hedieh Javanshir Ilchi, recently graduated from Kimes’ Masters of Fine Arts program at American University. Two of the artists selected, natives of Iran, now live in the U.S.; two continue to live in Iran. Their work takes four positions, but running throughout the exhibition are the bilaterals of public/private, East/West, tradition/contemporary, home/exile, connection/disconnection. As works by young women — all under 40, the curators said — the notion of finding a place in the worlds of social and cultural practice — the worlds of ideas and of art

— is a poignant subtext that may evidence the natural hybridization that occurs when cultures mix and change. Leila Pourkhani’s is the most traditional work in the exhibition — utilizing the classic Persian miniature form of a cyclical floral pattern, Shamseh. She uses gold leaf mixed with gum Arabic applied to a handmade paper with gouache and a grey-blue watercolor. The miniatures are gem studies, sufficient to themselves, without much reference beyond their frames, except to other Shamseh patterns. The closest the work comes to representation is through a shared symmetry with flowers. These miniatures were the backbone of mid-20th-century art, profoundly influencing a generation of abstract painters, notably such as Ad Reinhardt, whose book *Art As Art* pays respect to the form. Roshanak Tehrani manages a graphic atelier, Nirvana Design Group. Her work creates a performance event for the camera. The artist invites men and women to her studio for a meal in trade for allowing her to depict them eating. She then combines in diptych format the images of a man or a woman eating his or her meal with a morsel of food shown in the accompanying panel. She selects the two images to draw sexual



Photos | Demetrius Freeman

Hedieh Javanshir Ilchi, “Ordinarily waiting, wishing, yearning”
2011, acrylic and hand-painted collage on Mylar

inference out of the process — the sensuality of sex and gluttony. This is not exactly the work of a repressed woman, though likely beyond the ken of censors. Sepideh Salehi, now living and working in Brooklyn, N.Y., is moved through her memory of the veil to make drawings with ink and pencil that suggest both a separation from and conduit for meaning. Carrying a powerful symbolism, the drawings, whose titles summon memories, are layered

in grays, whites and earth-toned ochre. Significantly, they also hold references to calligraphic symbols. The presence of the Persian word as an element of sophisticated design within the centuries-old context of national heroic poetry is a charged element in this work. Salehi also is sensitive to a contemporary trope of showing traces of her process in the drawings — for instance,

the effect of too much water upon ink or the look of an unfinished graphite application. It is smart and touching art, a rare gift. Finally, Ilchi, the curator, includes two of her own acrylic paintings. Rendered on mylar, she piles up imagistic layers of abstract splatter technique, grid development and representations of figures and odd vehicles for both pleasure and mili-

tary action. These are complex ideas that span a range of purposes, as well as a range of social and political practice. Ambiguous layers of meaning take on contradictory notions of abstraction and narrative within the same frame. A military vessel is attacked; a fighter plane decorated in traditional design threatens from above, while young women are “waiting, wishing and yearning,” according to the title. The paintings are loaded with artful energy, and it isn’t only about depiction. Ilchi layers strategies for making meanings with art and notably centers her efforts upon the bright colors, rich textures and complex patterns of traditional miniature painting. It shouldn’t come as a surprise that one of the take-aways from this little show — the energy of discovery; the traces made bilaterally — also propose the variety of meanings possible through an art that engages cultures with an integrity of purpose. Anthony Bannon is the Ron and Donna Fielding Director at George Eastman House, the International Museum of Photography and Film in Rochester, N.Y.

LAST DAY

Chautauqua School of Art
Annual Student Show
July 24–Aug 4, 2011
Opening Reception Sunday, July 24 / 3–5 pm

Strohl Art Center
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PROGRAM

SINGING BELL TOWERS



Photo | Ellie Haugsby

Students from the Children’s School sing “Happy Birthday” during Old First Night to mark the 137th birthday of Chautauqua Institution. More Old First Night photos will be published in Saturday’s *Daily*.

Th

THURSDAY,
AUGUST 4

- *** School of Art Annual Student Show closes. Fowler-Kellogg Art Center
- 7:00 (7 – 11) Farmers Market
- 7:15 (7:15-8) Mystic Heart Meditation. Leader: Sharifa Norton and Muinuddin Smith (Islam/Sufism.) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55-9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:00 CLSC Scientific Circle. (Programmed by the CLSC Alumni Association.) “Gravity and Our Daily Lives.” Bob Adams. Alumni Hall
- 9:00 Architectural and Land Use Study Group Discussion Meetings. Main Gate Welcome Center film room
- 9:15 DEVOTIONAL HOUR. The Rev. Raphael Warnock, pastor, The Historical Ebenezer Baptist Church, Atlanta. Amphitheater
- 9:15 Chautauqua Speaks. (Programmed by the Chautauqua Women’s Club.) “What Our Lives as Doctors Have Taught Us.” Lawrence Levitt, author, *Uncommon Wisdom*. Women’s Clubhouse
- 9:15 Maimonides–A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:30 (10:30-12) Piano Master Class. (School of Music.) Carol Leone, presenter. Fee. Sherwood-Marsh Studios
- 10:45 LECTURE. “Making Sense of Iran’s Contentious Politics.” Farideh Farhi, adviser, National Iranian American Council. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Knitting. “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15-1:30) Yiddish Language Lunch. (Programmed by the Everett Jewish Life Center.) Charles Shuman, leader. Everett Jewish Life Center

- 12:15 Science Brown Bag Lunch/ Lecture. (Programmed by the CLSC Alumni Association Scientific Circle.) “Magnetic Resonance Imaging Research into the Cardiovascular System.” Fred Epstein. Alumni Hall Ballroom
- 12:15 Brown Bag: “Games, Actors, Play.” Chautauqua Theater Company artists. Bratton Theater
- 12:30 (12:30-2) Mystic Heart Meditation Seminar. “Rumi’s Masnavi and Hafiz’s Divan: Navigating Life’s Journey.” Sharifa Norton and Muinuddin Smith (Islam/Sufism.) Donation. Hall of Missions
- 12:45 Chautauqua Catholic Community Seminar. “A ‘Summery’ Overview of the Infancy Narratives in Matthew and Luke’s Gospels.” Rev. Ray Thomas, pastor, St. Mary/St. Frances Cabrini Parish, Conneaut, Ohio. Methodist House Chapel
- 1:00 (1-4) CWC Artists at the Market. Farmers Market
- 1:15 Duplicate Bridge. Herb Leopold, director. Fee. Sports Club
- 2:00 INTERFAITH LECTURE SERIES. Omid Safi, professor of Islamic studies, University of North Carolina. Hall of Philosophy
- 2:00 “Peter and the Wolf.” Students from the Music School Festival Orchestra. (Benefits the Chautauqua Women’s Club Scholarship Program.) Fletcher Music Hall
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 Piano Performance Class. (School of Music.) Fee.

- Sherwood-Marsh Studios
- 3:30 CLSC ROUNDTABLE/ LECTURE. Téa Obreht, *The Tiger’s Wife*. Hall of Philosophy
- 3:30 Dance Film. (Programmed by the Chautauqua Dance Circle.) *A Dancer’s World, Martha Graham*. Smith Wilkes Hall
- 3:30 (3:30-5) Israeli Dancing. (Programmed by the Everett Jewish Life Center.) Joe and Nancy Atkinson, leaders. Everett Jewish Life Center
- 3:30 (3:30-5) Seminar. (Sponsored by the Dept. of Religion.) “Groping for God.” LaDonna Bates, M.S.W. (No fee—limited to 25. Daily registration at the door.) Hall of Missions
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Artsongs. Recital with Chautauqua Opera Studio Artists. Hall of Christ
- 4:00 Faculty Artist Recital. Jacques Israelievitch, violin; Roger Kaza, French horn; and Kanae Matsumoto, piano. (Benefits the Women’s Club Scholarship Program.) Elizabeth S. Lenna Hall
- 5:00 Meet the Filmmaker Series. “The Bible’s Buried Secrets.” Gary Glassman, filmmaker. Chautauqua Cinema. Fee
- 6:00 (6-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 Unity Class/Workshop. (Programmed by Unity of Chautauqua.) Hall of Missions
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 6:45 Hultquist Center Opening Reception: Images of the Chautauqua Conference on US-Soviet Relations. Featuring the work of Rita Auerbach.
- 7:00 Devotional Services.

- Denominational Houses
- 7:00 (7-7:45) Metropolitan Community Church Vespers Service. Hall of Christ
- 7:30 Voice Department Performance. Opera Scenes Concert. School of Music. (Benefits the Chautauqua Women’s Club Scholarship Program.) McKnight Hall
- 8:00 Porch Chat with Omid Safi. (Programmed by the Abrahamic Program for Young Adults.) For ages 15-30. Pastor Paul’s Porch, across from Hurlbut Church
- 8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. Carl St.Clair, guest conductor; Brian Reagin, violin. (Community Appreciation Night.) Amphitheater
- Egmont: Overture Ludwig van Beethoven
- Violin concerto No. 1 in G Minor, Op. 26 Max Bruch
- Symphonie Fantastique, Op. 14 Hector Berlioz
- 10:30 Musical Theatre Revue #2. Cabaret Musical Theatre Revue with Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

F

FRIDAY,
AUGUST 5

- 7:00 (7–11) Farmers Market
- 7:15 (7:15-8) Mystic Heart Meditation. Leader: Sharifa Norton and Muinuddin Smith (Islam/Sufism.) 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 Smith Wilkes Hall
- 9:15 DEVOTIONAL HOUR. The Rev. Raphael Warnock, pastor, The Historical Ebenezer Baptist Church, Atlanta. Amphitheater
- 9:15 Men’s Club Guest Speaker Series. “Life Experience in Iran.” John Khosh. Women’s Clubhouse
- 9:15 The Bible Decoded. (Programmed by Chabad Lubavitch of Chautauqua.) Esther Vilenkin. Alumni Hall Library Room
- 10:00 Voice Master Class. (School of Music.) Marlena Malas, presenter. McKnight Hall
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Hossein Mousavian, former Iranian nuclear negotiator. 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.) “The Wages of Fame: The Narrative Structure of Celebrity in Contemporary Culture.” Joe Jackson, prose writer-in-residence. Alumni Hall Porch
- 12:15 Challah Baking. (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:15 Brown Bag Lunch. (Programmed by the Everett Jewish Life Center.) “Imagine the Possibilities.” Judi Feniger, Maltz Museum of Jewish Heritage, speaker. Everett Jewish Life Center
- 12:15 Meet CSO Musicians. Come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:15 (12:15-1:30) PFLAG Brown Bag Lunch/Support Meeting. (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church.) All are welcome. Chautauqua Women’s Clubhouse
- 12:15 BTG Luncheon for Life Members. “Ecopsychology: Understanding Our Need for Nature,” Pat Hasbach, guest speaker. Fee. Athenaeum Hotel Parlor
- 12:45 Chautauqua Catholic Community Seminar. “Family Values: Past and Present.” Msgr. Fred Voorhis, parochial vicar, St. Thomas Acquinas Parish/St. Martin of Tours Parish, Buffalo. Methodist House Chapel

- 12:45 Jum’a/Muslim Prayer. Hall of Christ
- 2:00 INTERFAITH LECTURE SERIES. Karen Armstrong, author on world’s religions. Hall of Philosophy
- 2:00 Student Chamber Music Recital. String quartets coached by the Audubon Quartet. (Benefits the Chautauqua Women’s Club Scholarship Program.) McKnight Hall
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 2:30 Piano Mind/Body Class. (School of Music.) Fee. Sherwood-Marsh Studios
- 3:00 (3-5) Fire extinguisher training. Chautauqua Fire Department fire hall.
- 3:30 Chautauqua Heritage Lecture Series. “Jerusalem Goes to Disney: Sacred Space in Orlando’s Holy Land Experience Theme Park.” Joan R. Branham, professor of art history, Providence College. Hall of Christ
- 3:30 (3:30-5) Seminar. (Sponsored by the Dept. of Religion.) “Groping for God.” LaDonna Bates, M.S.W. (No fee—limited to 25. Daily registration at the door.) Hall of Missions
- 3:30 (3:30-5) World Cafe. Discussion of Week’s Lectures. Unitarian Universalist House
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 4:00 MSFO Percussion Students Recital. (Benefits the Chautauqua Women’s Club Scholarship Program.) Elizabeth S. Lenna Hall
- 4:00 Opera Scenes Program. Chautauqua Opera Studio Artists. Norton Hall
- 4:15 Chautauqua Storyteller. (Programmed by Chautauqua Bird, Tree and Garden Club.) “Chautauqua Memories.” Dorothy Stevenson. (Children under 12 accompanied by adult.) Roger Tory Peterson Classroom (upper Ravine behind Hall of Christ; rain location Smith Wilkes Hall.)
- 5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi Samuel Stahl accompanied by the Hebrew Congregation Choir. Miller Bell Tower (Pier Building in case of rain.)
- 6:00 (6-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 Visual Arts Lecture Series. Terry Adkins, professor of fine arts, University of Pennsylvania. Hultquist Center
- 7:15 Community Shabbat Dinner. (Programmed by Chabad Lubavitch of Chautauqua.) Fee. Everett Jewish Life Center
- 8:15 SPECIAL. Straight No Chaser. Amphitheater

Back issues of The Chautauquan Daily

If you would like any back issues of the Daily from the 2011 Season, please stop in to the Business Office of the *Daily* in Logan Hall by noon, August 26.

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I will lift up my eyes to the hills
From whence comes my help?
My help comes from the Lord,
Who made heaven and earth.

He will not allow your foot to be moved;
He who keeps you will not slumber.
Behold, He who keeps Israel
Shall neither slumber nor sleep.

The Lord shall preserve you from all evil;
He shall preserve your soul.
The Lord shall preserve your going out and
your coming in
From this time forth, and even
forevermore.

Psalm 121: 1-4, 7-8

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Movie Information 763-3531

3D Captain America: First Avenger
(PG-13) Real D 3D/NO PASS
Daily (1:00) 9:00

3D Harry Potter: Deathly Hallows II
(PG-13) REAL D 3D/NO PASS
Daily (1:30, 4:30) 7:30

COWBOYS AND ALIENS (PG-13)
Daily (1:15, 3:55) 6:40, 9:20

** CRAZY STUPID LOVE (PG-13) **
NO PASS Daily (1:40; 4:20) 7:10, 9:40

The Change Up (R)
Daily (1:50, 4:20) 6:45, 9:10

**Friends with Benefits (R) NO PASS **
Ends Tues., Aug. 9th; Fri-Tues (1:20; 3:45) 7:15, 9:30

**THE SMURFS (PG) NO PASS **
Standard Daily (1:00; 3:45) 6:35, 9:05

Captain America: First Avenger
(PG-13) Standard Daily (3:25) 6:25

Harry Potter: Deathly Hallows II
(PG-13) No Pass/Standard
Daily (1:00, 4:00) 7:00

Candy Land (G)
Sat / Sun 11 am

CINEMAS I & II Chautauqua Mall
318 Fairmount Ave.
Movie Information 763-1888

Rise of the Planet of the Apes (PG-13)
Daily (4:00) 6:40; Fri-Sun (4:00) 6:40, 9:00

** Zookeeper (PG) NO PASS **
Daily (4:00)

** HORRIBLE BOSSES (R) **
Daily 6:40; Fri-Sun 6:40, 9:00

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