Chautaugua, New York

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Seventy-Five Cents

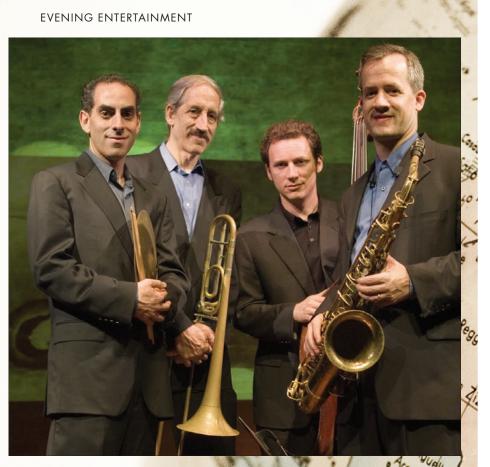
Volume CXXXV, Issue 46



Zaid Nasser, above, will accompany Stefan Schatz, John Mosca, Ari Roland

and Chris Byars in their performance at

8:15 p.m. tonight in the Amphitheater.



Jazz ambassadors

Chris Byars Quartet brings quintessentially American music to Amp tonight

Suzi Starheim | Staff Writer

pearance tonight at Chautauqua Institution. The Chris Byars Quartet, with special guest Zaid Nasser, will perform for the Amphithe-

ater audience from 8:15 p.m. to 9:45 p.m. The members of the group include Chris Byars (tenor saxophone), Ari Roland (bass), Stefan Schatz (drums), John Mosca (trombone) and special guest Nasser (alto saxophone).

While Byars said the group's members have been performing together since 1986, it was in 2007 that they became widely known. The quartet was selected

vive jazz ambassadors will make their first aptoparticipate in "The Rhythm Road: American Music" Abroad" tour.

"The Rhythm Road" is produced by Jazz at Lincoln Center and the U.S. Department of State's Bureau of Educational and Cultural Affairs.

The program was launched in 2005, and each year, American quartets that play American music forms such as jazz, blues, bluegrass, Cajun, country, gospel and hip-hop are selected to travel overseas as American music ambassadors.

See JAZZ, Page 4

INTERFAITH LECTURE

'DANGERS ON THE ROAD TO JERICHO'

Photo | Demetrius Freeman Amy-Jill Levine, professor of Jewish and New Testament studies at Vanderbilt University, gives the second of her five Interfaith Lectures Tuesday afternoon in the Hall of Philosophy. Levine continues her series with a lecture titled "The Provocation of the Prodigal (Luke 15:11-32)" at 2 p.m. today.



Haskins addresses myths that inhibit creativity

Elora Tocci Staff Writer

Col. Casey P. Haskins knew it was time for a change.

Haskins has commanded at every level of the Army from platoon through brigade and served in staff positions from battalion through Theater Army.

He now is the director of the Department of Military Instruction at the U.S. Military Academy at West Point.

Haskins will deliver a lecture at 10:45 a.m. today in the Amphitheater, the third for the Week Eight theme, "Sparking a Culture of Creativity and Innovation."

He said his lecture will zero in on commonly believed myths that inhibit creativity. He will talk about assumptions that are flaws in our country's operating system and will discuss the need to approach problems



from different directions in order to find constructive, creative solutions.

"When you approach problems from new directions, you find more people thinking for themselves and fewer people preventing creativity," he said.

See **HASKINS**, Page 4

CISC YOUNG READERS

Week Eight selection helps children become naturalists

Leah Rankin

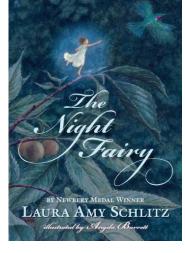
Staff Writer

In Flory's world, squirrels are giant beasts and bats can be dangerous predators, but this little fairy has the magic and the heart to face any danger — even when she no longer can use her wings to fly away.

At 4:15 p.m. today in the Garden Room of Alumni Hall, the Chautauqua Literary and Scientific Circle Young Readers program will meet to discuss the book The Night Fairy by Laura Amy Schlitz.

The meeting will begin in the Garden Room, but don't expect to stay there for long. Mark Baldwin, director of education at the Roger Tory Peterson Institute, has a plan that will get Young Readers outside to explore the natural world the way the young fairy Flory would see it.

"What I find interesting about the book," Baldwin said, "is that it allows you to see the world through Flory's eyes on a much different hu-



man scale. The book draws you into a miniature world."

Baldwin will teach Young Readers how to explore a garden with hand lenses, or magnifying glasses. Seeing an ecosystem with a new perspective allows kids to make important connections between what they read in books and what they experience in the world, Baldwin said.

See **YOUNG READERS**, Page 4



Leading a ballet company Bonnefoux to

present for Women's Club's Chautauqua Speaks series PAGE 3



Behind the direction

Walsh to take audience's questions on "Love's Labour's Lost" at CTC 'fore-Play PAGE **5**



Innovation through empathy

Patnaik gives Tuesday's morning lecture PAGE 6



The last curtain call

Scenes from the final School of Dance Student Gala Sunday afternoon PAGE **11**









Rain: 30%







NEWS



NEWS FROM AROUND THE GROUNDS

Institution seeks feedback through surveys

Chautauqua Institution is conducting surveys during the 2011 Season to learn more about how Chautauquans make their summer plans and to get feedback on how to enhance the overall Chautauqua experience. Surveys are available in the Chautauqua Bookstore or can be taken online at www.ciweb.org/survey.

Women's Club hosts Language Hour

The Chautauqua Women's Club offers Chautauquans the Clubhouse porch for conversation in German, French and Spanish. Language sessions are at 1:15 p.m. Wednesdays.

Women's Club hosts 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.

BTG Club sponsors Bat Chat

Caroline Van Kirk Bissell presents a Bat Chat with photos and a Q-and-A at 4:15 p.m. today at Smith Wilkes Hall. Please have an adult accompany children under 12. Sponsored by the Bird, Tree & Garden Club.

CLSC Alumni Association events

- The CLSC Scientific Circle meeting features "The Secret of the Psychics: A Scientific Look at the Paranormal" presented by Jeremy Genovese at 9 a.m. today in the Hall
- The Alumni Association will host docent tours of Alumni Hall and Pioneer Hall beginning at 1 p.m. in
- The Alumni Association is holding a Brown Bag lunch and book review at 12:15 p.m. today on the Alumni Hall porch. Ann Winkelstein will be reviewing Bright-Sided: How the Relentless Promotion of Positive Thinking Has Undermined America by Barbara Ehrenreich.
- The Alumni Association Eventide Presentation is at 6:45 p.m. Wednesday in the Hall of Christ. Emogene Bedrosian is giving a presentation titled, "Germany, Austria and Oberammergau: The Passion Play 2010."

WNED documentary on Access Channel 5

The WNED documentary "Chautauqua: An American Narrative," which premiered on PBS stations nationwide earlier this year, will be broadcast on local cable Access Channel 5 throughout the 2011 Season. Broadcast times are 11 p.m. Saturday, Tuesday and Thursday and 8 a.m. Sunday, Monday, Wednesday and Friday.

Amp Study Group holds public info session today

The Amphitheater Study Group formed by Chautauqua Institution will hold its last public information session at 4:30 p.m. today. The group will meet at the Gazebo at the northwest corner of the Amp, and sessions will last one hour.

College Club hosts open mic

The College Club is hosting an open mic night at 9 p.m. tonight. Sign up on Facebook or at the College Club.

Hebrew Congregation sponsors Shabbat Dinner

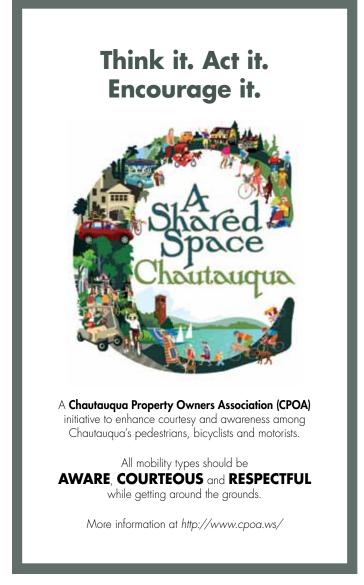
The Hebrew Congregation will sponsor a community Shabbat dinner at 6:15 p.m. Friday at the Athenaeum Hotel. Reservations are required. Cost is \$30 for adults; \$15 for children under 12. For reservations and information, call Burt Zucker at 716-789-2020 or Marilyn Neuman at 716-357-5042.

CPOA holds Outdoor Lighting Colloquium

The Chautauqua Property Owners Association is holding an Outdoor Lighting Colloquium from 1 p.m. to 2 p.m. today at Smith Wilkes Hall.

CLSC class events

- Dependent on RSVP numbers, the Class of 2001 plans to have breakfast at 9 a.m. Saturday at Hotel Lenhart. Cost is around \$10. Send required RSVPs and ride information to Karin Johnson at 716-753-7049 or karjohn@roadrunner.com by Thursday.
- The Class of 1999 will hold a Brown Bag lunch at 12:15 p.m. today in Alumni Hall. Drinks will be provided.





The Bulletin Board is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community Bulletin Board is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Logan Hall on Bestor Plaza.

Event	Date	Time	Location	Sponsor
PEO Reunion	Every Wednesday during the Season	12:15 p.m.	Intermezzo at the St. Elmo	Sisters

GILLIBRAND VISITS CHAUTAUQUA



Photo | Ellie Haugsby

U.S. Sen. Kirsten Gillibrand, D–N.Y., speaks in the Hall of Philosophy during a special lecture and Q-and-A Monday.

Lifelong Chautauquans to hold calendar signing

Elora Tocci Staff Writer

Two lifelong Chautauquans will autograph their Chautauqua-themed calendars at noon today in the Author's Alcove.

Jane Nelson and Lee Heinz both grew up spending summers at Chautauqua and have been friends since they were teenagers.

Nelson is a graphic illustrator, and she spent some time as a designer for the American Greetings card company before doing illustrative work in New York City. She since has moved back to the Chautaugua area and does freelance ork in addition to the calendars.

Heinz works as an actress in New York City and has done television and film work in addition to appearing in Broadway productions of "A Chorus Line" and "West Side Story." But before Broadway, she learned to love the stage in a Chautauqua Opera Company production of "West Side Story" in the 1970s. She still performs at Chautauqua, having appeared in recent productions of "Once Upon a Mattress," "The Cunning Little Vixen" and "The Elixir of Love."

Nelson's calendars feature pen and ink sketches of scenes throughout the grounds. She studied art at Chautauqua when she was a teenager and has done a calendar every year since 1977. She said she always felt at home in Chautauqua, adding her connection to the Institution inspired her to put together calendars.

"It's been a really fun project to do every year," she said.

Nelson said her favorite sketch is one she did of the rocking chairs on the porch of the Athenaeum Hotel. Each year, she tries to include a sketch of the Miller Bell Tower and other popular Chautauqua icons. She called Chautauqua an inspiring place for her to go as an artist, and her Chautauqua stories."

lifelong connection to the place and the programming keep her coming back.

Heinz also has a connection to the place — she is a fifth-generation Chautauquan. Her calendars consist of color photographs of Chautauqua. She said she usually is here around the holidays and uses month-appropriate photos in her calendars. This is her second year selling her calendars at the bookstore, although she's been making them for friends for 10

Heinz's grandmother and great-aunts owned rooming houses at Chautauqua years ago, including the Ashland and the Arlington, where many performers stayed. Heinz said her grandmother once kicked George Gershwin out of the Ashland because he tried to sneak up to the fourth floor to see a girl.

"She wasn't too happy about that," Heinz said. "That's one of my favorite

Reading/Miller Fund supports Haskins' morning lecture today

The Miriam S. Reading/ Richard H. Miller Fund, an endowment with the Chautauqua Foundation, provides funding for the 10:45 a.m. lecture today by Col. Casey P. Haskins, director of the Department of Military

Instruction at the U.S. Military Academy at West Point.

Miriam Reading and Richard Miller are both longtime Chautauquans. Each of them has participated actively in the life and governance of the commu-

nity. They and their eight children and 17 grandchildren live on the grounds during the summer months. Miriam is the daughter of Paul and Helen Sample, each of whom served as a trustee of the Institution. Dick is a great-grandson of Lewis Miller, a co-founder of Chautauqua Institution.

Dick is former chair of the board of trustees of the Institution and former president of the Chautau-

qua Foundation. Miriam has served as both a trustee of the Institution and as a director of the Foundation. Both have been active in all of Chautauqua's development campaigns since the Second Century Campaign in 1979, and each has held numerous other positions of leadership and responsibil-

ity on behalf of Chautauqua. If you are interested in discussing the possibility of establishing an endowment to support a lecture or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at



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Wednesday at the Movies Cinema for Wed, Aug. 17

BRIDE FLIGHT - 2:40 (R , In Dutch with subtitles, 130m) This award winning drama charts the lives of three women from different backgrounds, forever changed when they emigrate to New Zealand as war brides. "Gives a panoramic sweep of lives as they're lived, as there is a lot of beauty in it." *-Mick LaSalle, San*

Francisco Chronicle WHO IS HARRY NILSSEN? (And Why Is Everybody Talkin About Him?) **- 5:30** (NR, 116m) Harry Nilsson was arguably the most respected singer, songwriter, and record maker of the '70s. This documentary features archival footage of the quirky performer, and copious new interviews with contemporaries who discuss his outrageous behavior and his formidable talent.

IN A BETTER LIFE - 8:55 (PG-13, 98m) From director Chris **Wietz** (About a Boy, A Single Man) comes this touching, poignant, multi-generational story about the lengths a parent will go to give his child the opportunities he never had. "Straight, true and heartbreaking, a masterstroke of raw emotional minimalism." -Amy Biancolli, Houston Chronicle



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The drawbacks of efficiency

s Americans, we are immersed in a culture that prizes efficiency. Even young children prize the ability to do things well and quickly, learning ear-▶ly to admire the best and the fastest. Schools teach efficient methods for solving problems. Students who figure out the approved solutions most quickly and apply them most efficiently are rewarded with the best grades. And it carries over into professional life, where more efficient workers can reasonably expect to win more business, promotions and higher salaries. Cutting costs, faster product turnaround times, higher quality, more streamlined processes, using less fuel — all are forms of efficiency that separate the winners from the losers.

At its heart, efficiency can be thought of as having two components. First is elimination of waste. Olympic athletes spend years perfecting motions that have no wasted effort. CEOs increase their stock prices by cutting costs. Electrical engineers search for ways to compress signals ever smaller, trying to eliminate all possible redundancy except the bare minimum necessary to correct errors. Stock markets reward the lean and penalize the coddled and undisciplined. In short, they prize efficiency.

Efficiency's second component is the reduction of error. Minimizing mistakes, aiming to eliminate them altogether, can distinguish a champion from an also-ran. In manufacturing, a difference in quality (fewer mistakes) of a single percentage point sometimes is the difference between a market leader and a company that ends up folding. Championship baseball teams make fewer errors than their competitors. Generals who win wars get it right much more often than they get it wrong — and they tend to be right more often than their opponents.

Looked at from the opposite direction, a mining company with lots of accidents will spend lots on workman's compensation and make less profit. A plumber whose repairs soon need to be repaired again is apt to find his customers turning elsewhere. A sprinter who starts slowly out of the blocks rarely catches up. Getting it right matters—the more often,

A popular business methodology, Lean Six Sigma, captures both these components. The "lean" part refers to eliminating waste and redundancy, and so to reducing costs. "Six



GUEST COLUMN BY CASEY P. HASKINS

sigma" is a measure of quality. Strictly defined, it refers to a process in which 99.99966 percent of all outputs are defectfree. Put another way, it only allows 3.4 defects per million. The term "six sigma" often is used more broadly, though, to describe a process that finds and eliminates the sources of

Lean Six Sigma improves efficiency by attacking both sources of inefficiency: waste and error. A number of companies have used it to great effect (sometimes spectacular effect — Motorola claimed, as of 2006, to have saved \$17 billion from Six Sigma), although others have, predictably, been disappointed with the results.

But efficiency comes at a cost, often unnoticed until it's too late. There are tradeoffs in both components: between efficiency and resilience, and between efficiency and adaptability. The most efficient organizations also are the least resilient and the least adaptable.

"Waste" and "redundancy" are costly and inefficient. However, in a crisis, they can suddenly transform into the ability to carry on and overcome setbacks. If every hospital becomes so efficient that it routinely fills all its beds, then it has no excess beds. In that case, the society has no means for dealing with a pandemic. Ever-leaner supply chains did, in fact, help companies to cut costs and improve efficiency ... until a tsunami suddenly wiped them out.

Having eliminated "wasteful" redundancies, too many companies could only watch helplessly, with nowhere to turn when their components just stopped arriving. By contrast, companies that had operated with less efficient supply chains, some of which had struggled as a result, suddenly found themselves in front. Resilience often is a matter of tapping unused reserves. Without those reserves, an organization may be more efficient, but it's also less resilient.

It's a similar story with efficiency's other component, avoiding errors. Experimentation is the raw ingredient of adaptability. Trial and error frequently results in dead ends, but occasionally in new, unexplored pathways. Those new trails often are more winding or bumpy than the old, comfortable roads. But when circumstances change and the old routes cease to be viable, only those who have discovered alternatives can move forward. Unfortunately, eliminating error also means eliminating the chance of discovering new and profitable directions forward. So the most efficient organizations also are the least adaptable, the least able to land on their feet when the environment changes.

Now, none of us wants to buy a defective car. Nor would we appreciate an aircraft mechanic "doing his own thing" as he services the plane on which we're about to fly, or a surgeon just "making it up as she goes" while operating on someone we love. Strict controls to reduce mistakes make sense in every one of these contexts. Yet there are many times more settings in which mistakes would be much less costly and might just lead to new discoveries, potentially very useful discoveries. If every teacher teaches the same class the same way, no one will stumble upon a better method. Identifying how much room there is to deviate in a given situation and then adjusting accordingly is the key though that can be harder than it sounds.

Efficiency is good, up to a point. Leaner is usually more fit ... But too lean can tilt into emaciation. And eliminating mistakes may be a worthy goal in certain contexts, but eliminating them altogether freezes things as they are. It locks the organization into amber even while the world continues to change around it: The "jewel" soon becomes a fossil.

The point is not that efficiency is bad but rather that we should stop thinking of efficiency as always and everywhere good. Some is good, but more is not necessarily better, and what fits in one set of circumstances may not fit another. Since we make tradeoffs whether we intend to or not, we should choose in the awareness that we are doing so.

Casey P. Haskins is the director of the Department of Military Instruction at the U.S. Military Academy at West Point.

Bonnefoux to discuss leading ballet company, school

Lori Humphreys Staff Writer

The late afternoon shadows were advancing across the lawn in front of the Chautauqua Dance studios. Seen through the studio windows, the young dancers were completing bar exercises, instructors called out the positions and in the distance, piano music could be heard. A scene replete with black leotards and pointed toes — capturing the romance of ballet — and providing a glimpse into the poetry of Jean-Pierre Bonnefoux's world.

Bonnefoux is the artistic director of the Chautauqua Dance program and the North Carolina Dance Theatre, which is in residence during the Chautauqua season. At 9:15 a.m. Thursday, for the Chautauqua Špeaks program at the Chautaugua Women's Club, Bonnefoux will describe not only the poetry but the prose of "The Work of an Artistic Director of a Ballet Company/Ballet

"I will describe what it is and what it is not," he said. "It is not the TV Hollywood version."

Bonnefoux said that in the last 20 years, the role of the artistic director has changed.

Now, the artistic director is involved with almost all aspects of the company, including raising money, marketing and development. However, he said the main task of the artistic director remains choosing dance programs that entertain and surprise the audience.



"Choosing ballet is like choosing a good meal for your friends," Bonnefoux

Bonnefoux danced with the Bolshoi, Kirov and Paris Opera ballets. He came to the United States in 1970 and was a principal dancer with the New York City Ballet and last danced in

But Bonnefoux did not leave dancing. Rather, he turned to teaching choreography and the role of artistic director.

He has been artistic director of the North Carolina Dance Theatre since 1996 and has been artistic director for Chautauqua Dance since 1983.

It has been a year of recognition for Bonnefoux and his wife, Patricia Mc-Bride, who is a master teacher at Chautauqua. This year, the pair received the first Ilona Copen Award from the New York International Ballet Competition in New York City March 22. On July 27, Bonnefoux and McBride received the 2011 Chautauqua Artist Teacher Award.

Jacobsen continues celebration of Liszt in mini-concert

Emma Morehart Staff Writer

Like Franz Liszt's early years, Richard Wagner's music and performance style was entertaining and exciting, but it represented only one side of the spectrum. At 12:15 p.m. today in the Amphitheater, organist Jared Jacobsen will perform music that highlights the relationship between Liszt and Wagner.

At one end of the spectrum, Wagner's music was wacky and pushed the limits of how to write and perform music. At the other end, Brahms wrote music carefully and meticulously, knowing exactly which note would play when and how it would sound. In the middle was Liszt, Jacobsen said.

Wagner's approach to performing was unlike that of any other composer of his time. When Wagner found a patron who could fund his work, he built a performance hall in Bayreuth, Germany, which can be likened to a 19th-century Disneyland, Jacobsen said.

The hall in Bayreuth was part of the opera experience. The seats were uncomfortable, but loud, so people could not move around. The orchestra was invisible to the audience and was covered by a curved half-roof, like a surfer's curl, so that the music hit the singers first and then washed over the audience. Wagner even built a restaurant on the property where opera-goers would have a meal during intermission, Jacobsen said.

Because of his quirkiness, Wagner was loved by some and hated by others, Jacob-

Liszt was friends with both composers, but he became family when Wagner married Liszt's daughter. Throughout Wagner's career, his father-in-law Liszt was a spokesperson for Wagner's music. Because people trusted Liszt, they trusted the composers Liszt recommended, like Wagner.

"Liszt championed the

music of Wagner because he said, 'People really need to hear this stuff," Jacobsen said, adding that Liszt took hits from Wagner's opera and rewrote them for piano. "Then he would say, 'Well, my friend Wagner wrote this piece, and you really need to pay attention to him, because he is somebody.""

Jacobsen will open with the "Good Friday Fanfare" from Wagner's opera Parsifal. The piece is only 90 seconds long, but it allows Jacobsen to introduce the relationship between Liszt and Wagner from the very beginning.

Jacobsen also will perthe "Lohengrin" prelude, known to many Americans as the traditional wedding march.

He also will perform Wagner's "Liebestod," from the opera Tristan and Isolde, which also is about love but is more morbid. "Liebestod" itself means "love death."

This opera is one of the darkest love stories, Jacobsen said, of two people who been taken seriously."

fall in love but are not suited for each other. So they decide that the only way to be together in love is to be together in death.

"The music is so gorgeous," Jacobsen "That's an irresistible target for me if I'm going to do Wagner on the organ."

Liszt also wrote and performed music in homage to Wagner. Jacobsen will perform two of these works: "Excelsior," a short, onepage piece and "Am Grabe Richard Wagners."

"I think it's safe to say that without Liszt's tireless support of Wagner, he wouldn't have become such a big deal in his lifetime," Jacobsen said. "Probably after his lifetime, people would have figured out that this is great stuff, but in his lifetime, he would not have

Osman to give presentation on Jewish 'Urban Landscape'

Suleiman Osman will present "The Lower East Side: The Urban Landscape of Judaism" at 3:30 p.m. today at the Everett Jewish Life Center at Chautauqua. He also will speak on "Inventing Brownstone Brooklyn: Gentrification and the Search for Authenticity in Brooklyn" during a Brown Bag lunch at 12:15 p.m. Friday at the EJLCC.

environment, U.S. cultural and social history and the study of race and ethnicity. His particular focus is on the way urban space both shapes and is produced by culture and politics. He received a bachelor's degree in history from Yale University and a doctorate from Harvard University's American Civilization Program.

ment at George Washington University, specializes in U.S. urban history, the built

Osman, a member of the American Studies depart-



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Scheinfeld presents 'Harry Nilssen' for Meet the Filmmaker series

Emmy and Grammy nominated filmmaker John Scheinfeld will present his documentary "Who is Harry Nilssen (And Why is Everybody Talkin' About Him?)" at 5:30 p.m. today at Chautauqua Cinema.

Scheinfeld's film explores the life and music of American singer-songwriter Harry Nilsson and includes new and archived audio and film featuring interviews with Robin Williams, Yoko Ono, Van Dyke Parks, Randy Newman, Ray Cooper, the Smothers Brothers, and Micky Dolenz. "Who is Harry Nilsson?" also uses promotional films, music videos, and home movies.

Scheinfeld will participate in a question-and-answer session following the screening. Regular cinema fees apply.

Chautauqua Bookstore

Want to move across the brick walks of Chautauqua Institution even when you're not here?

Watch The Chautauquan Daily for a new product coming soon to Chautauqua Bookstore that will help you do just that!

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FROM PAGE ONE

ART WORKS



Chautauguans walk through the Arts Quad during the School of Art Open Studio night during Week Seven.

Cameras/Recording Equipment

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



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Symphony, Logan Chamber Music Series,

Chautauqua Literary and Scientific Circle,

Sacred Song services, Chautauqua Choir,

Religion: Interfaith Lectures, Mystic Heart,

School of Music, Young Readers Program;

Abrahamic Program for Young Adults

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55 issues; home delivery by carrier, \$40; mail, \$62.50. Postal regulations require that mail subscriptions be paid in advance. **JAZZ**

The goal of "The Rhythm Road" is "to share America's unique contribution to the world of music and to promote cross-cultural understanding and exchange among nations worldwide," according to its website.

Tonight's performers fit into that description because of their authentic tie to American jazz.

"We are all the longtime associates of the New York City jazz scene," Byars said. "It's a big town, but when something is important to you, you tend to meet people that it's important to also."

The quartet often plays shows at Smalls Jazz Club in New York City.

Over the course of the last four years with "The Rhythm Road" program, the quartet has participated in cultural and musical programs all over the world, spanning more than 40 coun-

tries across North Africa, the Middle East, Central Europe and Southeast Asia. Byars said the quartet's fourth trip begins this November, and the group will be traveling to Western Africa.

In addition to being now "The Rhythm four-time Road" participants, they also have been awarded grants for "American Jazz in Syria" and the "Jazz Futures Bicommunal Workshop."

Tonight, the members of the quartet will share the music, images and stories from their last four years of traveling to demonstrate to audiences how music can help people all over the world overcome political and social differences.

"For Chautauqua, we're going to be giving a lot of examples of music from around the world that we've adapted to jazz style as a way to become artistically connected to the world," Byars said. "I know a lot of people are concerned with

America's relations with the rest of the world, and what we're showing in this concert is the way that we can start to build better trust and cooperation for the challenges that are to come."

Chautauquan Elaine Machleder has seen the quartet perform many times. She is Schatz's mother-inlaw and said she thinks what this musical group is doing is very beneficial in America and abroad.

"I think jazz is very American and is a way for people to get to know America and have good feelings about America," Machleder said. "I think there are local jazz musicians in these countries — even though it's an American art form — and it's a way for them to connect to America. They probably forge personal relationships with the musicians."

She remembers a performance this past December in which the group displayed images of the places they'd been while discussing and playing the music they are so passionate about.

"I thought it would be a perfect show for Chautauqua, because people are interested in foreign affairs and the Middle East," Machleder said. "I think they really believe in this, what they're doing."

While the group has been performing a lot throughout the past four years, Byars said the group travels overseas so much that he wants Americans finally to get a sense of what the quartet does.

"We've been really wanting to bring this home to the U.S., because we do so much work overseas," Byars said. "We really feel like people in the U.S. don't know what we're doing, and we're trying to strengthen this end of the global connection, too. I think American audiences deserve to feel good about jazz, because it's part of our cultural heritage."

HASKINS

Creativity and developing innovative solutions were key to Haskins' mission when he took his job as director of military instruction. He wanted to make fundamental changes in the way cadets were trained to become officers. He said the type of wars the country is fighting has changed, and thus what's necessary to succeed has changed.

"Because we're fighting very different wars, we have very different problems to solve, and the same old solution isn't necessarily the best one," he said.

To make sure cadets were better prepared to serve as officers, Haskins said it was necessary to change not only the training and curriculum but also the culture

of West Point.

He summed up the changes he implemented in three principles. The first was to capitalize on every situation a cadet landed in as a problemsolving opportunity. Whether shooting, keeping someone alive medically, navigating or fulfilling another duty, instructors now use these subjects as vehicles to teach problem-solving rather than teaching one solution.

The second major change Haskins made involved the culture at the academy. He said the culture, in many ways, was a holdover from an old army that consisted largely of draftees, most of whom didn't want to be in the Army. That makeup of cadets prompted a culture of stringent rules and compliance Haskins said are not appropriate for the current culture.

"What we have now are

smart, enthusiastic volun- helps cultivate leaders. teers," he said.

Although the academy hasn't jettisoned all its rules, it has shifted its focus away from strict compliance, Haskins said.

"We still have rules, but now the cadets have a lot more latitude, and there is much more emphasis on accountability," he said.

The last main principle was to gather hard evidence to assess the effectiveness of training. Instead of just hearing that a cadet had received a week of shooting training and accepting that as sufficient, Haskins encourages going out and watching that cadet shoot. He said skills problem-solving are much harder to measure than pushups or physical stamina, but assessing cadets and obtaining hard evidence of their skills and abilities leads to better-trained officers and

"When you ask people what they want in an Army leader, they don't talk about how many pushups a leader can do," Haskins said. "They talk about character, persistence, loyalty, teamwork, treating people with respect."

Haskins said that since changes have been implemented, cadets have become more skilled at the basics, such as shooting, navigation and lifesaving. They also have become more confident in their ability to employ those skills and are much more ready to think and devise solutions to problems for themselves rather than waiting to be told what to do.

"We're not creating better officers, but we're creating officers who are much further along the learning curve," he said.

READERS

As the Young Readers venre outdoors to become temporary naturalists, Baldwin will show them the proper techniques for surveying the life around them.

"It's not the way Sherlock Holmes used the lens to solve mysteries," he said.

Baldwin's work at the Roger Tory Peterson Institute has led him around the country educating teachers on how to create effective lesson plans for their students. Baldwin said building a makeshift rainforest in a classroom may be fun, but it doesn't teach students about that environment, since they have no experience with it or context.

Rather, Baldwin believes the ecosystems that surround them on a daily bamers on Chautauqua Lake, he said, let them learn about lakeshore environments and fresh-water animals.

He often has students create a nature journal in which they write and sketch observations about nature.

"Scientists keep journals because they are engaged in some kind of research," Baldwin said. "A poet might keep a journal to bank highly vivid observations of things. It's just like a sketchbook an artist would use for reference material."

Drawing also is uniquely suited for kids to practice their observation skills, Bald-

win said. He said the jourstudents should learn about nals may not have an immediate practical use, but they become banks of information sis. If they spend their sum- for scientists and artists alike to practice their craft

> "Why do you teach (an artist) to draw?" Baldwin asked. "So they'll eventually be able to paint or sculpt."

> Baldwin also said young kids are not capable of understanding "nebulous" concepts such as global warming. If teachers go about educating kids about this topic in the wrong way or at the wrong time, kids are likely to "go around thinking the world is dying," he said.

In Baldwin's opinion, it is much more important to bring kids outside into their immediate environments in order to establish the connections between human systems and natural systems.

"Getting kids outside breathing the fresh air is an enormous step in the right direction," he said. Iack Voelker, director of

the Department of Recreation and Youth Services, agrees that it is important to take a step back and admire your surroundings.

"There's something about sitting quietly in a natural space and letting that environment envelop you," Voelker said. "Usually we're in too much of a hurry that we don't slow down enough to notice and take joy in the natural world."

As Baldwin creates a program full of explorers at today's meeting, Young Readers will get the opportunity to experience the world the way Flory would see it in *The* Night Fairy.

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NEWS

Walsh to take audience's questions at 'Love's Labour's Lost' 'fore-Play

Suzi Starheim Staff Writer

For a deeper understanding of William Shakespeare's "Love's Labour's Lost," guests can attend tonight's "'fore-Play: Love's Labour's Lost" at 7 p.m. in Hurlbut Memorial Community United Methodist Church.

Directing fellow Patrick Walsh will lead the event as an open dialogue with the audience rather than a lecture. It will last approximately 45 minutes, allowing attendees enough time to arrive to Bratton Theater for the 8 p.m. performance of the play.

While guests may already have gathered some details about the production from last Thursday's Brown Bag lunch, CTC's 'fore-Plays are intended to be a deeper look into the historical background of each production.

"I think it's going to be a more intimate discussion," Walsh said. "People will be able to see the play and respond to it, rather than us just telling you what the play is."

Walsh said he is excited and ready to hear what people think and feel about the production.

"That's what I'm interested in, people's responses to it, what they are interested in knowing about it and things they didn't understand," he said. "I'm going to try to focus on the historical context that the play was written in and why that might have affected what he was writing at the time."

After giving sufficient background, Walsh said he will take questions and try to explain the time period versus the concepts of the play.

Walsh said his goal is to make guests feel comfortable with the production.

"I really just want them to have fewer questions about the play," Walsh said. "I want them to better understand what they've seen and what they're going to see. I want them to have fun."

The event is free for guests to attend. "Love's Labour's Lost" runs through Friday, Aug. 19, at Bratton



Lady Nathaniel (Carol Halstead) takes notes from Holofernes (Jarlath Conroy).

Group 3 Girls trio keeps activities fun for Club campers

Patrick Hosken Staff Writer

After a summer of safaris, scavenger hunts and spraying their kids with a hose, Boys' and Girls' Club counselors from Group 3 Girls finally landed the "Counselors of the Week" honors for Week Seven.

Group leaders Hannah Akin, Hilary Digel and Ally Koron celebrated their achievement last Friday after Club staff made the announcement in the morning.

The counselors said they have to pack their schedules with creative ways to keep their young campers occupied.

"We have to come up with the silliest things ever," Koron said.

Silly things like water relays, dance and costume parties and GaGa, a Club elimination game similar to dodgeball, keep the campers entertained for hours, the counselors said.

But one of their best inventions all summer was Teenage Mutant Ninja Turtle day, which started when Akin bought a turtle shell-shaped backpack from the Chautauqua Mall in Lakewood. Koron said the backpack spawned a group decision to pursue a full day of ninja-themed activities.

"We blended in with the scenery, did ninja moves around Club and we had our groupers attack a counselor, just follow them around and make duck noises at them until they got really annoved," Koron said, "and then we ran away really quickly."

This imaginative activity provided the campers with a day of fun, Club. Akin said her favorite part is gious "Counselors of the Week."



From the top, Hannah Akin, Ally Koron, and Hilary Digel were this past week's counselors of the week.

and they showed their gratitude to their counselors in many ways.

"Just hugging, all the time, no matter what," Akin said, adding that their campers tend to yell their names from far away when they see

Even when lunchtime rolls around, the campers don't want to part with their beloved counselor trio. Some of them always ask the three to join them for their midday meal, Akin said.

"You can tell how much they appreciate us, and I think it's mutual,"

While Akin, Digel and Koron said they have a blast with their campers, finding what bonds she shares with the young campers, especially the ones who are Buffalo Sabres fans.

Digel said the connections she's made with her campers are very

"I feel like I'm best friends with them, and they're third graders!"

Koron views her time as a counselor as a way to continue what her Club counselors taught her when she was a camper. She said her older cousins were her counselors, and now she gets the chance to be a counselor for one of her younger cousins.

Experiences like these, in addition to all the fun activities they get to do, they each take away something very are why this Group 3 Girls trio was different from their experiences at decorated as Week Seven's presti-

Litelong Chautauquans to hold calendar signing

Elora Tocci Staff Writer

Two lifelong Chautauquans will autograph their Chautauquathemed calendars at noon today in the Author's Alcove.

Jane Nelson and Lee Heinz both grew up spending summers at Chautauqua and have been friends since they were teenagers.

Nelson is a graphic illustrator, and she spent some time as a designer for the American Greetings card company before doing illustrative work in New York City. She since has moved back to the Chautaugua area and does freelance work in addition to the calendars.

Heinz works as an actress in New York City and has done television and film work in addition to appearing in Broadway productions of "A Chorus Line" and "West Side Story." But before Broadway, she learned to love the stage in a Chautauqua Opera Company production of "West Side Story" in the 1970s. She still performs at Chautauqua, having appeared in recent productions of "Once Upon a Mattress," "The Cunning Little Vixen" and "The Elixir of Love."

Nelson's calendars feature pen and ink sketches of scenes through- Ashland because he tried to sneak out the grounds. She studied art at up to the fourth floor to see a girl. Chautauqua when she was a teenvear since 1977. She said she always my favorite Chautaugua stories."

felt at home in Chautauqua, adding her connection to the Institution inspired her to put together calendars.

"It's been a really fun project to do every year," she said.

Nelson said her favorite sketch is one she did of the rocking chairs on the porch of the Athenaeum Hotel. Each year, she tries to include a sketch of the Miller Bell Tower and other popular Chautauqua icons. She called Chautauqua an inspiring place for her to go as an artist, and her lifelong connection to the place and the programming keep her coming back.

Heinz also has a connection to the place — she is a fifth-generation Chautauquan. Her calendars consist of color photographs of Chautauqua. She said she usually is here around the holidays and uses month-appropriate photos in her calendars. This is her second year selling her calendars at the bookstore, although she's been making them for friends for 10 years.

Heinz's grandmother and greataunts owned rooming houses at Chautauqua years ago, including the Ashland and the Arlington, where many performers stayed. Heinz said her grandmother once kicked George Gershwin out of the

"She wasn't too happy about ager and has done a calendar every that," Heinz said. "That's one of





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Artist D'Andrade presents couture at final shows to raise scholarship money

Sandy D'Andrade thinks couture and opera should be seen and worn by everyone. To illustrate the point, she is having her **final trunk show** to raise money for Chautauqua Opera scholarships.

This much anticipated Chautauqua tradition takes place today at a new location, Connolly Hall (directly adjacent to Bellinger Hall) and has been a mainstay of the Chautauqua Opera Guild Program.

D'Andrade makes unique, wearable knits and has created both "nonoperatic" garments and designs specifically based on various seasons' operas. A portion of all proceeds are donated to the Chautauqua Opera Guild's Young Artists Program.

Sandy comes up with her opera designs by researching the librettos (lyrics) for all the operas. She and her husband, Matthew Alperin, are both opera

fans and originally came to Chautauqua in 2003 for a one weekend trunk show, to benefit the Opera Guild.

"It was so successful that year, and each year since, that is became a favorite place to show our work. But it's time for us to pursue other opportunities and therefore this will be our final year at Chautauqua."

D'Andrade wants Chautauquans to know all her designs, both her "non-operatic" creations and her opera ensembles, can be made in a variety of colors and custom sizes.

D'Andrade knits all her own designs and considers Chautauquans ideal customers because, "They get it. They know knits are durable and travel well. They're interested in art, travel and want something that's unique," she said.

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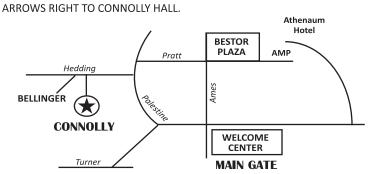
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LECTURE

Patnaik: Empathy immensely important to innovation

Nick Glunt Staff Writer

It was the late '90s, and Dev Patnaik was still single. Some people invited him to a little get-together to celebrate the one-year anniversary of their company, an obscure search engine using technology he just didn't understand. The real reason he went, though, was the free beer.

That company was Google. He started chatting with Sergey Brin, one of the founders.

"Sergey, give me a break, man," Patnaik said. "Why are you wasting your time doing this search engine thing? The world does not need another search engine. AltaVista works just fine. You're wasting your time."

"No, you don't understand," Brin said. "Information is critical. People need information at that moment. It could be a matter of life or death."

"Blah blah blah, Sergey," Patnaik said. "The venture capitalists have taught you well. That's great marketing." "I'm transforming lives,"

Brin said.

"Sure you are, buddy," Patnaik said. "I'm just here because the beer's free."

"Hey, I saved some guy's life the other day," Brin said.

As it turned out, a man's father had had a heart attack while his computer sat open on the Google website. He had called the paramedics, but his father was passed out on the ground. He searched "CPR," hit "I'm Feeling Lucky" and followed the instructions on the screen.

The paramedics said he saved his father's life.

Patnaik said it was early firsthand experiences like this that contributed to Google's success. Otherwise, he said, it would have ended up as just another search engine.

He was the second lecturer for Week Eight, speaking on the topic of "Sparking a Culture of Creativity and Innovation." His speech, "Hyempathy as a means to improving business practices.

Patnaik is CEO and founder of Jump Associates, a growth strategy firm. He also is the author of Wired to Care: How Companies Prosper When They Create Widespread Empathy, which analyzes the use of empathy in business growth.

He said humans have three parts in their brains. part that developed first; it ers — like Delta Air Lines,



Dev Patnaik speaks at the Amphitheater Tuesday morning.

bodily functions.

Mammals have another section of the brain: The limbic section gives emotions and empathy. It's the limbic section that lets your dog know you're upset when you return home from a bad day at work, Patnaik said.

Finally, humans have the neocortex, which allows reasoning and speech. Since your dog lacks the neocortex, he can't understand why you're upset, but he can try to comfort you, because he knows something is wrong.

"Not so with iguanas. Iguanas treat each other like furniture. ... And when we looked out into the world," he said, showing a photo of the Enron building on his slideshow, "we saw more than one species out there of company that we could only describe

as corporate iguanas." He said these "corporate iguanas" have their employees walk into work, leaving their emotions and morality at the door. Patnaik questioned how a company could serve a market if its members are not thinking like that market.

"(These corporations say), 'We want to be rational in our decision-making; we want to brid Thinking," focused on be fact-based in our decisionmaking. It's not personal; it's just business,'" Patnaik said. "And as a result, we are making decisions with only half our brains."

Not all companies think this way, Patnaik said. Google, Pixar, Procter & Gamble, Target, Microsoft, Harley-Davidson and Nike were covered individually through the bulk of Patnaik's speech as companies that The reptilian section is the have exhibited empathy. Oth-

holds instinct and autonomic Kraft and Enron — were posed as less empathetic.

In order to inspire widespread empathy, Patnaik said, actions should be simple, firsthand and habitual. If a company takes these actions, it could even give its employees a reason to come into work.

Patnaik said one example of empathy is David Neeleman, founder and former CEO of JetBlue Airways. Neeleman would fly with the rest of the passengers, thereby experiencing the flight as they would.

Though it was not mentioned in Patnaik's speech, Neeleman also donated his entire 2002 CEO salary of \$290,000 to JetBlue employees.

Another example is that of Microsoft, Patnaik said.

Microsoft had conquered the world of desktop computers at the end of the '90s, he said. However, the company soon found an unlikely competitor: the Sony PlayStation 2, which essentially could do everything a desktop computer could do. So Microsoft decided it should come up with a video game console of

"The challenge in doing that for a company like Microsoft cannot be understated," Patnaik said. "Microsoft knows everything about the world of work and the world of the office but knows nothing about the world of play and home and the things we actually want

Microsoft put a group of people who loved video games in a separate building and told them they could break the rules. They can do whatever they want, as long as they could make a great gaming system they would

love to play, Patnaik said.

The Microsoft Xbox was born. It quickly became the first American-made gaming console to reach astounding popularity since the Atari.

So when the Apple iPod grew in popularity, Microsoft believed it could succeed again. Once again, it put people in a separate building. Once again, it told those people they could break the rules.

The Microsoft Zune was born, then it flopped. Unlike the Xbox, the Zune severely undersold the iPod. Patnaik jokingly asked if anyone in the audience had ever even heard of a Zune.

"How did this happen? How was it that in one case, Microsoft was able to put a group of people together to do something amazing and different like Xbox," Patnaik said, "and in the other case, the same company ... fell flat on its face?"

The answer, Patnaik said, was empathy. While the creators of Xbox were thinking as gamers when they made the Xbox, the same was not true of the Zune. Even the creators admitted their failure.

Microsoft's story was the perfect case study, Patnaik

Essentially, he said, American business must change its ways to remain innovative.

"All of us have this ability to empathize with other people," he said, "but something strange happens when we get together as large groups or as an institution or as a company or as a college. They tend to forget the people beyond our wallets."

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A.I think so. I think it's because creating products is something about what you do, and what you do is invariably the expression of who you are. And I don't think you can be something completely different from what you produce in the world. It reveals itself in how it shows up in your life. If somebody's a complete jerk and they decide to throw a dinner party for you, it doesn't matter how expensive the caterer is; his jerkiness will come through. And so if the dinner party is the product, I think that's true.

•Do you have any plans to • help our politicians use their empathy to actually learn what is important to the people they serve?

•I think being in poli-A. tics is incredibly tough today. I mean, like, look at what our politicians have to do to run for election, to get elected. Who in their right mind would actually put themselves through that? And so the people that you get either so deeply feel the calling to serve or so deeply feel the urge of their own self-aggrandizement that it will propel them through that. Which is not to say that you can't have both. There are some who love to serve and love to serve themselves as well. I think it starts with actually getting us back to kind of that ordinary vibe, and that is very hard. It's particularly hard in Washington; it's true in state capitals as well. And yet there are parts of government, parts of politics, where people do a great job of actually having a real sense of empathy for ordinary people. I was a huge fan of (Stanley McCrystal) he was running Afghanistan before (David) Petraeus. Fascinating guy. He was in trouble for saying some things that were completely out of turn, and that's fair. But as a high-empathy leader, if you want to see the empathy of war no one did it better than .. McChrystal. ... Stanley McChrystal was just an incredibly empathic leader. It showed up in little things. He spent very little time actually in command posts and far more time out in forward

operating bases actually with

Rainbow

International

what was happening on the ground. Just fascinating stories of him where he would go out and meet Afghan tribal elders. He wouldn't wear a flak jacket. He said, "If I'm wearing a flak jacket, that tribal elder is not wearing a flak jacket. So I'm telling him that my life is more important than his. So how are we going to win their hearts and minds?" So I think more than anybody, I've seen it over and over again in military leaders nowadays that display a sense of empathy because they have to. In this day and age, you can't just shoot them and declare victory. We're actually trying to win them over to our side. And that doesn't work if you don't have empathy, and I think our young men in combat learn that very quickly nowadays on the ground. So there are great parts of government that are doing really great things. Can I tell you? I really took issue with yesterday's speaker. Because I think government has done great things — private industry didn't build the Hoover Dam; private industry didn't build the interstate highway system or win World War I or World War II. ... I understand he has a professional position, but being the son of a schoolteacher, a public schoolteacher, who lives in Detroit, which is basically about the automotive industry, and who is now running the Consumer Electronics Association — these are industries that have been the beneficiaries of government largess like no other organization. We built the interstate highway system to subsidize cars. We built the Internet to subsidize tech companies. And I live in Silicon Valley, so I am surrounded by annoying people who want government out of their business, even though they pick at the low-hanging fruit of government largess every single day when they use the Internet, and it annoys me. It is rude to pick on the guy who spoke yesterday, so I apologize. He's a very friendly, very nice guy. I'm a low-empathy guy, you see? Talk to my wife. But I think it needs to be said that there are many things government does incredibly well. And sometimes, we only hear about the worst parts and the stupidest things that our politicians say, and we forget all of the good things that happen every day when you get out on the road and you drive down the street and you get to your other destination and you didn't die. You have something that many of my friends in India did not have. And that's government.

soldiers and actually going

out every week and seeing

—Transcribed by Elora Tocci





in World Famous Chautauqua Lake with Todd Young

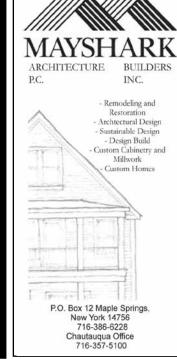
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The Chautauquan Daily

Levine: Parables should make us feel uncomfortable

Emily Perper Staff Writer

Survive Week Eight in three easy steps: avoid allegory, listen for humor and exaggeration and find a message to look at the world in a new way.

These are tips Amy-Jill Levine gave the Hall of Philosophy audience at 2 p.m. Monday during her lecture, "Hearing the Parables: Pearls, Pharisees, Publicans and Pounds."

Every day of Week Eight, Levine, who is a professor of New Testament and Jewish studies at Vanderbilt University's Divinity School, will examine a different parable.

For Levine, nothing demonstrates Week Eight's theme, "Human Creativity, The Spark of the Divine," like a good parable.

"I think in terms of human creativity, perhaps it's storytelling that may unite us all," she said. "And one of the amazing things about stories is that stories give rise to other stories."

Jesus used parables to incite discussion.

"Jesus was a masterful storyteller, perhaps one of the best the world has ever known," Levine said. "He knew that stories would get people talking."

The interpretations of parables change depending on their readers' historical con-

"Jesus himself tells us that the parables are not easy to understand," Levine said.

Mark 4 suggests the disciples themselves may not have fully understood Jesus'

The parables' difficulty tempts their readers to accept explanations, Levine

"Consequently, the parables begin to sound like nice little sweet children's stories, rather than the provocative tales that they are," she said. Parables should make us

feel uncomfortable, she said.

"Think about parables as little tiny bombs thrown into the status quo," she said.

Iesus did not simplify parables; rather, he trusted the intelligence of those who would follow him, Levine explained. But the modern church is wary of multiple meanings.

This week, Levine wants to examine how the people of Jesus' time would have understood the parables.

"How do we hear the Good News in the parables, and when Jesus compares something to the kingdom of heaven, what do we do with that particular parable?" she asked.

This question proved the crux of Levine's lecture. Be-



Photo | Eve Edelheit

Amy-Jill Levine speaks at the Hall of Philosophy on Monday.

tament, she offered several examples of parables found in the Old Testament, before Jesus' time, including the prophet Nathan's parable presentation to King David in 2 Samuel 12 after the king murdered the husband of his lover, and the parable of the trees in Judges 9, which commentates on what kind of person makes the best king.

Levine said these parables demonstrate archetypal aspects of the genre, including hyperbole and humor. Not every character symbolizes someone or something else or has to represent God, she

Parables also function by comparison, using similes and metaphors. Parables hold individual and communal significance.

"We can begin by saying, 'What does this parable mean to me?' and that will be a correct answer," she said. "But the difficulty is then to say to the neighbor, 'What does this parable mean to you?' or to say to the community, 'What does this parable mean to us?' That way, we can check our answers and find out if we've gotten offtrack or not."

Nevertheless, not all interpretations are created equal, she said.

"Some interpretations will always be better than oth-

ers," Levine said. First, Levine addressed the parable of the pearl of great price from Matthew 13:45-46: "Again, the Kingdom of Heaven is like unto a merchant man, seeking

had found one pearl of great price, went and sold all that he had and bought it."

sume the merchant will sell

Modern commentaries as-

the pearl for a profit. Levine disagreed. "I don't think the kingdom of heaven is a commod-

ity," she said. Other commentaries approach the parable allegorically, saying that pursuers of the kingdom of God should give up all they have in their

pursuit. Levine said she finds this interpretation, commonly used in preaching, to be hypocritical. Instead, Levine suggested taking the parable literally, at least at first — the merchant

is just a merchant, and the pearl is just a pearl. Jesus' listeners most likely found the comparison to a merchant off-putting; merchants were not the most

time, Levine said. "If the kingdom of h can be compared to a merchant, then the kingdom of heaven can be compared to just about anybody," she said.

popular citizens of their

As for the significance of the pearl, Levine said, "Perhaps the parable is designed to make us ask questions of ourselves. At least this merchant knows what he wants."

She spoke about teaching this parable in a prison ministry to both students and prisoners, many of whom had different answers, from freedom to safety to the Gospel itself. The experience

forced her to reassess her own priorities.

"The parable worked on me," Levine said. "It may be less important for us to say, 'This is what the parable means,' than perhaps to say, for this parable and all parables, 'Here's what the parable

She added, "If you're disturbed I haven't given you the answer, good."

Levine next addressed the parable of the Pharisee and the tax collector from Luke 18:9-14. In this parable, a Pharisee prays and thanks God for not making him like other men, including a nearby tax collector. The tax collector prays for mercy. The parable concludes with the tax collector leaving justified, as the New Revised Standard Version Levine cited, "rather than the other."

It is tempting, Levine said, to automatically bash the Pharisee for his self-righ-

"Once the parable puts us in the position of one person and says, 'Thank God Î'm not like the other,' the parable traps us," she said, adding that Jesus himself warned his followers not to judge others.

Bible readers are predisposed to hate Pharisees and love tax collectors by this point in the Book of Luke. But this wasn't the way of the Jewish people of the time, Levine explained. Tax collectors were lews turned agents of the Roman Empire, whereas Pharisees were highly respected teachers who worked among the people.

Levine challenged her audience to see the Pharisee as something other than hypocritical. For one, he prays to God without asking for anything in return.

She also delved into the human need to see someone suffer in the parable.

"Why is it, when we hear this parable, we want one person to be condemned and another person to be saved?" she asked. "Why is it so often .. we don't want to celebrate the good things that happen to somebody else? We want to have an enemy. We want somebody to suffer, because it makes us look better."

In this vein, the Greek preposition translated as rather," referring to who left the temple justified, is incorrect. Instead, Levine said, it translates as "side-by-side" perhaps both men went away justified, not just one.

be human nature."

plural prayer. In the Jewish nation allows us to do."

tradition, communities are judged on the actions of individuals, Levine explained. If the Pharisee was so good with his fasting, tithing and praying, perhaps some of his goodness compensated on the behalf of the tax collector and helped him to become justified.

"We really are our brother's keeper," Levine said.

The third and final parable Levine addressed, the parable of the yeast, comes from Matthew 13:33: "He told them still another parable: 'The kingdom of heaven is like yeast that a woman took and mixed into a large amount of flour until it worked all through the dough.""

The standard interpretation of this parable is that God pervades one's life to give it new quality, Levine said, but she disagrees with this meaning for several rea-

First, the parable uses strange vocabulary; yeast imagery comes with negative connotations, typically. Rather than "to mix," the Greek translates as "to hide." And three measures of flour (the "large measure") equates to fifty to sixty pounds of flour.

"Might the message be that we should reevaluate the meanest of domestic materials, that what we might see as negative or at best utilitarian may have spiritual potential?" Levine asked.

This accounts for the sheer amount of flour.

"The kingdom of heaven occurs when we adapt our lives in light of kingdom values, rather than our own values," she said. "When we are just extraordinarily generous, when we do things that people might seem to say are foolish or foolhardy, but it works ... Be exorbitant, exaggerate, be more generous than you've ever been, and people will appreciate it."

She concluded, "The good news is, you cannot be fully wrong, and the better news is, you cannot either be fully "That's part of divine mer-right. The really, really good cy," she said. "It just may not news is, there's always going to be another reading, an-Another way to look at other challenge and another the parable involves the provocation, because that's communitarian nature of what storytelling and imagi-

oward

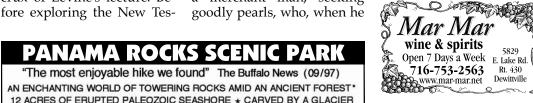
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At left, a woman works on a drawing outside of Chautauqua Cinema. At right, a young boy hides behind a tree during a game of hide and seek on Bestor Plaza.

Annual CPOA meeting covers tax cap, board of trustees nomination

Taylor Rogers Staff Writer

The season's second and final Chautauqua Property Owners Association annual meeting addressed the county budget and what Darin Schulz, director of finance for Chautauqua County, referred to as the "tax cap myth."

The meeting, which was held at 9 a.m. Saturday in the Hall of Philosophy, is an annual event for the association, with the agenda focused on nominating a member to the board of trustees and addressing community

The current property tax cap is at 2 percent, a rate Laura Damon, of the North Lake Informed Citizens, said is detrimental to Chautauqua County's schools and has harmfully confined the county's budget.

"The picture is not a pleasant one," she said.

Damon Schulz, who answered questions surrounding the county budget, state mandates and the tax cap and read off an in-depth report on the county's long-term budget

Of the services the county provides, 87 percent of them are mandated, Schulz said.

The other 13 percent includes roadwork, the sheriff's department, the veterans administration and an "office for the aging," which could suffer as a result of the tax

cap.
"That is the paradox," he said. "Where does the money come from? We can't tax it."

Though the cap is restricting, he called it a myth, saying overriding mechanisms do exist.

"I do believe that there will be some mitigation to those tax increases," Schulz said, "but at this point, I cannot say what they will be, because we are limited."

The county legislature can override the tax cap with a 60 percent vote. Schulz said because it does save taxpayers' money, the tax cap is more of a way for the state legislature to save face with voters.

During the meeting, the association made the announcement for its annual nomination to the board of trustees. For the second time, CPOA chose Jennifer DeLancey.

Mark Powers, chief of the Chautauqua Fire Department, spoke briefly to attendees about the last-minute actions they should take before leaving the grounds. He encouraged homeowners to place house numbers outside

of awnings and to submit a key to the police in case of an emergency in the off-season.

Hugh Butler, president of CPOA, and the audience then took time to thank Powers for his work and the efforts of his team during the July 21 power outage.

Butler also discussed both of the association's initiatives. The Shared Space initiative, which is devoted to making traveling the grounds a more pleasant experience, and the outdoor lighting initiative, which aims to improve the aesthetics and environmental aspect of Chautauqua's outdoor lighting, both will continue into next season.

Bill Neches, chair of the Outdoor Lighting Committee, said there will be a demonstration of appropriate lighting in front of Logan Dormitory in the fall.

To conclude the meeting, Butler referenced Japanese essayist Yoshida Kenko's "Essays in Idleness," which read, "The most precious thing in life is its uncertainty."

"Our cherished uncertainty is full of growth potential," Butler said, encouraging members and non-members to volunteer. "CPOA embraces the challenges and welcomes your help."

Community airs praise, concerns at Saturday's Trustee Open Forum

Taylor Rogers Staff Writer

"The hardest part, to be candid, is to convey this place in all the various aspects... to someone who's never see it before. It is brutally difficult because there aren't comparisons, and if there are, they don't work," said Tom Becker, president of Chautauqua Institution.

Becker's statement was in response to a question at the Trustee Open Forum, held directly after the Institution Corporation Annual Meeting at 10 a.m. Saturday in the Hall of Philosophy.

The forum brought concerns and praises from the audience, including the suggestion that Institution administration focus more on cultural events around the grounds than weekly themes.

"How much do we limit people coming in by concentrating on (lecture themes) rather than pushing some of the other things that are going on?" asked Chautauqua resident Joe Goldfarb.

Becker responded by saying that while the point was well taken, themed weeks are an easy way to describe Chautauqua. Take that away, and it's often very challenging.

Other comments and questions ranged from how to enhance the Chautauqua experience for young adults to problems with parking and the gates.

ber brought up the treatment of those who work at the gates, saying the overall environment is unacceptable and unauthorized access is a big problem.

"Is that what we want Chautauqua known as, a rule-breaking institution?" he asked.

George Snyder, chairman of the board of trustees, said the board realizes a mindset change will be important in solving the problem of unauthorized users.

"We as a board have been struggling to get people to look at Chautauqua not as a commodity but as an idea that's worthy of their all-in support," he said.

He added that Chautauqua's administration also is relying on Chautauquans themselves to spread the word about what a worthy experience coming here is.

Snyder also opened the Corporation Annual Meeting, which comprised a nomination to the board, the financial report and Becker's annual report.

The property owners of Chautauqua elect four members to the board of trustees, Snyder said. The Chautauqua Property Owners Association presented its nominee, Jennifer DeLancey, who then was approved to serve her second four-year term.

Sebby Baggiano, vice president and treasurer, presented the last audited financial report. He said gain from

operations in 2010 was down from 2009, with 2010 bringing in \$1,015,000.

The Institution's earned revenue in 2010, however, matched 2009.

Baggiano said both were financially sound years for the Institution, with the overall result being similar.

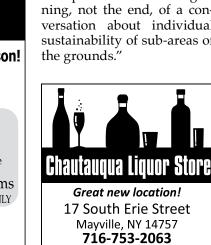
"I think if we look back from a bottom-line performance, those are more than likely the best two years that Chautauqua Institution financially has experienced," Baggiano said.

He walked the audience through several other aspects of the financial report, including ticket sales and money brought in from the bookstore. He said any person interested in getting a copy of the report may do so at his office in the Colonnade.

Following Baggiano's presentation, Becker gave his report, which included a comprehensive look at the adjustments the Institution made recently and where they are in respect to the strategic plan, which Chautauqua adopted in 2010.

Becker said they are continuing the sustainability study, which means examining data they've gathered and taking it to a "granular" level, examining individual sections of the Institution to look for improvements and areas where they can lower costs.

"We're getting close to having the right presentation of that data, so it's understandable," he said. "What that produces is the beginning, not the end, of a conversation about individual sustainability of sub-areas of





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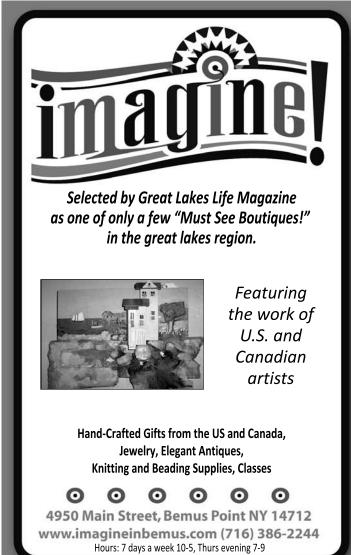
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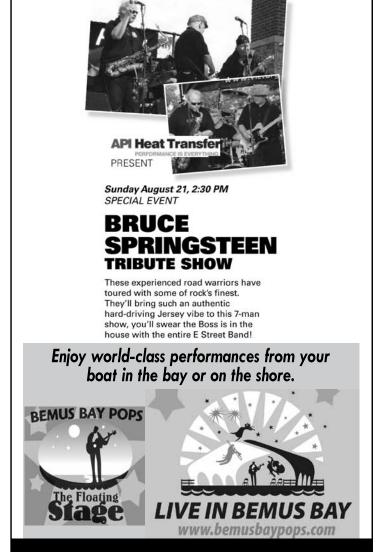
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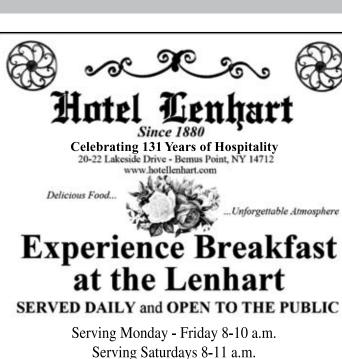
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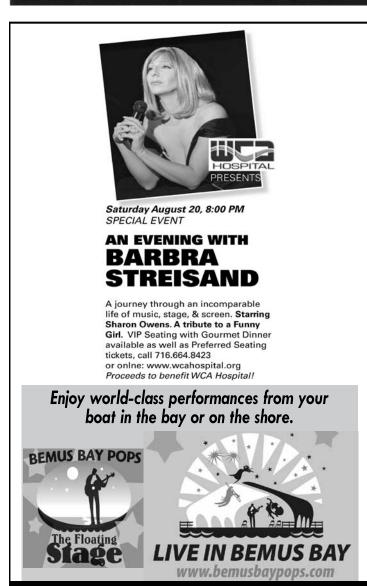
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WEINBURG

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 15 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty leve of the Conceptis Sudoku increases from Monday to Sunday.

Conceptis SudoKu By Dave Green 7 6 8 4 1 3 6 8 9 4 3 6 5 5 7 1 8 1 6 5 9 4 8/17

Difficulty Level ★★★

M I N U S L O C K S E D E N B A I L TOWITCORNY |S|A|D|A|T| A L L S U M B O A F E E L T H E B U R N A N N I E R A T E D R O S E S A N T S Y Yesterday's answer president 17 New 30 Pate cover Brunswick 33 Cityneighbor based **18** Make **35** "Lights out" tune sense 19 Practice **36** First name for law in jazz

F E E L T H E H E A T

T A N R A W SOS

TIGER

RADII

ADELE

37 Tentative students 21 Consent taste 22 Bakery 38 Low digit 40 Conclubuys **24** Toad sion features 41 Scottish

25 Saloon river 42 Unusual order

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AXYDLBAAXR is LONGFELLOW

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

8-17 **CRYPTOQUOTE**

UMRJS NQLYTLYO SRPKLSRE

UHKSJOR SJNQRS NQJY

LYNRMMLORYUR. — NQHDJE

EXJEX

Yesterday's Cryptoquote: THE MORE

UNIVERSE SEEMS COMPREHENSIBLE, THE

MORE IT ALSO SEEMS POINTLESS. — STEVEN

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

Audience Etiquette

At the heart of Chautauqua's performance life is the Amphitheater. This venerable structure, built in 1893, features superb acoustics and offers a unique listening experience, which requires the cooperation of all audience members.

- Seating is non-reserved for all Amphitheater events with the exception of orchestra concerts, when Symphony Patron seats are reserved until after the first selection or movement.
- Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday night specials when attendance is heavy.
- For the safety of audience members, aisles must remain clear.
- Smoking, food and drink (with the exception of water bottles) are prohibited in all performance venues. Animals (with the exception of dogs assisting disabled people) are also prohibited in performance venues.
- Coming late and leaving early are discouraged. If this cannot be avoided, do so as quietly and discreetly as possible via the side aisles. Do not enter or exit through the tunnels on either side of the Amphitheater stage during a performance.
- Audience and performers alike are disturbed by unnecessary noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.
- Audience members who listen from the fence surrounding the Amphitheater should limit their noise or cigarette smoke so as not to disturb others.

• Audience members should be aware that many people are

sensitive and/or allergic to perfumes and other fragrances. • Computers, cell phones, pagers and laptops must be turned off in all performance facilities.

DANCE

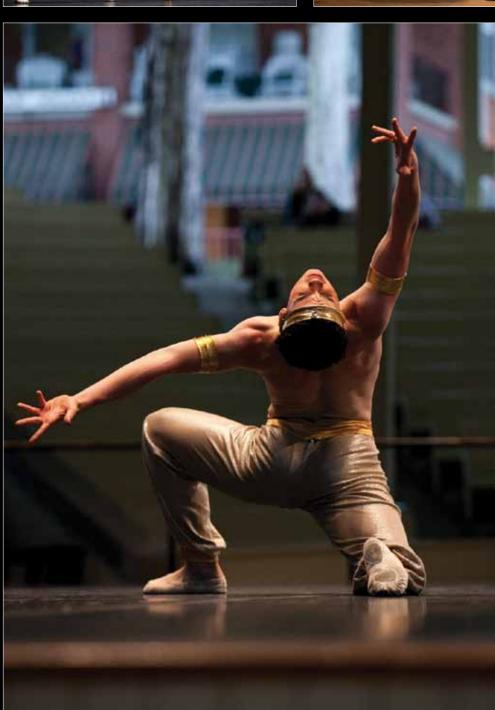






THE LAST RTAIN CALL









Photos | Eve Edelheit

A variety of dances were performed at the Chautauqua School of Dance Student Gala in the Amphitheater.

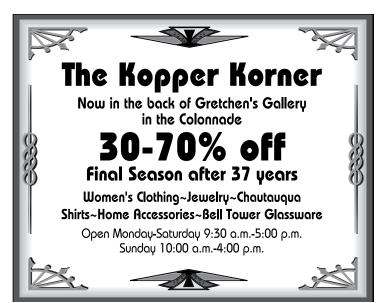
Automated Teller Machines

An automated teller machines (ATM), are located in the Main Gate Welcome Center, Colonnade lobby and Athenaeum Hotel lobby during the summer season.

Bike Safety Tips

Bikers shall always give the right of way to pedestrians.

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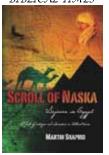
A TALE OF INTRIGUE AND ADVENTURE IN BIBLICAL TIMES



Great

Salad

Bar!



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PROGRAM

The Chautauquan Daily

WEDNESDAY, AUGUST 17

- (7-11) Farmers Market
- 7:15 (7:15-8) Mystic Heart Meditation. Leader: Subagh Singh Kalsa (Sikhism/Yogic Meditation.) Bring gate pass. Main Gate Welcome Center Conference Room
- Episcopal Holy Eucharist, Chapel of the Good Shepherd
- Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of
- Catholic Mass. Chapel of the Good Shepherd
- (8:55-9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association.) "The Secret of the Psychics: A Scientific Look at the Paranormal." Jeremy Genovese. Hall of Christ
- 9:15 DEVOTIONAL HOUR. The Rev. Otis Moss, III, pastor, Trinity United Church of Christ, Chicago Amphitheater
- 9:15 Project Talmud. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin. Alumni Hall Library Room
- **Chautauqua Institution Trustees** Porch Discussion. "Deepening Chautaugua's Educational Impact." Sherra Babcock. **Hultquist Center Porch**
- 10:15 Service of Blessing and Healing. **UCC** Chapel
- 10:45 LECTURE. "Six Myths that Block Creative Thinking." Col. Casey P. Haskins, director, Department of Military Instruction, U.S. Military Academy at West Point. Amphitheater
- 12:00 (12-2) Flea Boutique Half-Off Sale. (Sponsored by Chautauqua Women's Club.) Behind Colonnade
- 12:00 Women in Ministry. Hall of Missions
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Massey Organ Mini-concert: Franz Liszt at 200! "St. Francis Preaching to the Birds" and Richard Wagner. Jared Jacobsen, organist. Amphitheater
- 12:15 Brown Bag Lunch/Book Review. (Programmed by the CLSC Alumni Association.) Ann Winkelstein, Brightsided: How the Relentless Promotion of Positive Thinking Has Undermined America. Alumni Hall Porch
- 1:00 Chautauqua Literary and Scientific Circle Alumni **Association Docent Tours of** Alumni Hall and Pioneer Hall.
- (1-4) CWC Artists at the Market. 1:00 Farmers Market
- (1-2) CPOA Street Lighting 1:00 **Discussion.** Smith Wilkes Hall
- Language Hour: French, Spanish, 1:15 German. (Programmed by the Chautauqua Women's Club.) Women's Clubhouse
- 2:00 INTERFAITH LECTURE SERIES. Amy-Jill Levine, professor, Jewish Studies and New Testament, Vanderbilt University and Divinity School. Hall of Philosophy

SOAKING UP THE SUN



Photo | Greg Funka

The sun momentarily peaks out from behind the clouds over Chautauqua Lake.

- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome
- 2:15 THEATER. William Shakespeare's "Love's Labour's Lost." Ethan McSweeny, director. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- (3:30-5) Christian Thought Seminar. "More than Therapy: Forgiveness as a Path to Reconciliation." Rev. Dr. J. Paul Womack, leader. Hall of Missions
- Dance Lecture. (Programmed by the Chautauqua Dance Circle.) "From Bach to Rock: Inspiring Great Choreographers Part II." Steve Crosby. Hall of Christ.
- Contemporary Issues Dialogue. (Programmed by the Chautaugua Women's Club.) Col. Casey Haskins, director of military instruction, U.S. Military Academy, West Point. (Today's Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3:00. Admittance is free, but limited to the first 50 people.)
- 3:30 (3:30-5) Lecture. (Programmed by the Everett Jewish Life Center.)

Women's Clubhouse

- "The Lower East Side: The Urban Landscape of Judaism." Suleiman Osman, speaker. **Everett Jewish Life Center**
- (3:30-5) Communities in Conversation. (Dept. of Religion event co-sponsored by ECOC, Interfaith Alliance). Limited to 25 persons. United Methodist House Chapel.
- Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- Bat Chat. (Programmed by the Chautaugua Bird, Tree & Garden Club.) Caroline Van Kirk Bissell. (Children under 12 accompanied by adult.) Smith Wilkes Hall
- Young Readers Program. The Night Fairy by Laura Amy Schlitz. Join Mark Baldwin from the Roger Tory Peterson Institute as we celebrate the wonders of the natural world. Alumni Hall Garden Room
- **Amphitheater Study Group Public Information Session.** Amphitheater Gazebo
- Prayer Service. "...and Give You Peace." (Programmed by Hurlbut Memorial Church; Co-sponsored by the Dept. of Religion.) Juanita

- and John Jackson, Certified Lay Speakers. Hurlbut Memorial
- 5:30 Meet The Filmmaker. "Who is Harry Nilssen (And Why Is Everybody Talkin' About Him?)" John Scheinfeld, filmmaker. Fee. Chautauqua Cinema
- 6:45 Eventide Travelogue. (Programmed by the CLSC Alumni Association.) "Germnay, Austria and Oberammergau: The Passion Play 2010." Gena Bedrosian. Donation. Hall of Christ
- Christian Science Service. Christian Science Chapel
- 'fore Play: "Love's Labour's Lost. Get a primer on the Chautauqua Theater Company production with members of artistic staff. Hurlbut Church
- 7:15 (7:15-7:45) Mystic Heart Meditation. Leader: Carol McKiernan. Bring gate pass. Main Gate Welcome Center Conference Room
- 8:00 THEATER. William Shakespeare's "Love's Labour's Lost." Ethan McSweeny, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade

Bratton kiosk.) with special guest Zaid

lobby and Turner Community

Center ticket offices, and 45

minutes before curtain at the

- 8:15 SPECIAL. Chris Byars Quartet Nasser—"Jazz Diplomacy." (Community Appreciation Night.) Amphitheater
- (9-12) Open Mic Night. College



- 7:00 (7-11) Farmers Market
- 7:15 (7:15-8) Mystic Heart Meditation. Leader: Subagh Singh Kalsa (Sikhism/Yogic Meditation.) Bring gate pass. Main Gate Welcome Center Conference Room
- Episcopal Holy Eucharist. Chapel of the Good Shepherd
- Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- (8:55-9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove
- 9:15 DEVOTIONAL HOUR. The Rev. Otis Moss, III, pastor, Trinity United Church of Christ, Chicago. Amphitheater
- Maimonides-A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin, Alumni Hall Library Room
- Chautaugua Speaks. (Programmed by the Chautauqua Women's Club.) "The Work of an Artistic Director of a Ballet Company/School." Jean-Pierre Bonnefoux, artistic director, NCDT and Chautauqua School of Dance. Women's Clubhouse
- 10:15 Service of Blessing and Healing. **UCC** Chapel
- 10:45 LECTURE. Joan Abrahamson, president, Jefferson Institute. **Amphitheater**
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Science Brown Bag Lunch/ Lecture. (Programmed by the CLSC Alumni Association Science Circle.) "Advances in the Treatment of Pediatric Heart Disease." William Neches. Alumni Hall porch
- 12:15 Knitting. "Women4Women-Knitting4Peace." UCC Reformed House porch
- 12:15 Brown Bag: Sneak Peek '12. Chautauqua Theater Company offers a preview of the 2012 theater season. Bratton Theater
- 12:30 (12:30-2) Mystic Heart Meditation Seminar. "Meditation: Tapping into Your Creative Self." Subagh Singh Khalsa (Sikh Dharma/ Kundalini Yoga Meditation.) Donation. Hall of Missions
- 12:45 Chautauqua Catholic Community Seminar, "Emerging Adults and the Future of the Church." Rev. Donald Cozzens, writer-inresidence; adjunct professor of

theology, John Carroll University. Methodist House Chapel

Duplicate Bridge. Herb Leopold,

- (1-4) CWC Artists at the Market. Farmers Market
- director. Fee. Sports Club **INTERFAITH LECTURE SERIES.** Amy-Jill Levine, professor, Jewish Studies and New Testament, Vanderbilt University and Divinity School. Hall of
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

Philosophy

- CLSC ROUNDTABLE/LECTURE. Diane Ackerman. One Hundred Names for Love. Hall of Philosophy
- (3:30-5) Christian Thought Seminar. "More than Therapy: Forgiveness as a Path to Reconciliation." Rev. Dr. J. Paul Womack, leader. Hall of Missions3:30
- (3:30-5) Communities in Conversation. (Dept. of Religion event co-sponsored by ECOC, Interfaith Alliance). Limited to 25 persons. United Methodist House Chapel.
- 4:00 THEATER. William Shakespeare's "Loves Labour's Lost." Ethan McSweeny, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- **Guest Artist Recital. Duo** Classique with Debbie Grohman, clarinet and Willie La Favor, piano. (Benefits the Chautauqua Women's Club Scholarship Program.) Elizabeth S. Lenna Hall
- **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- (6:00-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- Unity Class/Workshop. (Programmed by Unity of Chautauqua.) Hall of Missions
- Pre-Chautauqua Symphony **Orchestra Concert Lecture. Lee** Spear. Hurlbut Church sanctuary **Devotional Services.**
 - **Denominational Houses** (7-7:45) Metropolitan Community
- Church Vespers Service. Hall of 8:15 CHAUTAUQUA SYMPHONY
- ORCHESTRA. Mei-Ann Chen, quest conductor: Augustin Hadelich, violin. (Community Appreciation Night.) Amphitheater • Violin concerto No. 1, Hob.VIIa in

C Major

- Joseph Haydn Violin Concerto "Concentric Paths" (2005)
- Thomas Adès Symphony No. 4 in A Major, Op. 90 "Italian"
- Felix Mendelssohn

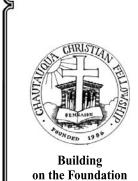




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My soul waits in silence for God only; From Him is my salvation. He only is my rock and my salvation, My stronghold; I shall not be greatly shaken. My soul, wait in silence for God only.

For my hope is from Him. He only is my rock and my salvation, My stronghold; I shall not be shaken. On God my salvation and my glory rest; The rock of my strength, my refuge is in God. Trust in Him at all times, O people; Pour out your heart before Him; God is a refuge for us.

Psalm 62: v. 1-2, 5-8



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