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EVENING ENTERTAINMENT

# Symphonic tendencies



### Cellist Albers joins guest conductor Cooper in CSO's penultimate 2011 Season performance

**Lauren Hutchison** | Staff Writer

uest conductor Grant Cooper and cellist Julie Albers have worked together many times before but never have played together with the Chautauqua Symphony Orchestra. Join them in a concert featuring Edward Elgar's cello concerto and Brahms' fourth symphony at 8:15 p.m. Saturday in the Amphitheater.

Cooper said Albers is a real joy to work with and loves music deeply, which makes her a compelling presence onstage.

"I enjoy working with Julie because she understands the parameters of collaboration with an orchestra so instinctively and intuitively

that we can trust each other," he said. Albers said Cooper always is very pleasant and easy to work with.

"In this world, anytime you can work with somebody two or three times ... you get to know each other and know how to work with one another, and it just makes everything very comfortable," she said.

Albers said the Elgar cello concerto is a cornerstone of the repertoire because it uses the cello in a

different way.

"This concerto uses the cello as if it were a human voice, and I think that's why it touches people about it," she said. "(Elgar) has picked out the best qualities of a cello, as an instrument, and put them into this work."

She described the piece as more of a chamber work than a large symphonic work, which creates an intimate, touching atmosphere to go with the concerto's incredible, heartwrenching moments. It's not as technical as some cello concertos but requires deep musicality.

"That's what makes or breaks this piece," she said. "The more experience I have in life, the better I'm going to play it."

See **CSO**, Page A4



Photo | Demetrius Freeman

At top, Grant Cooper guest conducts the Chautauqua Symphony Orchestra in a collaboration with North Carolina Dance Theatre and the Chautauqua School of Dance on Aug. 13. Cooper steps to the podium again Saturday in the CSO's penultimate performance of the 2011 Season.

CONTEMPORARY ISSUES FORUM

## Mindfulness can lead to a better life, Langer argues

Lori Humphreys Staff Writer

It's not every researcher and author who gets to see his or her life and work por-

trayed on the silver screen. And played not by any actress, but by Jennifer Aniston, no Enter Ellen Langer, a professor Langer



of psychology at Harvard University and author of Counterclockwise: Mindful Health and the Power of Possibility who will discuss the importance of mindfulness at the Contemporary Issues Forum 3 p.m. Saturday at the Hall of Philosophy.

Langer's comments are based on: "What is the nature of the link from the nonmaterial mind to the material body?"

She will define mindfulness and show the audience how to be mindful.

"The problem is people think they are mindful, but they aren't really," she said. "By increasing mindfulness, you increase health, memory, creativity. I know this is a cliché, but mindfulness can add more life to your years and more years to your life."

See **LANGER**, Page A4

MORNING WORSHIP





## Watleys to share Amp pulpit during Week Nine

ley, executive minister to more than 6,000 members of the Reid Temple African Methodist Episcopal Church in Silver Springs, Md., will share the pulpit with his father, the Rev. William Watley, for Week Eight. William Watley is the senior pastor of the St. James African Methodist Episcopal Church in Newark, N.J.

Matthew Lawrence Watley will preach at the 10:45 a.m. Sunday morning worship ser-

The Rev. Matthew L. Wat-vice in the Amphitheater. His text is Ezekiel 24:16-18, and his title is "Don't React; Respond." Father and son will alternate preaching at the 9:15 weekday morning worship

services in the Amphitheater. According to official biographies, Matthew Watley has oversight of Reid Temple's five corporations, 50-person staff, \$6,500,000 annual budget and the 56 ministries of the church.

See **WATLEYS**, Page A4



Infectious high spirits

Donald Rosenberg reviews Thursday CSO performance PAGE **A7** 



Milestone birthdays

Sunday celebration commemorates county, bell tower anniversaries PAGE **A8** 



Movin' on up

Profiling some of Chautauqua's young summer staff as they shape their career paths PAGES B1 & B2



The house is in order

Manager Schmitt, dedicated crew keep Amphitheater running smoothly PAGE **B10** 



SATURDAY'S WEATHER







HIGH 76° LOW 62° Rain: 50% Sunrise: 6:27 a.m. Sunset: 8:10 p.m.





### 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.

#### Chautauqua Women's Club events this weekend

- The Women's Club offers Social Bridge sessions for both men and women. Games begin at 12:30 p.m. Saturday at the Clubhouse. Single players are welcome.
- The Women's Club invites members to meet at 5 p.m. Sunday at the Clubhouse for an evening playing Mah Jongg.
- The Women's Club Artists at the Market will be held from noon to 4 p.m. Sunday at the Farmers Market and will benefit the Scholarship Fund.
- The Women's Club Flea Boutique will hold a final sale from noon to 2 p.m. Sunday. Come visit behind the Colonnade — all you can bag for \$3 and 75 percent off large items.

### Sports Club hosts Duplicate Bridge

The Sports Club is hosting Duplicate Bridge at 7 p.m. Sundays throughout the season. The fee is \$5.

#### Free safe boating classes offered

NYS Safe Boating classes are offered from 12:15 p.m. to 2 p.m. Monday through Friday at the Beeson Youth Center for youth ages 10 and older. Class size is limited to 20. To register, contact Special Studies at 716-357-6348 or the Main Gate Welcome Center Ticket Office.

#### Alumni Association holds meeting for all members

The CLSC Alumni Association holds its annual member meeting at 12:15 p.m. Saturday on the Alumni Hall porch.

#### Chautauqua Literary Arts Friends news

- The Literary Arts Friends welcome anyone with a poem or short prose piece to read at the season's final open mic at 5 p.m. Sunday at the Literary Arts Center at Alumni Hall ballroom. All are welcome to attend.
- The winners of the annual poetry and prose contests will be honored after the Writers' Center porch readings at approximately 430 p.m. Sunday at the Literary Arts Center at Alumni Hall. The Mary Jean Irion Poetry Prize, the Charles Hauser Prize and the Young Writers Contest are sponsored by the Chautauqua Literary Arts Friends.

### Jewish Film Festival holds showing

The Everett Jewish Life Center at Chautauqua presents "Jewish Soldiers in Blue and Gray" at 3:30 p.m. Sunday in the EJLCC as part of the Jewish Film Festival.

### Celebration of Life Service for Wineman

There is a Celebration of Life Service for H. Thomas Wineman at 11:30 a.m. Saturday in the Amphitheater. The service will be followed by a reception at the Athenaeum Hotel.

### VACI Partners hold potluck dinner for members

VACI Partners members are invited to a potluck dinner in the Art Quad beginning at 5:30 p.m. Sunday, rain or shine. Please bring a dish to share. All else will be provided.

### **Chautauqua Connections seeks sponsors**

Chautauqua Connections is looking for sponsors for 2012 MSFO, voice, piano and dance students. Please contact Susan Helm at smhelm@clockwinders.net or at 716-357-5799. For more information, visit www.chauconnect.org.

### **CLSC Veranda collects book donations**

The CLSC Veranda is collecting used CLSC books for shipment to the Zimbabwe CLSC Circle. To donate any gently used CLSC books, please bring them to the Veranda by 5 p.m. Friday. Books will be collected again next season. Please call 716-357-6293 with any questions.

### **CORRECTION**

On Page 5 of the Aug. 19 *Daily,* the photo running with the story on Cathy Kamminga's Brown Bag presentation for Symphony Partners should have been credited as a submitted photo by Maria Nunes. The story should have read that the musical postcards are performed at the Lincoln Center for the Performing Arts.

### Think it. Act it. **Encourage it.**



A Chautauqua Property Owners Association (CPOA) initiative to enhance courtesy and awareness among

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More information at http://www.cpoa.ws/



### **FUN-RAISERS**

Photo | Demetrius Freeman The Miller Park Gang, including Tyler Clark of Chagrin Falls, Ohio, Thane Brueschke, of Hong Kong, Athena and Cooper Phillips, of San Francisco, Leiden Brueschke, of Hong Kong, and (not pictured) Katherine Clark, of Chagrin Falls, and Will Bennett, of Latrobe, Pa., held their annual Miller Park "Lemon-Aid" Stand on Sunday, Aug. 7. Together they raised \$47 for the Chautauqua Fund - which was matched by parents, grandparents, and neighbors for a total of \$349.50 to benefit the Chautauqua Fund.

## Daney-Holden, Campbell funds support Week Nine chaplains

The Daney-Holden Chaplaincy Fund and the Robert D. Campbell Memorial Chaplaincy Fund help fund this week's chaplains, Revs. William and Matthew Watley.

Claire and Arthur S. Holden Jr. and Mrs. Holden's mother, Mrs. Norman L. Daney, established the Daney-Holden Chaplaincy Fund in 1978. It was named the Daney-Holden Chaplaincy in honor of the Holdens' parents. Mrs. Daney wanted to provide support for the idea of Chautauqua and the family life she found promoted throughout Chautauqua. Mrs. Holden and Mrs. Daney,

both now deceased, came to Chautauqua every summer for nearly 40 years. Mr. Holden served as a Chautauqua trustee from 1977 to 1985. The Holden family home is located on Bryant Avenue at the south end of the grounds. The Holden family also supports the New Clergy Program and scholarships within the Schools of Fine and Performing Arts.

The late Mrs. Robert D. Campbell established a chaplaincy fund in memory of her husband because of his particular interest in the Department of Religion. An active

was a Pittsburgh civic leader and businessman. He was one of the founders of the Allegheny Steel Company. In addition, he was a director of the Farmers National Bank and the Budd Manufacturing Company. Following his retirement, Mr. Campbell devoted himself to community affairs, serving on boards of the Pittsburgh Theological Seminary, the Presbyterian Hospital and the Pennsylvania College for Women, which later became known as Chatham College. The renovation of the Hall of Christ in 1967, made possible churchman, Mr. Campbell by Mrs. Campbell's centen- at Chautauqua.

nial gift, also was a memorial to Mr. Campbell, who admired the building and recognized its importance to Chautauqua. Mr. Campbell died in 1934. Mrs. Campbell celebrated her 100th birthday on July 6, 1990, at Chautauqua with the dedication of the Campbell Garden. She died in Pittsburgh on December 7, 1991. Their surviving daughter, Mrs. John T. Bailey, their grandchildren, Mary and Ted Bailey and Lynne Ballard, and their greatgrandchildren continue the family tradition of summers

### Wilder family funds Saturday's CSO concert with cellist Albers

The Wilder Family Fund for the Chautauqua Symphony Orchestra provides support for Saturday's performance of the Chautauqua Symphony Orchestra featuring conductor Grant Cooper and cellist Julie Albers.

The Wilder Family Fund was established by Robert

Wilder and recognizes the family's long involvement in the Chautauqua community. Robert Wilder, a native of Warren, Pa., served as a trustee of Chautauqua from 1976 to 1988. Wilder worked at National Forge for his entire professional career and served as president and

chairman of the company. His wife, Anne Wilder, was chairwoman of Playwrights Horizons, Manhattan's prominent non-profit developmental theater.

The Wilders' cottage in Miller Park is regularly used by their children, Rachel, Clinton and Robert.

If you are interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra 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.

## Locke-Irwin Fund supports Institution's archival efforts

Sarah Gelfand

Staff Writer

Carrying on the family tradition of preserving Chautauquan artifacts, the Locke-Irwin Fund is a gracious supporter of the Institution's archival activities.

The Locke-Irwin Fund is

Irwin and her husband Forrest Irwin. A recipient of the Chautauqua Medal, Alfreda played a large role in Chautauqua's history, serving as editor of the Daily and as the founder of the Institution's archives.

"When our mother was





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the legacy of Alfreda Locke named Chautauqua histori- nate to work for a corporaan, there was no official archivist or archive," said Becky Irwin Robbins, daughter of Alfreda and Forrest. "She created the (Locke-Irwin) fund at first to create income to purchase basic archival materials to protect what was then called the 'Chautauqua Collection.' She wanted the collection to be recognized as an important and worthy historical resource for the Institution."

Recognized it was — the collection became the Alfreda Locke Irwin Archives, which eventually grew out of the Smith Memorial Library basement to become the free-standing Oliver Archives Center.

"I have always felt fortu-

### Weekend at the Movies Cinema for Sat, Aug. 20

WINNIE THE POOH - 6:20 (G, 63m) Featuring the timeless charm, wit and whimsy of the original featurettes, this allnew movie from Walt Disney **Animation Studios** reunites audiences with the philosophical "bear of very little brain" and friends Tigger, Rabbit, Piglet, Owl, Kanga, Roo-and last, but certainly not least, Eeyore, who has lost his tail. "Has the lovingly crafted, storybook feeling that was once Disney's specialty." -Andrew O'Hehir, Salon.com

THE TREE OF LIFE -8:15

[PC-13, 139m] From acclaimed

(PG-13, 139m) From acclaimed director Terrence Malick comes this impressionistic story of a Mid-western family in the 1950's. **Sean Penn** stars as the grown eldest son, a lost soul in the modern world, seeking answers to the origins and meaning of life while questioning the existence of faith as he tries to reconcile a complicated relationhip with his father (Brad Pitt). Some of the most psychologically insightful and ecstatic filmma ing imaginable." -Mick LaSalle, San Francisco Chronicle

Cinema for Sun, Aug. 21 WINNIE - 1:15 & 3:15 TREE OF LIFE- 5:15 & 8:15 tion that values its history as much as the Institution does, and it is reassuring to have a fund dedicated to the operation of the archives," said Jon Schmitz, Chautauqua archivist and historian. "Although I never met Alfreda, I feel that I know her. She worked so hard to assemble and preserve the archives and to develop a better understanding and appreciation of its history, both here and beyond the gates, and her work has left a lasting imprint."

The Locke-Irwin Fund continues to provide financial support for the archives, carrying on Alfreda's vision for the appreciation of Chautauqua's history.

"She would be thrilled to see that her dream of a freestanding archives building and a full-time archivist became a reality," Robbins said.

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The Chautauquan Daily

### From the President

COLUMN BY THOMAS M. BECKER

n July 1, 1934, Arthur Bestor, president of Chautauqua Institution, who served in that role from 1914 to 1944, gave a speech about the large scale challenges of the Depression and the heated debates over the creation of governmental interventions for economic stability, jobs, etc. One of the thoughts he shared in that speech rings with wisdom for our times: "More than ever before, the nation needs intelligence, courage, balance — in its citizenry as in its leaders — if reconstruction is to be a thing of good omen and not a byword and a reproach as in the past."

I am particularly taken by Bestor's thought about the need for intelligence, courage and balance in the citizenry as well as our political leadership. In part because of the volume and ubiquity of the modern media, we are bombarded 24/7 with the examination of the statements and activities of political leadership. The headline "Man Bites Dog" is still the preferred lead in the story. Indeed, a man willing to bite a dog on a regular basis in front of cameras will be given his own show, line of clothes, floss and diet programs. We are entirely capable of electing such a man to high office precisely because of his celebrated difference with normality.

Intelligence, courage and balance are virtues elemental to a functioning democracy. These virtues are not endowed from above; they are earned and practiced. Children witness the exercise and often model future behavior based on what they have seen. One of these exercises that at times embody all three of these virtues is reasoned debate — genuinely engaged discussion of matters of complexity and importance in which facts are respected.

We chose the theme for the ninth week of Chautauqua's season as our contribution to the occasion of the sesquicentennial recognition of the beginning of the Civil War. In doing so, we sought the partnership of Colonial Williamsburg and the National Museum of African American History and Culture at the Smithsonian. We decided to explore that which was present in the founding of our nature that led us to the Civil War. In 1619, the first democratic assembly occurred in Jamestown. That was also the year that slaves were first brought to this country. The coexistence of the emerging expression of a free nation and one that incorporated slavery into its economic and social structure wove inexorably the fabric of that bloody conflict.

I witnessed a former Chautauqua lecturer, Joe Riley, mayor of Charleston, South Carolina, articulate the reality of slavery and its centrality in the conflict as his city began its recognition of the sesquicentennial. He was pilloried by those who wish to declare the conflict had little to do with slavery, rather a battle for states' rights, with echoing merit to our times.

Joe was steadfast. He shared the facts of that history. He remained public in his views and leadership. He refused to demonize those who so passionately disagreed with him. He acknowledged the legacy of loss and that sacrifice still resonates in families.

Ed Ayers, president of the University of Richmond, our lecturer on Wednesday has been similarly challenged. Ayers is a respected historian of the Civil War. As president of the university, he is an important figure in the larger public dialogue in Richmond and the state of Virginia. The governor of Virginia, Robert F. McDonnell, while proclaiming Confederate History Month, declared it a celebration of Virginia's secessionist history, ignoring the issue of slavery. Ayers leaned into the brisk wind of the political time and dedicated a series of exhibits, lectures, community events and affiliated his efforts with a broad array of groups. He refused to bait the partisan fight but stayed on the task of an honest exploration of the history. His efforts have had remarkable traction.

Both of these leaders have offered their constituencies the opportunity to understand fundamental facts about an important issue. They have presented these facts in the context of their time with unblinking clarity and an absence of partisanship.

Next summer the Chautauqua season will be presented as we as a nation engage in political rivalries leading to the November election. The political rhetoric of the time, unless there is an epiphanic change in current behavior, will be declarative, emotive and combative. Our work is to gather as a community of people who cultivate in our individual behavior and expect in the behavior of our program participants the virtues of intelligence, courage and balance.

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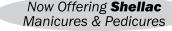
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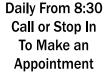
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## Barbershoppers continue Chautauqua tradition

Emma Morehart Staff Writer

Had it not been for Chautauqua, George Jarrell might never have begun his 28-year career with the Barbershop Harmony Society.

Jarrell attended a barbershop quartet performance as a child and then later in life saw members of the Barbershop Harmony Society perform at the Amphitheater in one of his early years as a Chautauquan resident. On his way to the bathroom during intermission, he met one of the "Barbershoppers" and made plans to attend the chorus' next weekly meeting.

At 2:30 p.m. Sunday, approximately 125 members of the Society will perform in the Amphitheater to continue its more-than-50-year partnership with Chautauqua. The members are from several choruses of the Seneca Land district of the Barbershop Harmony Society, as well as from guest choruses Sweet Adeline, Hangtime, The Vocal Agenda, Mainstream and the Buffalo Gateway Show Chorus.

Jarrell is the director of the Jamestown, N.Y., chorus and has memories of both watching the Barbershop Harmony Society perform in the Amp and performing with the Society himself. For him,



The Vocal Agenda, one of several choruses to perform this Sunday.

places to perform because of its atmosphere and the Amp.

"It's a bit casual, but yet there's a formality there that makes it unique. ... For a performer, it's a thrill just to be on that stage," Jarrell said.

Barbershop harmony music grew in the 1940s out of the vaudeville style of music and the entertainment style of men at, not surprisingly, barbershops. The barbershop was a place for men to meet, and they often entertained themselves by practicing the close harmonies and teamwork of barbershop music, Jarrell said.

The Barbershop Harmony Society started in 1938 as the popularity of this type of and encouraging audience

Chautauqua is one of the best music spread. Now, the Society has approximately 30,000 members and has affiliates in Great Britain, Germany, Japan and other countries.

> Part of the appeal of barbershop music is its ability to reach a large audience in different ways, Jarrell said. The music is about life and how to live it, and it resonates with people of different ages, genders, socioeconomic statuses, races or ethnicities.

"When people sing and they sing together, they're not going to be fighting with each other," Jarrell said. "It's really a universal language."

During the performance Sunday, the choruses will end by all singing together participation. One of the universal qualities about singing is that almost everyone can do it, Jarrell said.

However, singing in a Barbershop Quartet can be

slightly more difficult. "It requires cooperation (and) vast skill," said Brett Heintzman, a member of Hangtime. "It is as much, if not more, a matter of teamwork and cooperation as any other athletic sport or as any other artistic endeavor, because we are constantly working to match voice (and) tones and to blend harmonies so that they consistently harmonize well together."

Heintzman sings one of the tenor parts in his quartet and learned about singing from joining the Barbershop Harmony Society.

The Barbershoppers are men and women, and they range in age from 12 to late nineties. In order to preserve the importance of barbershop music, Jarrell said the Society should start looking to the youth for perspective.

"(The singers have to) match their tones, match their vowels (and) to balance," Jarrell said. "If that's all done correctly, it makes an expanded sound that you don't find in any other type of music."

## Week Nine to examine origins of Civil War

The Civil War began 150 years ago, causing significant changes to U.S. society and life in this nation as we know it. Chautauqua Institution closes its 2011 Season by partnering with the Colonial Williamsburg Foundation and the Smithsonian's National Museum of African American History and Culture for a weeklong series titled "The Path to the Civil War." Historians and character interpreters shed light on the issues that brought our nation to war and challenged the Union's survival.

Throughout the week's morning Amphitheater lectures, experts look at how these issues continue to mold the present-day United States. Week Nine's Interfaith Lecture platform consists of experts, a panel discussion and presentations by Colonial Williamsburg character interpreters.

The week begins with a 10:45 a.m. Monday lecture in the Amphitheater by Pulitzer Prize winner Gordon S. Wood, professor of history emeritus at Brown University. Wood, who lectured at the Institution in 2009, is the author of several books on U.S. history — including *The Cre*ation of the American Republic, 1776-1787, The Radicalism of the American Revolution and The Americanization of Benjamin Franklin.

Clement A. Price steps up to the Amphitheater podium at 10:45 a.m. Tuesday. Price is a Board of Governors Distinguished Service Professor of History at Rutgers University. A member of the



Scholars Advisory Committee of the National Museum of African American History and Culture, Price authored two books that explore modern-day race relations in the United States.

University of Richmond President Edward Avers lectures at 10:45 a.m. Wednesday in the Amphitheater. A former professor at the University of Virginia, Ayers earned the title of "National Professor of the Year" in 2003, a name given to him by the Carnegie Foundation for the Advancement of Teaching. Ayers has written and edited 10 books, including The Promise of the New South: Life After Reconstruction and In the Presence of Mine Enemies: War in the Heart of America, 1859-1863.

Daniel Walker Howe, another Pulitzer Prize winner, lectures at 10:45 a.m. Thursday in the Amphitheater. Howe serves as Rhodes Professor of American History at Oxford University and professor emeritus of history at UCLA. Howe won the Pulitzer Prize in 2008 for his book, What Hath God Wrought: The Transformation of America, *1815-1848*.

Melissa V. Harris-Perry, professor of political science at Tulane University, where she is founding director of the Anna Julia Cooper Project on Gender, Race, and Politics in the South, delivers the final morning lecture of the Chautauqua Institution season at 10:45 a.m. Friday in the Amphitheater. She authored Barbershops, Bibles and BET: Everyday Talk and Black Political Thought and Sister Citizen: A Text for Colored Girls Who've Considered Politics When Being Strong Wasn't Enough. She previously served on the faculties of the University of Chicago and Princeton University and appears regularly on MSNBC and other media venues.

The final week of 2011 Interfaith Lectures begins at 2 p.m. Monday when Harvard Law School professor Mi**chael Klarman** visits the Hall of Philosophy. He became an inductee of the American Academy of Arts & Sciences in 2009 and is the author of Brown v. Board of Education and the Civil Rights Movement and Unfinished Business: Racial Equality in American History.

Colonial Williamsburg character interpreters present "Storm on the Horizon" at 2 p.m. Tuesday in the Hall of Philosophy. Interpreters representing George Washington and Thomas Jefferson state of our nation.

716-680-5035

will converse on the tensions and issues that eventually led to the Civil War.

At 2 p.m. Wednesday in the Hall of Philosophy, the interpreters will represent slaves during a presentation called "Promise of Freedom." Interpreters discuss their struggles and the possibility of freedom in the young United States.

Roger Guenveur Smith gives the afternoon lecture at 2 p.m. Thursday in the Hall of Philosophy. Smith a writer, director, actor and educator — presents Frederick Douglass' speech "The Meaning of July Fourth for the Negro." The Rev. William Watley, one of Week Nine's chaplains-in-residence, provides a response to the speech.

On Friday the 2 p.m. Hall of Philosophy lecture presents a panel discussion among leaders of the organizations involved in the week's programming. James Horn (Colonial Williamsburg), the Rev. Joan Brown Campbell (Chautauqua Institution) and Rex Ellis (National Museum of African American History and Culture) discuss their views on the week as a whole and provide insight on the future impacts the Civil War will continue to have on the

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(see Monday's Daily for complete information)

### FROM PAGE ONE

### LANGER

Langer's work seems to attract celebrity. It's not just Hollywood that has noticed her work. Her mindfulness theory, especially as described in Counterclockwise, has been the subject of a BBC documentary. Langer's celebrity reflects deep knowledge and substantial achievement. She has written more than 200 research articles and at least seven books related to her research and mindfulness theory.

The citation from the Aging Distinguished Research Achievement Award from the American Psychological Association concisely describes the importance of her research.

It reads, "Her pioneering work revealed the profound effects of increasing mindful behavior... and offers new hope to millions whose problems were previously seen as unalterable and inevitable."

But mindfulness is not

Heller Gallery in Provincetown, Mass., and the J&W Gallery in New Hope, Pa.

Langer graduated from New York University, received a doctorate in psychology from Yale University and has worked at Harvard University for 35 years. She is a fellow of the Sloan Foundation, the American Psychological Association and the American Association for the Advancement of Science, to name a few.

Her books are available at the Chautauqua Bookstore, and there will be a book signing immediately following the Contemporary Issues Forum, which is sponsored by the Chautauqua Women's Club.

### **Fishing**

The waters of Chautauqua Lake provide an abundance

A fishing license may be purchased at Hogan's Hut on Route

#### just for the older adults among us. Langer applies the theory to life, including reading. She not only is a practitioner of her theory — she writes persuasively about it. On Becoming an Artist: Reinventing Yourself Through Mindful Creativity describes the development of her artistic self. She is represented by the Julie

"His dedication to those two composers shows that the same kinds of principles that drove them to be very strong, immediate communicators with their audience imbues his own music as well," Cooper said. By programming this en-

**CSO** 

FROM PAGE A1

The cello concerto has an

indirect connection to the

concert's opening piece, By-

ron Adams' 1991 "Capric-

cio Concertante." Adams is

a scholar of English music,

particularly of Elgar and

Ralph Vaughan Williams.

gaging piece, Cooper said, he hopes to show that contemporary music can be appreciated on first listen.

"It doesn't mean that you can listen to it once and get everything that it has to offer, but it does mean that it's a piece that intends to engage its listeners," he said.

"Capriccio Concertante" uses compelling harmonies, clear melodic gestures and music from a well-known hymn in its second theme. Its sinfonia concertante form is a mini-concerto for the orchestra, designed to show off different sections with flamboyant writing.

Cooper described the "Capriccio Concertante" as an inviting entrance to a castle of works, where Elgar's cello concerto and Brahms' fourth

symphony, both in E minor, are furnished very differently but cut from the same stone and orchestral color.

Cooper likened Brahms' fourth and final symphony to a concentrated essence: Brahms releases it and then savors every fragrant note. Cooper said the symphony is the pinnacle of achievement of symphonic form.

"What I continue to find about Brahms, in particular, is my appreciation of the care taken by a beating musical heart," he said.

Cooper explained what he meant by "care" with a Brahms adage: Brahms spends all morning working on a piece, and by lunch, he's only committed one note to the score. After lunch, he continues working on the piece, and he takes the same note out. Cooper said part of this care comes from Brahms' respect for the musical traditions that came before him.

The fourth symphony is an homage to Beethoven's symphonic ideas and employs some of the same musical conventions in a new way, Cooper said. The symphony is remarkable in its form: sonata and passacaglia forms are built on the concept of repetition, but nothing is repeated in the symphony, and sometimes the changes are unbelievably subtle.

"Every time I have an opportunity to hear Brahms' music, I take it," Cooper said.

Brahms also is part of the reason why Cooper is a conductor. For 10 years, he played trumpet and conducted.

"And for five, it was OK," he said. "I realized, as time went by, that my love of Brahms, for example, was able to be expressed in a more profound way by conducting."

Cooper also composes. The West Virginia Symphony Orchestra just released "Tales from the West Virginia Hills," an album of his original works. The John F. Kennedy Center for the Performing Arts commissioned him to write a chamber music piece for its 2010 American Residencies program, and it will debut at the center in its upcoming season.

Cooper just finished his 10th season with the West Virginia Symphony Orchestra. He has conducted CSO concerts since 2005, including two ballets with the North Carolina Dance Theatre in residence earlier this season, on July 12 and Aug. 13.

Tonight's concert is Albers' third performance with the CSO.

She grew up in a very musical family — her mother gave violin lessons out of their Longmont, Colo. home.

"I was 5 or 6 by the time I realized that everybody didn't play an instrument," Albers said. "I just thought this was

Though she grew up with music, Albers didn't always know she wanted to be a professional musician. She had the opportunity to spend her junior year in high school in the Young Artist Program at the Cleveland Institute of Music. Albers gave herself one year to see if she liked it and immediately fell in love with the environment.

She also plays in the Albers Trio with her sisters, violinist Laura and violist Rebecca.

"It came about because we never see each other," she said. "One sister is in California; one is in Minnesota, and I'm in New York. We decided that we wanted to see each other more frequently, so we decided, what better way than to work together? It's been a really fun addition to all of our lives."

Albers is about to move to Atlanta to assume the cello chair at the Robert McDuffie Center for Strings at Mercer University. She enjoys the variety of her musical career in teaching, chamber music and concert performance.

"For me, it's always just finding the right balance of those three aspects of music in order to make my life complete and feel very fulfilling,"

Albers and Cooper will meet again in the upcoming West Virginia Symphony Orchestra season, in two concerts featuring Robert Schumann's cello concerto on Oct. 21 and 22.

of game and food fish. Muskellunge create the greatest excitement, and the muskie season, from late June to October, draws fishermen from all over the United States and Canada. Large and smallmouth bass, calico and rock bass, walleyes and perch are among other fish in good supply. Bait is available at the Sports Club.

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### WATLEYS

He recently led in the design and development of a \$29-million facility, which was completed in December 2005 and houses a worship center, elementary school, credit union, bookstore, music and video studios and banquet facility.

Before his appointment as executive minister, Matthew Watley served as the youth minister at Reid Temple. In this capacity, he instituted SAT-prep classes, business training classes and an investment club and led a delegation to perform missions in the Republic of South Africa. He also established the College Outreach Ministry, which transports hundreds of students from the University of Maryland, Bowie State University and Howard University to Reid Temple for the evening worship service he preaches weekly. The attendance of this service has grown from 30 people to more than 800 during his tenure at Reid Temple.

Watley is an innovative thinker whose leadership has brought him beyond the four walls of the church into the halls of power and influence of the United States and the world. He was selected

to serve on a special commission sponsored by the Ford Foundation to assess Non-Governmental nizations in the Republic of South Africa. While serving as graduate assistant at the Andrew Rankin Memorial Chapel, Watley also served on the board of trustees of Howard University. He also sat on the General Board of the AME Church, the Board of Directors of the Richard Allen Foundation and the Executive Committee of the World Methodist Council of Churches.

Before entering into ministry, Watley already had established himself as an accomplished writer. Before attending Howard University, where he received a bachelor's degree in political science and master's degree in divinity, he co-authored Poems of a Son, Prayers of a Father, now in its second printing. His poetry also has been included in Dr. James Washington's Conversation with God, The Flow, edited by Kwame Alexander, and most recently in *Beyond the Frontier* edited by E. Ethelbert Miller.

William D. Watley is the senior pastor of St. James A.M.E. Church in Newark, where he has served since 1984. During his tenure, Watley has established the St. James Social Services

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Corporation that, among other services, provides meals for 287,000 homeless people each year, as well as the Intergenerational After School Program and the Safe Haven Summer Camp. In addition to expanding the Be a Blessing Holiday Food and Toy Distribution Campaigns, Watley defined the vision for and founded St. James Preparatory School, a state-of-the-art middle and high school for students in grades seven to 12.

An innovative worship leader, Watley has made the Wednesday "Sweet Hour of Praise" Service world-renowned for its dynamic worship and inspirational messages. The service, now in its 14th year, has grown from one worshipper to nearly eight hundred weekly. Before coming to St. James,

Watley served as pastor of the Elberton Circuit in Elberton, Ga., from 1969 to 1971 and Union A.M.E. Church in Flushing, N.Y., from 1974 to

Teaching extensively over the same periods, Watlev served as president and distinguished professor of religion at Paul Quinn College in Waco, Texas, and later was a visiting professor at the New Brunswick Theological Seminary in New Brunswick, N.J., from

1983 to 1987. He served as adjunct professor of theology at the New York Theological Seminary from 1985 to 1986 and as a visiting professor at the Princeton Theological Seminary from 1988 to 1992.

A preacher par excellence, Watley has the distinction of having been invited to be the conference preacher at the Hampton University Ministers' Conference for two consecutive years. A prolific author, he has written a dozen books and has authored several booklets and articles throughout the past two decades. In January 2002, he was the first African-American to be appointed chief executive officer and secretary of the New Jersey Commerce & Economic Growth Commission, responsible for implementing considerable aspects of New Jersey's economic policy.

William Watley received his degree in theology from St. Louis University and a master's degree of divinity from the Interdenominational Theological Center. He received both a master's in philosophy and doctorate in philosophy-ethics from Columbia University and the Ecumenical Institute in Céligny, Switzerland. He has done postdoctoral research at Harvard University's Institute for



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### WAITING IN THE WINGS





Photos | Eve Edelheit

At left, a member of the Chautauqua Symphony Orchestra carries family mementos in a viola case. At right, soloist Augustin Hadelich watches for his cue to enter the stage Thursday evening.



CORRESPONDENCE FROM OUR READERS

#### **Dear Editor:**

I attended the wonderful Community Symphony concert Aug. 9, and enjoyed almost all of it.

I am the person in the choir loft who kept his seat through the singing of "God Bless America." I assume (fellow Chautauquans) felt this was disrespectful but that song is not my/ our National Anthem. You may like this song — as do I — but standing for it equates it with our 1931 Congress-mandated "Star-Spangled Banner." (Yes, "The Star-Spangled Banner" is not easy to sing, and Congress is not a particularly popular group right now; but don't let those ideas interfere with the main argument here.)

The title should be a clue. Linguistically, "God" is not a universal word. It is Judeo-Christian, not Shinto, Hindu, Buddhist, Muslim, Tao, Deist, etc. The United States of America is the country whose Founding Fathers came to this continent to escape religious persecution. It was important to them to incorporate the free practice of religion into our founding ideas and documents. To insist that "God," while a comfortable concept for most of us, is the one true name of the Supreme Being, to my way of thinking, is contrary – even blasphemous – to our founding principles.

If you are enraged by my way of thinking, good! That means you're involved and have your own differing ideas.

I would be happy to hear your thoughts about this. To that end, I will be at the fountain in Bestor Plaza at noon and at 4 p.m. on the day after this appears in the Daily so you can make your plans. I will wear our national colors for identification. I hope you will not find that blasphemous.

Carl Badger

### **Dear Editor:**

(Sung to "My Favorite Things" from "The Sound of Music")

Friendly Chautauquans who are so inviting. Tom Becker's letters, insightful, exciting. CLSC classes, dressed all in white. Refectory ice cream, what a delight.

Saturday mornings, with Bookmark's short stories. 10:45 Service, praising God's glory. Umping Mom's softball, my calls are all right Visiting art galleries, what a sight.

Spy classes all week, which my friends are leading. Tennis games mornings, with running, retrieving. Reading the Daily, to learn what I can. *Listening to lectures, there's no also-rans.* 

When the dogs bark, when the bells chime, when the sirens sound, I always remember Chautauqua things, and then I just feel so proud.

> William E. Bates PO Box 1352



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POSTED MENU CHANGES DAILY

#### **Dear Editor:**

In response to a recent letter stating that changing pages on the Kindle is bothersome to concertgoers because of the apparent glare, I took my Kindle into a dark room and turned the pages of one of my e-books. You can see nothing — which is both a boon (on the beach) and a curse (reading in bed when your spouse wants the lights off).

Unlike most other e-readers, the Kindle mimics the typical print reading experience — so rather than complaining, why not let your fellow Chautauquans relish the twin joys of reading while listening to our glorious symphony!

> Wendy Shaw 14 South Lake

#### **Dear Editor:**

And so it goes ... On Monday, I was seated at the morning lecture behind a man using a notebook computer, who, despite being asked politely by myself, another listener, and then an usher to turn the notebook off, refused.

At the end of the lecture, a brief, heated discussion ensued in which he said he had been coming here for 17 years, and his wife said they knew the rules. (I wonder how they managed to sit through the morning lectures back in those dark ages without cyber toys.) Apparently they know little about the spirit of cooperation and consideration of other, sometimes even at the expense of oneself, that is the heart of Chautauqua. The explanation that bright screens are distracting to others, as well as disrespectful to the speakers, made no impression on them. "What if I was knitting, would that bother you?" this man angrily retorted.

An apt comparison. What is it about these modern "Madame Defarges" (she who brought her knitting to beheadings during the French Revolution) that makes them need to multitask during lectures and performances? For their information, illuminated screens, as well as the repetitive motion of typing — or knitting, especially accompanied by large metal needles and shiny bracelets, etc. — attract peripheral vision like someone waving constantly or flies buzzing around. It can be extremely annoying. And how many of these taskers would have to gall to do so in the middle of the front row, even if it was their "right?" Not many I suppose, since it would be so obviously rude and disrespectful to a speaker, yet they do not hesitate to do so at a distance. (As someone who has appeared on stage, I guarantee speakers can still see them.) This type of fidgeting by unruly children should not be allowed in an elementary school classroom, let alone the great "classroom" of the Amphitheater. Why can't people simply sit and give a speaker their undivided attention? And if they can't or don't wish to, why not stay outside the Amphitheater and listen via loudspeakers? Their "rights" end where they intrude on others'.

The real lesson here is not just about those who are inconsiderate, but the responsibility of every Chautauquan to speak up and out about selfish or unacceptable behavior, (not only in the Amp but regarding reckless bicycle riding, yelling, etc.) and by exerting social pressure to stop it. Otherwise, this won't really be Chautauqua anymore. You can make a difference here, and we all ought to try.

> **David Stevens** Miller Avenue





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#### **Dear Editor:**

To the following who helped make 2011 happen in the Amphitheater, thanks for another great season:

Director of Programming Marty Merkley; the Amphitheater Crew: Matt Snyder (crew chief), Adam Wancha, Michael Lee, Rob Fiasco, Eric Basile, Anthony Amoroso, Tyler LeBarron and Wes Wright; the Amphitheater audio team: Chris Dahlie (department head), Josh Senick and Josh Hayman; orchestra stage manager and mover Marisa Caruso; and assistant to the Amphitheater manager Art Breitenbach.

House manager Jennifer Jansen and the Amphitheater ushers: Sally Aamot, Janice Anderson, Deanie Berg-Thorsell, Bob Boell, Christine Bowman, Gina Burnett, Connie and Tony Cash, Fred and Sally Conrad, Linda Creech, Sierra Cuellar, Shirley Davis, Janet and Mike Day, Brian Fisher, Cathy Floriani, Katherine Freifeld, Fran Heath, Santoshi Harris, Kyle Hilbinger, Madelyn Johnson, Cindy Kolpien, Steve and Grace Lipman, Gayle McKinney, Fran Miller, Sandra Nolan, Gary O'Brien, Elizabeth Schmitz, Joss van Seventer, Marlene Thibault, Lisa Troche, Sherwood VanDewark, Jo-an Webb and Claire Webster.

IATSE Local 266 (lighting, followspot ops, loaders, projection and many late nights): Eric Bolling, Les Buhite, Daryl Damcott, Dave Damcott, Jerry Holmes, Norm Johnson, Jim Jones, Irvin King, Gordy Pugh, John Samuelson, Mel Swanson, Nolan Swanson and Jim Wilson.

Sweepers Kyle Hilbinger, Madeline McFarland, Andre Delcalzo, Alexis Koron, Jamie Kingsly, Matt Swanson and Peter Wilder; backstage cleaning: Steve and Grace Lipman; guest bench movers and floor rollers (you rock!): Drew Lang, Alex Burdette, Clay Ehmke and Andre Delcalzo.

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### LITERARY ARTS

The Chautauquan Daily





Scenes from Bryant Day in a previous season.

Daily file photos

## Bryant Day rings in the new CLSC season

Aaron Krumheuer Staff Writer

On Saturday morning, the Chautauqua Literary and Scientific Circle Class of 2011 will climb the steps of the Miller Bell Tower, take hold and pull the ropes for the Bryant Bell.

The 1,000-pound chime will ring in the new CLSC reading season — and say farewell to the old.

The class will meet at 11:20 a.m. at Miller Bell Tower, and the service will begin

Bryant Day is named for national recognition, so we ated three weeks ago on Rec-

William Cullen Bryant, a poet and journalist who was an early supporter of the CLSC. A proponent of science and education as well as an anti-slavery advocate, Bryant was in correspondence with Bishop John Heyl Vincent, cofounder of the Chautauqua Institution along with Lewis Miller,

about the need for the CLSC. He died just before the official CLSC creation in 1878, but the service is a reminder of his legacy.

"It's one of the things that catapulted (CLSC) to

do it to first of all to honor tradition, second to keep the reading going," said Jeff Miller, activities coordinator for the CLSC. "It's like saying, 'You've been here for the summer season; now go off and read."

So that members can get a head start on reading, Sherra Babcock, director of the Department of Education, will announce the first books of the 2012 Season, whose theme will be "Character."

Bryant Day is the last event to honor the Class of 2011, whose members graduognition Day after reading a dozen books from the CLSC Reading List of more than 800. They will have the first turn to ring the chime before the other CLSC members.

Before the ringing-in, a service will be led by Jeff Miller and Dick Karslake, president of the CLSC Alumni Association.

Bryant Day is almost as old as CLSC. It used to be celebrated in the fall, but it is now celebrated on the second-to-last Saturday of every season so everyone has a chance to attend and participate.

### **END-OF-SEASON NOTICES**

### Bulk trash pick-up:

The fall bulk trash pick-up will occur Sept. 6 for articles that cannot be accommodated in the regular weekly pickup. Items should be set out at the curb and sorted into three piles: metals, wood products and general refuse. Items must be light enough for one person to lift. Unfortunately, tires, white goods, construction waste, electronic items or hazardous materials cannot be accepted.

### Off-season refuse collection schedule resumes

Commencing Aug. 29, the household refuse will be collected WEEKLY at the street curb. Refuse and separated recyclables (newspaper, glass, tin food cans, plastics, corrugated cardboard) need to be placed at the STREET CURB by no later than 7:30 a.m. every MONDAY throughout the remainder of the off-season.

### Parking lot patrons:

Chartaugua.

Vehicle owners please note that the Main Parking Lot will close to overnight parking at the end of Labor Day weekend. Vehicles left overnight in the Main Lot after Sept. 6 will be considered abandoned and will be towed away at the owner's expense. Boats and boat trailers may remain in the rear boat area until Oct. 14. Vehicles may remain in the other Institution lots for short-term periods of less than a week in duration, unless posted signs indicate differently. All vehicles parked in Institution lots during the off-season must display currently valid state vehicle registrations and license plates. Construction vehicles must receive authorization to park in Institution lots from the buildings and grounds department prior to utilizing the lots.

### Off-street parking:

The long-term storage of motor vehicles on Institutionowned street right-of-ways, such as tree lawns or road edges, and on other Institution-owned land, such as parks and other open space, is prohibited. Vehicles parked on such areas will be towed at the vehicle owner's expense. Vehicles may be parked on private property for long-term periods provided they display currently valid state vehicle registrations.

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Please note that all boats, trailers and boat lifts that are stored in the Main Lot Parking Areas need to be removed tor the winter. Boat lifts must be removed from the lot by Sept. 6. Boats and trailers must be removed from the lot by Oct. 14. Any boats, trailers of any type or boat lifts remaining in the parking lots after the deadlines will be considered to be abandoned and will be disposed of.

During the winter, boats and trailers should be stored only on private property and not on the ground along the lake shoreline.

Boat owners utilizing Institution-managed docks and who plan to leave their boats at Institution docks after Labor Day must register such intent with the Central Dock Office before Labor Day. Institution docks will be removed during the month of September, and therefore, special dockage arrangements may need to be made via the Central Dock Office. All watercraft must be removed from Institution-managed docks and buoys by no later than Sept. 30.

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### Writers lead workshops on historical fiction, new poetry

Aaron Krumheuer Staff Writer

Civil War buffs will relish Pat Carr's workshop this week on writing a Civil War novel, and poets looking for new work will find it with Nancy Krygowski's fresh prompts.

It is the first visit for both writers-in-residence, and they will read selections from their work at 3:30 p.m. Sunday at the Literary Arts Center at Alumni Hall.

A Pittsburgh resident, Krygowski teaches at a local arts center in the city and is the co-founder of the Gist Street Reading Series, a monthly meeting of new writers. She has received a Pennsylvania Council on the Arts Individual Artist Fellowship, a Pittsburgh Foundation Grant awards from the Academy of American Poets and the Association of Writers & Writing Programs. Her poems have appeared in Prairie Schooner, River Styx, Southern Poetry Review and 5AM, and she won the 2006 Agnes Lynch Starrett Poetry Prize for her first book of poetry, Velocity, in 2008.

This week, she will be teaching a generative workshop called "Action, Not Perfection," which will focus on producing a quantity of new work.

She said the title comes from the adage that the more one writes, the better chance there is of producing "moments of perfection."

"The idea is that good writing sneaks up on you or needs at times to be teased out of you, and you don't necessarily know how that's going to happen," she said.

Krygowski believes that the structure and confines of writing prompts brings out unexposed material. Her workshop will emphasize the elements of craft, like forcing poets to write in an extended metaphor until it sinks in and becomes natural.

The best metaphors, she said, are the ones that not only ring true but also are surprising.

In the spirit of the unexpected, Krygowski will push her writers outside of their normal writing patterns, a crucial part of producing new work, she said.

"We'll do a little more wild things, where students don't know what they'll be writing," she said.

Krygowski's own poems often are inspired by sounds, rather than the images that seem to inspire most poets, and so she will use exercises that engage the auditory side of verse. With a little structure and a little surprise, she said, her workshop will draw out the unexpected.

The prose writer-in-residence for this week will





Krygowski

teach fiction writing on the Civil War.

Pat Carr lives on a 36-acre farm in Arkansas, but she was born in Wyoming and grew up in Texas. It was in the South that she encountered so many echoes of the Civil War. She attended all segregated schools growing up, taught in black schools throughout the 1950s and lived through the Civil Rights Movement.

Carr is the author of 16 books. Her latest is a memoir called One Page at a Time: On a Writing Life, published last year. She has published more than 100 stories throughout her career in publications such as The Yale Review, The Southern Review and Best American Short Stories. Her short story collection The Death of a Confederate Colonel won the PEN Southwest Fiction Award and the John Esten Cooke Civil War Fiction Award and was a Faulkner Award nominee.

"I had a grandmother who used to tell me about how (Union Army leader William Tecumseh) Sherman was marching towards the sea, and how she and the slaves would hide the silver when they knew the Yankees were coming by, and how wonderful it was to live on a plantation in Georgia," she said. "It turns out she had been born in Texas, and she wasn't born till 1876, way after the Civil War."

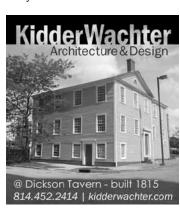
Regardless, she was hooked on Civil War storytelling, and she will teach how to write a novel on the subject.

"People say, 'Can you really teach writing?" she said. "I can teach people to be honest. What's their vision? What do they really want to impart on the Civil War?"

Carr believes that honesty is at the core of fiction. Despite being made up, fiction must be an honest account of the author's vision to be successful. This is something she wants to help readers figure out during her workshop.

She also is a stickler for details and believes photographs are not nearly enough for accurately writing about the past, she said.

"Don't go into this halfassed," she said. "Get your dates right. Know what you're doing. Have been to the place. You can't describe how it smells, how it looks, if you haven't been there."





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### SYMPHONY



At top right, guest conductor Mei-Ann Chen leads the Chautauqua Orchestra Thursday in a concert that featured solo violinist Augustin Hadelich, above, performing two violin concertos.





## High spirits infectious as Hadelich, Chen shine with CSO

**Donald Rosenberg** Guest Reviewer

It would have been easy for the Chautauqua Symphony Orchestra to have presented a meat-and-potatoes program Thursday at the Amphitheater. But with violinist Augustin Hadelich engaged for the evening, something much more enticing was in store.

The concert, conducted by Mei-Ann Chen, included a classical concerto (Haydn's Violin Concerto No. 1 in C major) and a favorite symphony (Mendelssohn's "Italian").

Now for the daring part: Between these cherishable items came another violin concerto, Thomas Adès' "Concentric Paths," to propel ears wide open. It is a testament to Hadelich's musical and intellectual gifts that he triumphed in both of his assignments.

Adès wrote his concerto on a joint commission from the Berliner Festspiele and the Los Angeles Philharmonic in 2005. It is a score that reflects the British composer's multifaceted creative profile and

distinctive sound world. The interconnecting music is a cascade of divergent moods and colors, full of quirky extremes and excursions into ethereal, mysterious and rollicking territory.

"Concentric Paths" takes its name from the circling of materials that pervades the three movements: "Rings," "Paths" and "Rounds." Adès constantly places soloist and orchestra in swirling counterpoint, as if they are objects floating in space. Much of the orchestral activity is dark and even menacing, with lumbering low brass and harsh ensemble exclamations surrounding the violin's pensive and dramatic flights.

Perpetual motion sets off the first movement, "Rings," which finds the violin playing in its highest register amid the orchestra's brooding and fluttering figures. There are moments of stillness, as if the universe is taking a big breath.

The heart of the concerto is "Paths," an extended journey that has whitts of a Baroque chaconne catapulted into the 21st century. Adès adds layer upon layer of contrasting and

gestures, placing the violin in tranquil, quizzical and fervent worlds as the orchestra applies various shades of light and dark.

Rhythms percolate in the finale, "Rounds," with the violin finding joyful release in big leaps, only to step back to sing yearning phrases as the orchestra winds its way ominously around the soloist. But the violin isn't concerned by the whirling tremors — and takes off gleefully into the heavens as the music comes to a sudden end.

Adès' score is a complex web of ideas that needs detailed consideration. It's hardly the ideal vehicle for the short rehearsal period that is the reality where summertime music-making is concerned. But Chen, music director of the Memphis Symphony Orchestra, was fiercely alert to the quicksilver changes in texture and meter, and the Chautaugua musicians responded with playing marked by bold and subtle attack, keen balances and vibrant colors.

Hadelich, playing the 1723 "Ex-Kiesewetter" Stradivarius, managed the solo have sounded more spright- hanced shapeliness, but the part with equal degrees of eloquence and urgency. He brought exceptional flair and clarity to the most challenging passages, as if they were child's play, and applied gleaming finesse to Adès' lyrical sighs. The audience greeted the performance with a storm of approval, which prompted Hadelich to offer a quietly beautiful encore: the Sarabande from Bach's Partita No. 2.

As if the demands of the Adès weren't enough for one evening, Hadelich opened the program with a glistening account of the Haydn concerto, which was written 240 or so years before its 21st-century counterpart. The violinist had no difficulty switching stylistic gears. Masterful in the modernist invention of "Concentric Paths," Hadelich also reveled in the cheerful and poetic delights of the Haydn concerto.

In true classical fashion, Hadelich played along with the string orchestra during introductions and transitions. The solo lines of the first and third movements couldn't

ly. Hadelich's own cadenzas were tasteful flights of fancy.

It was in the slow movement that the performance became a summer night's dream. Hadelich sustained the songful lines above pizzicato strings with silvery delicacy, adding subtle nuances for expressive warmth. Chen kept boisterous material, conductor and orchestra gave sonorous support to their inspired guest, who made his U.S. debut on this stage in 2001.

Hadelich, 27, was born to German parents in Italy, which probably had nothing to do with the programmming of Mendelssohn's Symphony No. 4 on this occasion. But is it possible for this symphony — with its sunny Italianate vistas, wistful poetry and intoxicating dances — not to weave its spell?

Chen set off the first movement with muscular alacrity, if it held the happiest sounds er in Cleveland. He is the author on earth. (Any argument?) There were moments when Story: "Second to None" and more dynamic contrast and elasticity would have en-

high spirits were infectious.

The cellos and basses provided the firmest foundation for the haunting theme in the second movement, and the trio in the third movement was graced by luminous wind playing. But the night's second jolt — after the Adès — came in the Saltarello that the strings to a hush. In the ends the symphony. Chen and the orchestra dashed through the movement, the flutes serving as wizardly dancers and the rest of the ensemble savoring the exhilarating activity.

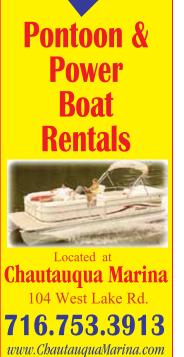
> Chen seemed to have the time of her life (at least on this day). She zipped through the orchestra, shaking hands and giving every section a solo bow. The musicians' smiles were enormous. And let's not forget Mendelssohn, who deserves much of the credit for sending everyone blissfully home.

Donald Rosenberg writes thrusting the music along as about music for The Plain Dealof The Cleveland Orchestra president of the Music Critics Association of North America.

> the grounds, year round



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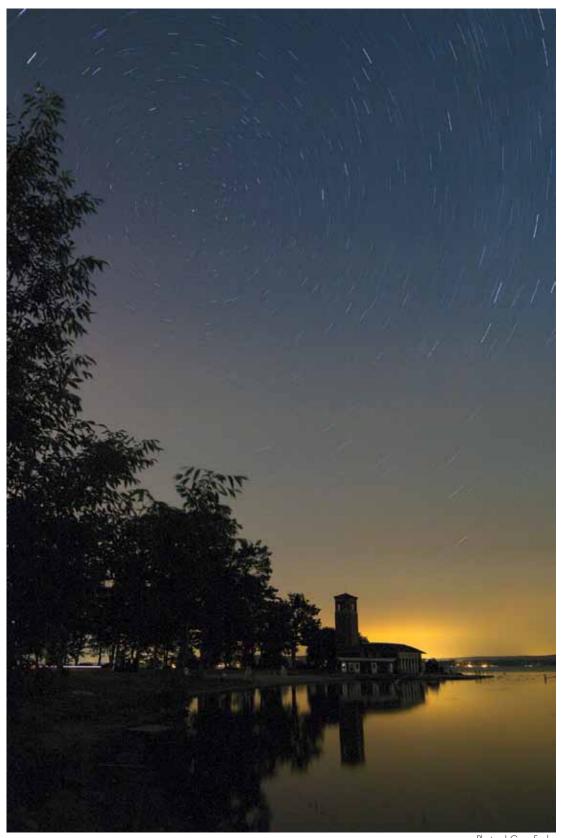
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### COMMUNITY

## County, Miller Bell Tower celebrate milestone birthdays Sunday



Photos | Greg Funka

Above, the stars circle around the darkened Bell Tower during the power outage in July.

ne hundred years ago this month, the Miller Bell Tower was dedicated in memory of Lewis Miller, one of Chautauqua Institution's founders. On Sunday, the Chautauqua County community will join the Institution in celebrating the tower's centennial with a party in Miller Park.

Antique fire trucks will be on display along South Lake Drive, and, beginning at 11 a.m., Athenaeum Hotel staff begins serving boxed lunches under the cover of the tent. Although the lunches must be purchased, 5,000 free cupcakes will be available for those in attendance.

Thursday Morning Brass continues the party, performing at 12:15 p.m. in Miller Park after the conclusion of the Morning Service of Worship with the Revs. William and Matthew Watley. At 1 p.m., chimemaster Carolyn Benton honors the tower by playing the 14 bells from a keyboard at its base.

George Murphy, the Institution's chief marketing officer, will be on hand to provide remarks and recognize the winners of the Miller Bell Tower Photo Contest at 1:15 p.m.

Through the 2011 Season, Chautauqua Institution has accepted submissions of Miller Bell Tower photos to *millerbelltower.com*. The site now features several hundred photos, including shots of Miller Bell Tower license plates, tattoos, post cards and paintings. Users have also submitted numerous artistic and historic photos of the tower, which were taken any time from the early 1900s to as recently as earlier this summer.

Collages of the submitted photos will be displayed underneath the tent during the celebration.

Following Murphy's comments, all are invited to sing "Happy Birthday" to the tower. Athenaeum Hotel staff provides guests with free celebratory cupcakes and water beginning at 1:30 p.m., while they continue to serve lunches until the conclusion of the party.

Sunday's event has been planned in coordination with the year-long bicentennial celebration of Chautauqua County. A total of 16 events help to commemorate the county's 200 years of rich and vibrant history. Volunteers will stamp Chautauqua County Bicentennial Passports in Miller Park from 11 a.m. to 3 p.m. underneath the tent. Entrance to the grounds is free on Sunday, and all parking fees have been waived to allow county residents to enjoy the festivities at no cost.

The Miller Bell Tower 100th Birthday Celebration was made possible in part by The Chautauqua Region Community Foundation and the Cummins Foundation.



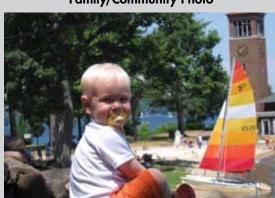
Above, the Miller Bell Tower casts its reflection in a puddle near the College Club.



"Well, That's Chautauqua"....Ed. Harmon

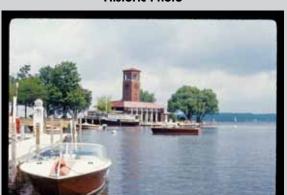
With over 300 submissions to millerbelltower.com selecting just three winning photos was a difficult task for Chautauqua Institution staff.

### Family/Community Photo



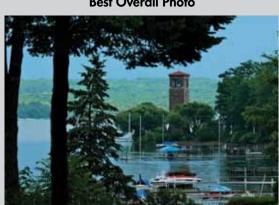
Kimberly Calhoun submitted the winning Family/Community Photo, which includes some of the elements of a typical Chautauqua afternoon - including children, a sailboat and various recreational beach activities taking place in front of the Miller Bell Tower.

### **Historic Photo**



**Terrell Aldredge** submitted the winning Historic Photo, a shot taken by his father in 1963. The picture shows boats and docks from decades past. However, the tower looks to have changed very little.

### **Best Overall Photo**



**Hunter Jones** submitted the Best Overall Photo, an artistic shot of the tower and the trees, boats and docks surrounding it. Jones' photo was taken from an unusual angle, showing a side of Miller Bell Tower that's not typically seen.

## Special Studies class looks back on nurses, doctors in Vietnam

**Aaron Krumheuer** Staff Writer

"If you would have told me then that anyone would be interested in my story, I never would have believed you," Mary Reynolds Pow-

Powell was invited to Chautauqua from Cleveland this week with her husband, Doug, to attend the Special Studies class, "Remembering the Vietnam War and Its Unintended Consequences."

Powell is the author of A World of Hurt: Between Innocence and Arrogance in Vietnam, her true account of serving as a captain in the Army Nurse Corps during the Vietnam War. Her husband was a captain in the Army Medical Corps and worked as a preventive medicine officer. They met in Vietnam and have been married for 38 years.

They joined a group of about 15 others in a Hultquist Center classroom, some veterans and some who were too young or old to serve, but all who had some understanding of the conflict.

Led by Ira Cooperman, an Air Force veteran, and Bob Hopper, a member of the Foreign Service, this dent Nurse Program. It was

was the third Special Studies class on Vietnam. This year, the focus was on the nurses and doctors.

"The Vietnamese don't call it the Vietnam War, they call it the American War, and it's over," Cooperman said. "For Vietnam veterans, it isn't over. It's a war that never was, because it was never declared, and a war that never ended."

Cooperman and Hopper led the discussion, showing pictures, maps and videos, including clips from the Oliver Stone movie "Platoon" and the television series about nurses in an evacuation hospital called "China Beach."

On Tuesday, both Mary and Doug shared their stories, which were chronicled in A World of Hurt.

In the late 1960s, Mary was attending Columbia University. She had worked for several years prior to enrolling to pay for her tuition, when this was still possible, but her funds ran dry when she was close to finishing, she said.

It was then that the Army most needed nurses. Powell was desperate to finish school, so she talked to a recruiter in the Army Stu-

"What I realized was that there is an inconsistency between the goals of nursing ... and the goals of war, and we faced that on a daily basis."

> -Mary Reynolds Powell Author, former Army Nurse Corps captain

a good deal, she said, that paid for her tuition and gave her the full salary of a nurse, just for signing her name. When she asked if she would be stationed in Vietnam, the recruiter assured her the war probably would be over by the time she graduated.

When 1970 rolled around, she was sent to Vietnam, years before the end of the conflict, and she stayed into 1971.

"Suddenly, Americans realized this was much more than they were being told about," she said.

There were 26 hospitals in Vietnam, and Mary and Doug were stationed at Long Binh, the country's largest Army base. This was a unique war for both soldiers and medical workers, as the wounded now were flown in by helicopter from battle sites all over Vietnam,

Doug, a doctor at Long Bhin, was in charge of keeping soldiers healthy on base. He took photos all through his stay in Vietnam and showed a slide show in class. Many were of Saigon, a beautiful city full of French architecture that swelled with displaced villagers once the civil war started.

He showed photos of 50cc motorbikes carrying five people and the traffic that was the same at 3 a.m. as it was at 3 p.m., he said.

"I refer to it as New York on steroids," he said. "It was unbelievable."

The incoming helicopters, combined with the gruesome weaponry of the war — M16 bullets that entered small but left a gaping exit wound, fragmentary grenades, white phosphorus and the infamous napalm meant nurses and doctors had an exceptionally stressMary said, was friendly fire.

At the time, the Army was so desperate to enlist more soldiers that medical checks for incoming recruits were lax.

The veterans in the class traded stories and laughed about their physical exams, recalling how standing naked in a line with fifty others waiting for a quick look and up and down was pretty common.

Doug visited Vietnamese orphanages three times a week, he said, where he gave medical care to so many of the half-Vietnamese, half-American children that cropped up after the U.S. occupation.

He loved working with the kids and worked to bring back the sickest kid after every visit to the base for treatment, he said.

Some people attending "Remembering the Vietnam War" discussed how the war had turned them into pacifists or changed their outlooks, how it affected them

and taught them lessons. For Mary, she learned about the nature of being a

there is an inconsistency be-

ful duty. The worst to treat, tween the goals of nursing ... and the goals of war, and we faced that on a daily ba-

> sis," she said. All day, the doctors and nurses treated the wounded and the sick, afflicted with everything from malaria to asthma. The doctors typically were older than the nurses, who were much closer in age to the soldiers.

The best part of the war came from getting to know her patients, who stayed in the hospital for a week or two at a time, Mary said. The worst part was that after that, they had to say goodbye as they were sent back to battle.

"My trauma came from the knowledge that the U.S. was sending more and more soldiers into a war they knew they could not win," she said.

Among the more than 58,000 names on the Vietnam Veterans Memorial in Washington D.C., there are eight female nurses listed.

"As anyone will tell you, those names on the Memorial are the real heroes," Cooperman said.

A World of Hurt is for sale "What I realized was that at the Bookstore Annex on the second floor by the post office.

In Chautauqua, young summer employees find a place to bone skills and make some money as they shape their career paths

Story by John Ford | Photos by Demetrius Freeman

They may be scooping ice cream, making your change or serving up coffee at the Refectory. Perhaps they take your bag with a smile as you arrive at the hotel. They may take a note for the newspaper, prepare part of your Athenaeum meal or sit astride one of the Institution's big mowing machines.

They are some of the hundreds of young people who work on the grounds each summer, helping in often invisible ways to make your stay more memorably pleasant. Here are some of their stories.

### SEE PAGE B2 FOR MORE PROFILES



### ERIC LASKER

Back this summer for another season as a cook in the large, versatile Athenaeum Hotel kitchen, this 21-year-old Jamestown, N.Y., native is doing what he loves. But while his passion may be cooking, he also is a physics major at Colgate University who spent his 2011

spring semester studying quantum physics at Australia's University of Wollongong.

About a year ago, Lasker recalled, "I left the Athenaeum kitchen, helped out at my last President's Cotton and a second and the second are second as a second and a second are second as a second and a second are second as a second as a second are second as a second as a second are second as a se ident's Cottage social event on Saturday and resumed classes at Colgate two days later."

That seems to be the course of his curiously bifurcated life. He studies physics by day but couldn't stay out of the kitchen, taking a line cook job at the Colgate Inn a couple of evenings a week. While in Australia, Lasker took an unpaid job at Sydney's noted Quay Restau-

rant for a week "to keep my hand in," he said. Now, life could have delivered a solution Now, life could have delivered a solution in the form of molecular gastronomy. Athenaeum chef Ross Warhol describes this new phenomenon as the study "of the physical and chemical processes that occur while cooking." Warhol is an experienced proponent.

"(Molecular gastronomy is) cooking at the core level.," Lasker said. "Heat, for example, without cooking at the core level.," Lasker said. "Heat, for example, without cooking at the core level.,"

either coagulates or uncoagulates protein. It's

fascinating to observe what heat does to eggs."

Maybe molecular gastronomy also can point the way to Lasker's future.

### MIA STEVENS

This well-organized 19-year-old from Lakewood, N.Y., was an Athenaeum Hotel dining room hostess last summer, but this year, she is office manager at The Chautauquan Daily.

She soon leaves for Cambridge, Mass., for her sophomore year at the Massachusetts Institute of Technology, where she may very well be preparing for a career as an actual rocket scientist.

"I've always been fascinated by airplanes and flight in general," Stevens said. "While I was still at Southwestern High School, I decided to aim for colleges which gave me a chance to pursue that career. MIT was my 'reach' school."

While her other acceptances all offered generous scholarships, Stevens aimed high, aided by scholarship prize money she won with a high finish in the local Junior Miss pageant.

"If you don't know what's going on, it seems like another beauty contest," Stevens said. "But 40 percent of our scores were from our academic records and the personal interview.

"The rest of the score was made up of a talent performance — I played violin for 10 years; athletic record — I was captain of the swim and dive team; and 'poise' exhibited in floor-length gowns."

Now, she's on MIT's swim team, looks out her dorm room window at the Charles River and may be headed

But she's probably not headed for metaphysics.

"I guess I am pretty scientifically inclined," she said with a laugh. "A question makes no sense to me if there is no correct answer. Why even ask it?"





## **JAMES AND** JOHN HUGHES

When asked a question, these 18-year-old fraternal twins from Lakewood unfailingly and politely sort out the response, never trampling on each other's words and always somehow allowing a cogent reply from each. John, one minute older, is a sophomore chemical engineering major at Rochester Institute of Technology. James is concentrating on economics and finance with a minor in entrepreneurship at the same school. They recomb against the same school. at the same school. They room together at school in a large suite.

This summer, they both work at the Refectory, with James, the future financier, manning the ice cream counter cash register and John scooping out ice cream.

"This is our first summer as employees at Chautauqua," John said, "but our family often spent Christmas on the grounds, so it's familiar territory for us."

Comfortable in their symbiosis, the twins regard the future with confident optimism, glad to have left high school with what James described as its "football mentality."

John, tutoring high school classmates in AP chemistry, says he "felt excluded in high

school because of my nerdy image."

James added, "College life is a relief. People treat each other with respect."

### COMMUNITY

### Continued from B1...



### DALLAS MARSH

This 18-year-old Refectory gazebo counterman has worked at Chautauqua for several years, graduating from ice cream scooper to the gazebo.

"There's a smaller pool of employees out at the gazebo for splitting tips," he

Salutatorian in his Frewsburg Central High School class, Marsh is a biology major on a pre-med track at Binghamton University.

But music is a strong, persistent avocation.

"I play the piano, the saxophone, and I sing," Marsh said. "I guess my highlight was the 2010 Chautauqua Idol competition, where I made it into the final five. I survived three cuts."

Marsh sang "Drops of Jupiter" by Train for the anything goes category; "Let It Be" by The Beatles; "Man in the Mirror" by Michael Jackson; "Bailamos (Let's Dance)" by Enrique Iglesias for the Latin song category; "Feeling Good" by Michael Bublé for the big band category; and "Dream On" by Aerosmith for the clas-

Marsh attends as many Chautauqua concerts as he can. His favorite this summer, he said, was "Straight No Chaser, by far."

## ANDRÉS VILLAMIL

In his fourth season with the Institution's gardens department and third as mowing crew chief, 28-year-old Villamil seems satisfied and content with his course in life, which has been shaped by love.

Life has taken some unexpected turns for Villamil. He was a star forward — "delantero" — on the national under-20 soccer team in his native Costa Rica. Sometimes scoring several goals in a match for his team, he moved up the ranks to professional status and began "dreaming of glory," he said.

A poignant moment stands out.

"I was preparing for a big game, and my mother faced major surgery," he said. "I wanted to be with her, but she and my brothers convinced me to play. A big part of that was a note she wrote to me, which I cherish to this day."

Villamil played, and after an unfocused start led to stern exhortations from his coach, he was the star of the match.

"My mom listened to the game on the radio," he recalled, his eyes misting at the memory. Two things changed Villamil's course. First, nagging knee injuries threatened to derail his career progress. And he met Mayville native and current Institution employee Denise Nohlquist when she visited Costa Rica to pursue Spanish language study.

"We fell in love, and here we are," he beamed. "We decided to return to the States after

marriage because of the better opportunities for us here."

Nohlquist is finishing her master's degree in psychology, and Villamil is anticipating his degree from Jamestown Business College later next year. He wants to run his own business one day. The couple has a 2-year-old daughter, Celeste.



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### DAN EGGERT

Now in his fourth year as an Athenaeum bellman, 25-year-old Dan Eggert of Allegheny, N.Y., "was just discussing quantum mechanics with Eric Lasker the other day in the hotel lobby," he said.

This 2008 University of Maine graduate is not heading for a research science career, however. He wants to be a dentist. And he really wants to be a dentist: He has been trying to gain admission to dental school since graduation and finally was accepted at New York University's College of Dentistry for this fall on the third try.

"Their acceptance rate is 6 percent," he said, somewhat wistfully, "but I made it, and it's what I want to do, and that's what counts."

Serene despite the setbacks, Eggert looks forward to NYU and the "largest patient pool for its clinic in the country between 80,000 and 100,000 patients," he said.

He has been a popular figure in the Athenaeum lobby for several seasons.

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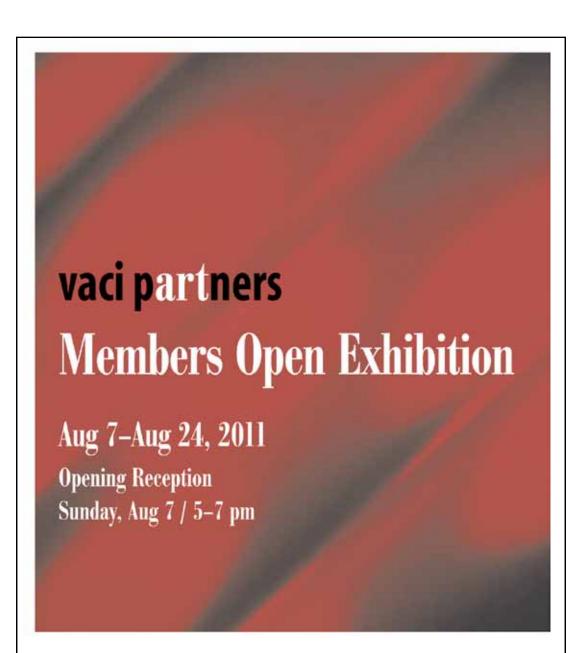
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### LECTURE

## Kembel discusses focus on the innovator, not innovation

Nick Glunt Staff Writer

George Kembel, executive director and co-founder of Stanford University's d.school, presented a small gift to audience members during his 10:45 a.m. lecture Friday in the Amphitheater.

Taped to the backs of some seats in the Amp, small plastic bags hung. Inside each one were black dots smaller than grains of sand.

"I didn't know what these were about eight weeks ago," Kembel said. "They are eggs of one of the oldest living creatures on Earth."

They were the eggs from the genus *Triops*, a species of small crustacean that has changed very little since the Jurassic period, 300 million years ago. He and his son Jonah viewed the creatures at a zoo in Utah.

Kembel learned that the animal's eggs have the ability to enter a suspended animation when water is not present; they can survive like this for decades. Kembel and his son purchased a box of suspended eggs from the gift shop — his wife said the purchase was more for himself than his three children. They placed the eggs in a tank and waited.

"And sure enough, 24 hours later, these little things were swimming around; they were about the size of a pinhead when they started moving," Kembel said. "And you can see that that's a small thing compared to their full potential, about 3 inches."

Shortly later, Jonah became distracted with something else, much in the way children often do, and the Triops died. They never reached their full potential, Kembel said, even after waiting so long to hatch. He hasn't really been able to stop thinking about it since.

Kembel was the fifth and final speaker of Week Eight's theme on "Sparking a Culture of Creativity and Innovation." He said Stanford's d.school focuses on awakening creativity by focusing on the innovator, not innovation itself.

Stanford's d.school brings together graduate students and faculty in the fields of engineering, medicine, business, law, the humanities, sciences and education to study and create innovation.

The *Triops* story served as an analogy for his students. Awakening the students' creativity isn't enough. Once educators arouse creativity in students, he said, the creativity has to be nurtured, or

it will die. Few classes at the d.school have more than 10 minutes of lecturing, he said. Most of the classes are focused on firsthand activities in order to stimulate the students' creative minds.

One of the "secrets to nurturing creative potential," Kembel said, could be the practice of switching between the roles of teacher,

the Hall of Philosophy.

learner and doer. Educators, students and professionals should be able to change roles on the fly, he said.

"This has been at play for a while now at the d.school," Kembel said. "Our students and faculty and industry leaders are increasingly switching roles — back and forth and back and forth — until it gets harder and harder to tell who's who in the classroom."

Whether they're beginners in the field, the ones who switch roles the most, he said, appear to be the ones who develop fastest as innovators.

While explaining the role of the student, Kembel put on his 3-year-old's backpack, one clearly made for that age. He said learners should look at things they are familiar with in an effort to see something they didn't expect.

The creative process for students involves a series of steps. Students must empathize with the people they want to serve, define a problem, come up with an idea to solve it, build the prototype, test the prototype and, finally, tell the story.

Each time, he said, the way in which the student invokes the process should adapt.

"If the way you are working isn't changing," Kembel said, "it's often a sign that you aren't learning."

There's a difference between thinking about something and actually doing it. To emphasize this, Kembel put on a pair of running shorts. The story behind them, he explained, is that his wife once asked if he was a runner. His response was that he owned running shorts. She pointed out that that doesn't mean he's a runner.

While explaining this role, Kembel told a few success stories from students in d.school classes. As students in classes put what they know into practice, they essentially become the professionals right away.

In the classes at the d.school, Kembel said, some end up with half the students garnering revenue within five or six weeks. In companies Kembel has been involved in, it has taken up to two years to earn any revenue at all.

Lastly, he put on a pair of glasses to explain the role of

"Taking on the posture of teacher means having a heart for nurturing the potential of others," Kembel said. "To do this, we have found we have to let go of some of our more traditional views of what teaching is and jump in before we are ready."

Recently, 88 executives took a workshop of new content. During the final debriefing, they were told that in 15 minutes, 250 new people were coming in — and those 88 had to teach them what they just learned.

Some of those executives jumped from their seats before

Miller, Jureller play pre-Vespers

Pianist Janet Miller and violinist Christian Jureller will

Miller has been a musician her entire life and an active

perform during the pre-Vespers service at 4:30 p.m. Sunday at

Chautauquan for the past 55 years. She graduated from

Muskingum College with a B.A. in music performance and education. She served as organist for the LaBelle Methodist,

1st Presbyterian and later Westminster Presbyterian churches

in her hometown of Steubenville, Ohio. She also taught mu-

sic in the Steubenville public schools. She served for 35 years as pianist/organist for the Steubenville Civic Choral Society.

Additionally, Janet was music director for numerous Steuben-

ville Players musical productions. Janet has been a member of

the Chautauqua Motet Choir for more than 30 years and she is

tauqua since she was 12 when her parents, John and Mary Jureller, first discovered the Institution. As soon

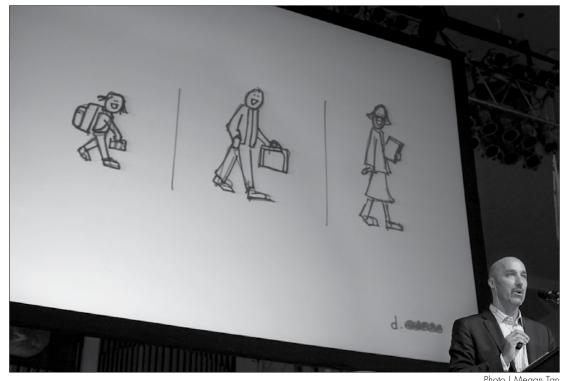
as she was old enough, she joined the Chautauqua Choir

and more recently the Motet Choir. In 2000, Jureller was

one of the youth ministers with the Department of Reli-

Jureller, a native of Syracuse, NY, has attended Chau-

the official page turner for organist Jared Jacobsen.



During his Friday Amphitheater lecture, George Kembel, founder of the d.school at Stanford University, illustrates how the our society views learners, doers and teachers.

the instructions were even complete. Kembel described the scene as "inspiring."

Those three roles, he said, should be readily available at any given moment.

"My dream is to focus the world on innovators, to take our eye off the hunger for growth long enough to pay attention to the fundamental source of it," Kembel said. "That's human ingenuity, the stunningly diverse talents that are available to us, the human capacity, our curiosity, our inventiveness, our empathy, our collaborative



spirit, our resilience."

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

•In valuing diversity on a design team, what must be the common quality shared by all the members?

A: That's great. The common quality, I would maybe come at from lots of different directions. But one way is, first, attitude. Having an open heart and attitude of empathy and caring about others and this bias towards action. You would add those process steps of empathy and action; empathy and action are the things that help to make better decisions. So that's the underpinning to their diversity. They'll have diversity in discipline — like a business expert and a technologist and a psychologist — that's radical diversity that pulls a team apart. They also have diversity in style. Some people, like me, like to generate ideas; some people, like my

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wife, like to just get things done; and some people are just trying to care for the team, and some people are trying to keep things moving. That adds diversity and tension to the team as well. When you have uncertainty about which way to go like which user to design for or which product to ship — usually we resolve those out of force of argument or force of personality in a company, or we just take the one we can agree with, and usually those aren't the best ones. And so, something about empathy and prototyping as a common underpinning. When you're not sure which way is meaningful, which users — once you start meeting people, you start to gain empathy; which path is important, which gives you direction once you actually — instead of disagreeing which direction will work — have been trying it. If you're uncertain, try both — it becomes very clear which one works. So, it ends up, both of those work as a great decision-making

Have you thought about applying collaboration to other systems? This question specifically says, "When technology now allows for individuated learning platforms, in K-12 education, how do we incorporate collaborative learning teams? How do they interface?

broker.

A. How many of you have heard of Khan Academy? I'll explain it — a few of you have. ... I think it

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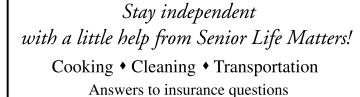
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might have been mentioned a while ago; I'll tell you a little bit about it. It gives a good example of the intersection of technology and learning, what it might mean for collaboration. So about technology, and education and collaboration; so Sal Khan was an investment banker, and he was tutoring his cousins in math because they needed help, and he'd read over their shoulder. Then his cousins moved away, I believe. So what he did is, he would just record his little instructions on a videotape and put it up on YouTube, so the kids could watch him from far away. And what happened is, all their friends started watching the videos, too, because they're having trouble in school. Then, pretty soon, something like 2 million kids now are watching Sal Khan videos to self-pace their learning. Now, he's got backing from the Gates Foundation and many others, and curriculum that covers areas and disciplines — that is really remarkable. A couple things that they're finding: One is that inverses the classis, instead of teaching hap- exciting time for education. pening in the classroom

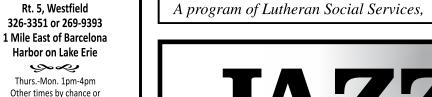
ing happens at home; they just watch this video, and they can pause the teacher when they don't get it. They can rewind, and listen again; they rewind, listen again; they can try it. Then they come back into class, after hearing a great lecture, and then they work on their homework in class, with each other. Kids who have learned it help those who don't, and the teacher ends up being a coach, and he or she can be there the moment the kid is struggling with the topic, which is where the learning happens. I think it actually increases collaboration. There's one more thing, if we have time, that is amazing for me. With all of these videos, they also get metrics that you can see where your kids get stuck and pause the video, or how quickly they move from one module to another that you don't ever get to see very often. What they found is the same thing; where kids were making progress leaning into a new subject, and they test them, and they spread out. Some kids get it quickly, and some kids get it slowly. In a traditional education, we then track them; these kids are put in remedial classes, or regular classes or advanced classes, and then they're in that for the rest of their educational career, and they never catch up. The amazing thing about what Sal and his team are finding is: same things; they get introduced to a new topic and spread out, but if you allow the kids to self-pace, every time in almost every subject, eventually, they all get it. It makes me realize how much we're leaving on the table in terms of our kids and their potential. If we can marry — it's not self-pacing and everyone online and no one in classrooms, or only in classrooms and no technology the marriage is really powerroom — it increases collabo- ful; self-pacing at home, so ration. You assume that you everyone gets it — and workdo video — individual learn- ing together, that's more coling — that means everyone laboration — increases our spreads out. What happens learning together. It's a really —Transcribed by

Sarah Gelfand



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gion in the beginning of the Abrahamic youth program. Jureller began playing violin at the age of 3 and went on to SALES - SERVICE - PARTS - ACCESSORIES minor in music (violin and voice) at the College of Wooster, Ohio. She continues to play and sing in churches and volunteer choirs at home. She majored in peace and religious studies and has worked in the fields of social justice.

MON-SAT: 10-6

The Chautauquan Daily

# Levine: Don't judge Biblical widows by their stereotype

**Emily Perper** Staff Writer

"Today, we're going to talk about the widow and the judge. I have no clue what this thing means," Amy-Jill Levine said. "The more I look at this, the more disturbed I get. The good news there is that if I'm disturbed by a parable, at least the parable is working."

Levine, professor of New Testament and Jewish studies at Vanderbilt University's Divinity School, returned to the Hall of Philosophy lectern at 2 p.m. Thursday to discuss the parable of the wily widow and the unjust judge. "Wiley Widow and Unjust Judge" was the fourth in the Week Eight lecture series theme, "Human Creativity, The Spark of the Divine."

One of the most important things the parable of the widow and the judge does is to challenge stereotypes, Levine said.

"Biblical widows they're supposed to be weak and hopeless. They're not. They move mountains," Levine said. "They're expected to be poor; they're often savvy stewards. They're expected to be exploited. Get out of their way."

The New Testament opens in the book of Matthew with a genealogy full of widows. Levine also posited that Mary, the mother of Jesus, was a widow.

"When Jesus tells parables about widows, I don't think he's thinking of helpless, exploited, poor, dependent people," she said. "I think he's thinking of women who have had to make a go in a different environment by using their connections, their wits, their faith and their tenacity."

Levine used the New Revised Standard Version of the Bible to study the parable in Luke 18:1-8, which begins, "Then Jesus told them a parable about their need to pray always and not to lose heart."

Levine reminded her audience that everyone interprets parables differently.

In the parable, a widow ostensibly seeks justice from an unjust judge, one who does not fear God and does not respect other people. The widow's persistence wears out the judge, and he grants her choice.

To Luke, the widow models patient prayer, not passionate action, and in effect, this casts God as an unjust judge, something with which Levine takes issue.

"The notion that repeatedly we have to bang on the door of heaven to catch God's attention is hardly appropriate theology," Levine said.

Rather than the power of prayer and God, Levine be-



Photo | Megan Tan

Amy-Jill Levine delivers the Thursday Interfaith Lecture in the Hall of Philosophy.

lieves the parable actually is about a widow and a judge, in a literal sense.

Widows are subject to stereotyping in Jewish law codes, but many widows in the Bible were strong and opinionated. In fact, the widow in the parable is not asking for mere justice — she is asking the judge, "Avenge me against my adversary," Levine said, using the original Greek text.

"This is not a sweet little old lady; this is a widow who

wants revenge," Levine said. The law codes in Exodus and Deuteronomy imply the widows need extra protection because they lack status and patriarchal protection. Archeological evidence from the first century has proved that widows then had clout and access to courts and were not universally oppressed or homeless. They could receive 'gifts," the unofficial term for

inheritance. "To think that first-century widows epitomized helplessness is to sell the widows

short," Levine said. The widow in the parable is evidently well off. Levine offered several reasons: the widow has access to the court and doesn't use poverty as a reason for her appeal to the judge. She speaks to the judge in the imperative, and

"Biblical widows — they're supposed to be weak and hopeless. They're not. They move mountains."

> Amy-Jill Levine Professor of New Testament and Jewish studies, Vanderbilt University

she lives in a city and does not work; she could afford to return to pester the judge regularly.

The Greek word for the vengeance the widow seeks is the same as the word describing the vengeance God wreaked against the firstborn sons of the Egyptians in the Old Testament.

"I don't think parables have to have decent figures," Levine said. "Sometimes I think pretty much everyone in the parable is behaving."

The judge in the parable, too, does not demonstrate decency. His interior monologue reflects the assertion that he does not fear God or respect his fellow human beings. In the Bible, Levine explained, interior monologue demonstrates the conniving nature of a character. His personality is unusual for a judge — at the very least, the judge must be foolish, as the Bible proclaims those who do not fear God cannot be wise, act morally or observe Jewish Law, Levine explained.

"In terms of the judge's lack

Hurlbut

of respect for fellow human beings, part of me kind of likes that," Levine said. "I don't respect a person based on that person's status or ethnicity or geographical origins or physical features. This is a judge who's completely open, who has no prejudice whatsoever."

Levine clarified, however, that she would like a judge to be able to respect those who come before him in the courts. The judge and the widow are a good match for each other, she said. Neither of them respects the other. Levine referred to the New Revised Standard Version's use of "bothering."

"Though I have no fear of God and no respect for anyone, yet because this widow keeps bothering me, I will grant her justice, so that she may not wear me out by continually coming," she said, referring to the judge.

The use of "bothering" does not encompass the full meaning of the Greek, which translates to something like "strike me on the face" or "give me a black eye," Levine said.

"At this point, we should be disturbed," Levine said.

The judge is granting the widow vengeance to avoid

"Luke, bless his heart, cannot abide a topsy-turvy world," she said.

Luke tends to restrict widows to minor or stereotypical roles. But one widow, Anna, prefigures the widow's persistence in the parable of the day. In Luke 2, Anna prayed and fasted and spent days and nights in the Temple.

Another significant widow Luke references is one in Zarephath, whom the prophet Elijah sought out in the midst of a famine. After miraculously receiving food, the widow's son falls ill and dies. She brings him to Elijah, asking if he came to punish her. Elijah cries out to God for the boy's healing, and he is revived.

The widow demands consistent follow-through.

"This widow insists that if somebody is going to take care of her needs, it cannot be a one-shot deal," Levine said. "She demands of Elijah not iust one miracle, but a life of faithfulness."

Jesus has compassion on another widow, the widow of Nain, whose son he raises from the dead. In her hopelessness, Jesus tells her, "Do not weep."

"The widow of Nain receives not just compassion, but also the opportunity to act," Levine said.

Jesus awards her son back to her to take care of once he

"This parable says, 'Don't put (the widows) in a box.' No one conforms to stereotype," Levine said. "And once we begin to say 'all widows are,' that's no differ-

ent than saying 'all Jews are'

or 'all Methodists are' or 'all African-Americans are."

She continued, "Even if we want to go with a positive stereotype of the weak, faithful widow ... if we read with stereotype, we will always be in trouble."

The way the parable shakes the status quo cannot be ignored, Levine said.

"We remain confused and disturbed, and we should not allow Luke to domesticate this parable into something simply about prayer," she said. "What is it about us that we want to attribute (the judge and the widow) with decent categories? We want that woman to be nice. ... If we can make a widow who wants vengeance into a model of prayer, then we can take anybody who is a negative example and turn him or her into something positive."

The parable also is disturbing because the widow and the judge are complicit in a system that promotes vengeance, rather than justice.

"When we go into a law court, what is it that we really want?" Levine asked. "Do we want justice, or do we want vengeance, and what's the difference between them?"

She reminded her audience that the importance of parables lies not in what they mean, but what they do.

"The parable forces me to cross-examine my own views," Levine said. "Rather than look at the Bible or the parable as a book about answers, this parable, and the Bible in general, is a book that says, 'Help me to ask the right questions."



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# Symphony Notes

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### Byron Adams (b. 1955)

#### Capriccio Concertante (1990, revised 1991)

award-winning The composer Byron Adams is also an internationally renowned scholar, and a widely published author specializing in the works of English composers, particularly Ralph Vaughan Williams and Edward Elgar. In March 2005, he took on the post of scholar-in-residence in preparation for the 2007 Elgar sesquicentennial celebrations of the Bard Music Festival. This and his position as Professor of Musicology at the University of California, Riverside, necessarily restricts his time for composition. He now mainly limits himself to fulfilling commissions. Still his "select" list of compositions contains over four dozen works.

The "Capriccio Concertante" was composed 20 years ago as a joint commission for the Malibu (California) Strawberry Creek Music Festival and the Colonial Symphony (New Jersey). The term "concertante" in the title promises orchestral brilliance and a variety of solo parts. Adams features individual sections of the orchestra and gives each of the woodwinds a turn in the spotlight. He balances the lively fanfare flourishes of the primary theme with an early American hymn tune. Found in many protestant hymnals as "Come Thou Fount of Every Blessing," this same tune was used nostalgically by Charles Ives, Virgil Thomson, and others to recall the innocence of a bygone era in

### Edward Elgar (1857-1934)

#### Cello Concerto in E minor, Op. 85 (1918-19)

Elgar was emotionally devastated by World War I, by the unprecedented loss of life along the Western Front and the mechanized and chemical slaughter of soldiers and their horses. During the war, he composed almost nothing for orchestra. Then, following the Armistice, a new more intimate and questioning type of music began to appear in Elgar's compositions. It was his way of grappling with the nervousness and uncertainty that had replaced England's imperial confidence. His wife Alice wrote that his end-ofthe-war music was different

and elusive" and magical. The Cello Concerto tops the

The concerto premiered October 27, 1919. A week later, Alice Elgar fell ill. She died of lung cancer five months later. Her death robbed Elgar of his equilibrium, his emotional reserves, and the source of his creativity. Although he would live 15 more years, and had just opened a creative new chapter with the Cello Concerto, Elgar composed no major works after

Listeners' Aid: The sound of a cello is mysteriously bound up with the human voice. Almost everyone notices it. Probably it has to do with the instrument's pitch range – the way it completely blankets the frequencies of human vocal communication. Hearing a soliloquy for unaccompanied cello, it takes an effort to resist sensing the notes as human utterances - meaningful and, in this case, uncomfortably private. If we accidentally overheard the the soliloquy that opens this concerto without knowing it was meant for public performance, we might feel uneasy to be eavesdropping on someone's intimate thoughts. Calling the opening "meditative" does not misrepresent it, but grossly understates the case.

I: Adagio - Moderato -After the cello's opening soliloquy, violas quietly offer a hesitant, questioning theme. This theme came to Elgar as he was awaking from anesthesia after a tonsillectomy in 1918. He wrote it down, but it took him more than a year to discover what to do with it. In its first appearance, this unprepossessing melody lacks any attributes of a primary theme, but through successive reiterations Elgar gradually reveals its power.

The hesitant viola theme, which grows and then becomes quiet again, appears both at the beginning and the end of the movement. A contrasting theme appears in the very center. Also rounded, it begins in minor with clarinets and bassoon, is warmed into major when the soloist takes hold of it, then returns

to its minor version. With its elegant arch form, the movement finishes where it began, at a private level, in a reflection of the opening soliloquy, leading directly into the second movement.

II: Lento - Allegro molto from anything he had done - The concluding solo musbefore, that it was "delicate ings move without pause

• yard & garden

• renter assistance

into an agitated scherzo. A buzzing tremulous theme of rapidly repeated notes sets a tone of ambiguity. Is it good-humored fantasy or nervousness? an attack of hornets or swallows over the downs? By the end, its impish nature prevails, and the emptiness left by the first movement is washed away – at least momentarily.

III: Adagio – This is a song, that much is clear, but does it sing of wistfulness or bereavement? How much does this adagio owe to Elgar's own "Nimrod" variation from 20 years earlier? Each cellist, conductor, and listener must decide. Interruptions, pauses, blocks whatever you wish to call them - in the melody suggest a level of emotion too deep for a simple unfolding of the line. The final interruption is the largest: the end of the Adagio itself the soloist's final phrase is left hanging, incomplete

and unfulfilled. IV: Allegro, ma non troppo – The orchestra jumps in to rescue the soloist who has been unable to bring the Adagio's emotional song to completion. More cello rhapsodizing at the top gives way to an appropriately spirited theme for a concerto conclusion. But Elgar avoids the usual hallmarks of a finale. Where we expect a pyrotechnical climax, instead the unfinished melody of the Adagio returns. Then as if he had lost his way altogether, the soloist wanders back to the soliloguy that opened the work 30 minutes earlier. In the final few seconds, the orchestra forces a recovery and a "proper" ending.

#### Johannes Brahms (1833-1897)

#### Symphony No. 4 in E minor, Op. 98 (1884-85)

"I fear, for example, that it smacks of the climate around here – the cherries here never get ripe, you wouldn't like to eat them!"

Brahms wrote his fourth symphony at an Alpine retreat where he went to compose in solitude. He used the sour cherry metaphor in letters to musical friends, warning them about the symphony. Partly, it is typical Brahmsian self-effacement, but for anyone who bakes with sour cherries, the metaphor is apt – the symphony is no confection, but its "tartness" is a pleasing component of its taste.

Johannes Brahms was a reluctant symphonist. He was 43 years old before completing his first symphony in 1876. In that instance, he said that constantly "... hearing the tromp of a giant..." behind him had lengthened the process. But it was not just Beethoven's

ghost that held him back. Hidden within the frequent self-deprecating comments he made about his symphonies, there are clues to another struggle. Fundamentally, I believe, Brahms pictured symphonies as wholly integrated works like novels – at a time when popular tastes were turning toward compilations of unconnected items - like anthologies of short stories. When he calls his symphony "my little bunch of waltzes," or says "I've got a pair of entr'actes lying here; together they make what is commonly called a symphony," and "I've put together a polka and waltz party," he is signaling his disdain for the popular ear-candy music of the day.

His Symphony No. 4 gives no quarter to confectionary composition. It is a model of thoroughly wrought precision. And although commentators have tried to force labels like "tragic" onto the symphony, the attempt fails because this piece is too deep to be categorized so blithely. This is "absolute" music; there is no story here. Its kind of meaning cannot be captured in a word. Each phrase seems inevitable and logical, but its logic resists being reduced to a plot line. Don't ask what it is about. That is the wrong question.

Joseph Joachim wrote to the composer in 1886, while preparing the Berlin premiere of this symphony: 'We played through your splendid creation today in the dress rehearsal.... It is sinking deeper and deeper into my soul and that of the orchestra. The gripping character of the whole, the density of invention, the wonderfully intertwined growth of the motifs, even more than the richness and the beauty of individual passages, I like very much, so that I nearly believe that the E minor is my favorite of your four symphonies.... Really, you invent in such a logical way, and everything is so completely in place, that one dare not alter any-

thing in the least." When Joachim refers to the intertwined motifs, he nails the most extraordinary element of this work. Essentially everything in the work traces back to the first two notes in the violins – a B falling to a G. This is the simplest and most commonplace of melodic fragments, but all the rest of the primary theme derives from it, and then Brahms proceeds to uncover so many ways to develop this falling third that you can scarcely find a moment in the whole symphony when this tiny, germinal, element is not the source of the music.

comments Joachim's

are particularly intriguing, because he, like most of Brahms's friends, initially found the composition overly intellectual and mystifying. As soon as it was completed, Brahms sent the score to selected friends for their comments. He also played through a two-piano version for a group of colleagues. They were supportive, but not enthusiastic. The word "ingenious" kept coming up in comments, but it was not complimentary. One friend described Brahms's tightly constructed counterpoint as "a tangle of ingeniously woven detail." At the twopiano run through, the Viennese music critic Eduard Hanslick told Brahms "... it feels like being pummeled by two enormously witty and ingenious people."

The start of the piece puzzled Brahms's colleagues at first. Brahms jumped right in with his germinal idea, without first establishing the tonality for the listeners. Joachim's 1886 laudatory remark that nothing dare be altered in the score is more profound when you realize that in 1885 he was suggesting plenty of alterations, including trying to get Brahms to add "just a couple bars" to the opening, like a welcome mat, indicating where "home" would

Everyone in the group praised the final movement, a huge set of 30 variations on a theme, but they were confounded by its presence in the symphony. Some suggested that it be taken out and presented as a work on its own. This movement is a passacaglia – a variation structure from the Baroque era. Its short theme – in this case just eight notes - repeats continuously while other voices present varied ornamentation around it. It seemed madness to insert this most austere and ancient Baroque form in a

symphony based upon Classical models and presented in the post-Wagnerian neo-German era.

Similarly, friends advised dropping the third movement altogether, saying that it was a poor fit to the other movements, that it did not match them in gravitas.

Once the work got into the hands of an orchestra, attitudes changed. The complex web of counterpoint, so hard to imagine from the notation and impossible to render at the piano, came clear in performance. Even the severe passacaglia showed itself to be much more than an intellectual exercise. At the premiere the "misfit" third movement, which Brahms described as "fairly noisy, with three timpani, triangle, and piccolo," received calls for an encore.

Brahms took the work on tour in 1885, and it immediately became a favorite with public and performers alike. Twelve years later, this "difficult" work was the one chosen for the Vienna Philharmonic's farewell concert honoring Brahms, just four weeks before his death.

"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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### HISTORY

# Native son Republican Alf M. Landon outduels President Roosevelt in throngs

# The Daily Record COLUMN BY GEORGE COOPER

'n 1936, Chautauqua was looking forward to its biggest season since 1929 — looking forward to and hoping for success that a headline in *The Chautauquan* Daily's initial number of the season could hardly articulate. It said, "Results of Three Years' Efforts to Publi-

Indeed, it was an election year, and beyond what Institution organizers had hoped, President Franklin Delano Roosevelt would lecture from the platform. They already knew that Republican candidate Alf M. Landon would be here, though he would not spend the week to 10 days that the preview article indicated Chautauqua had hoped for.

cize Institution Are Being Felt on National Scale."

The paper reported, "Governor Landon's address from the Amphitheater is to be broadcast on a national hookup by both the Columbia and the National Broadcasting systems. This will be a rare opportunity for all local people, whether Republican or Democrat, to view at close hand the man who many believe will be the next President."

The summer of 1936 was a summer of famous names, aggressive publicity and necessary fundraising — the Chautauqua Redevelopment Corporation having to complete by season's end its three-year mission to erase Chautauqua Institution's debt.

In the second issue of the Daily that summer, a headline indicated how very far along the CRC had come: "CRC Solicitations In 'Save Chautauqua' Drive Reach \$600,000" — leaving \$150,000 to go. Considerable effort would be made to raise money locally, \$50,000 from Chautauqua County, with \$40,000 of that coming from residents of the city of Jamestown.

Such a focus might explain the Daily article aimed especially at Chautauqua County residents. Billed as "Homecoming Season," the 1936 program was hoped to attract more "Chautauqua Countians" than had any previous season. Convenience and proximity seemed to be selling

"Whether one goes for the entire weekend — and many have discovered the rare enjoyment of entering the Grounds on a Friday afternoon and remaining until Monday morning — or takes in but one day's program at a time, he will expose himself to a well-rounded roster," the paper reported, and then branded it "The Chautauqua

It was a Friday afternoon, Aug. 14, when Roosevelt arrived. The Daily announced, "Chautauqua Ready To Handle Throng Expected For Talk." There would be many regulations and security measures in place, and visitors were urged to observe them. Roosevelt had spoken at Chautauqua three times before and this time would be speaking on international relations of the United States.

The next day, in reporting on the speech, the Daily printed the following headline: "President States Nation Must Choose Peace Over Profits."

It was an overflow audience that greeted the president with the Chautauqua Salute. Approximately 12,000 people braved muggy weather and the threat of rain.

"County Citizenry Aroused to Greatest Pitch Since 1905 Visit of 'Teddy' Roosevelt," the paper said. "During the speech the audience applauded several times, with perhaps the most vigorous handclapping coming as a result of the President's firm 'I hate war."

While Roosevelt drew national attention and used that attention to politic about international relations, bigger hype was in reserve for Landon. If this was a Homecoming Season, Landon was the Homecoming King. At the time, Landon was Governor of Kansas, but he also was a

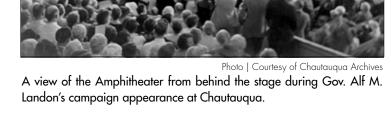
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native son, having spent most of his boyhood at 20 Miller Park, a house built by his grandfather, Rev. W. H. Mossman. He spoke on Monday, Aug. 24.

"Millions To Crouch At Radios As Throng Gathers For Address: Over Score of Telegraph Lines To Complement Hundred Broadcasting Stations in Relaying Republican's Views," announced the Daily headline.

"The world is curious to listen by radio to the address of a man who has not as yet defined his views on many subjects, and is also curious to read the impressions of ace newspaper men, about one hundred of whom will be in the Amphitheater, concerning his still somewhat enigmatic personality," the paper reported.

H. L. Mencken was there. According to the paper, "Mr. Mencken was exceedingly surprised ... when he learned he could smoke at Chautauqua."

Upon learning of more liberal policies, "he lighted a large cigar and puffed away, seemingly very contented, started again to typewrite his now revised Chautauqua impressions for his newspaper followers."

The crowd was estimated at 20,000. Landon's delight in returning to Chautauqua was great, but "the delight of the throngs of people was equally as great, as unmistakably demonstrated not only by the size of the crowd, but by tremendous waves of enthusiasm which greeted him upon his arrival at the main gate."

The enthusiasm lasted throughout his stay.

Landon spoke about states' rights and promoted academic freedom.

"In Kansas," he said, "we believe that our schools public, parochial and private must be kept free of all control by the Federal government. In Kansas we insist that no teacher should be required to take any oath not required of any other citizen."

Good and free education was the basis of understanding "how to enjoy our rights and liberties."

Landon feared that failure of popular government could be tied to "the population not being educated up to the responsibilities of self-government."

And there were a number of threats to free education. Landon said they concerned "widespread use of the machinery of the Federal government to maintain the present Administration in power, and to bring into question the faith of the people in their way of life and in their form of government. When money is forcibly taken by government from citizens and used to tear down those things most precious to our people, we see propaganda in its most shabby form."

As of Aug. 25, the CRC Score Board indicated that most of the \$150,000 hoped for at the beginning of the season had been promised, leaving Chautauguans to give \$17,161

before the end of August. After his lecture, Landon left for Ripley, Pa., to stay at the residence of Congressman Charles M. Hamilton before going to Buffalo the next day. Melvin C. Eaton, chairman of the New York State Republican Committee, would join him. In an interview with the Daily, Eaton "asserted emphatically that 'we are going to carry New York State," a statement that reflected yet another candidate's persistent hope.



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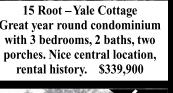


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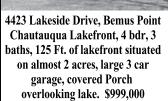
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#### ARTS / YOUTH

## Shakespeare productions give McSweeny chance to cast CTC vets

Suzi Starheim Staff Writer

When he's not at Chautauqua serving as artistic director of Chautauqua Theater Company, Ethan McSweeny puts his directing skills to good use. He already has plans to direct three productions following the season. Prior to the start of this summer, he worked with the Shakespeare Theatre Company directing William Shakespeare's "The Merchant of Venice."

The show ran June 21 through July 24 at Sidney Harman Hall in Washington, D.C., and McSweeny said what made this production special was the number of CTC alumni in the cast. This list includes former conservatory members Liz Wisan (Nerissa), Amelia Pedlow (Jessica) and Matthew Carlson (Lorenzo).

The show also included Mark Nelson (Shylock), who directed CTC's 2005 production of "Picasso at the Lapin Agile" and Daniel Pearce (Launcelot Gobbo), who was a guest artist in "Reckless" in 2008, "The Winter's Tale" in 2009 and "Close Up Space" last season.

CTC alumni also were help-



CTC alums taking part in "The Merchant of Venice." Top Row: Ethan McSweeny, Bonnie Brady, Steven Cahill, Matt Carlson, Liz Wisan. Bottom Row: Daniel Pearce, Mark Nelson, Deena Burke, Amelia Pedlow.

ing offstage. This included Stage Manager Bonnie Brady, Voice and Dialect Coach Deena Burke and Composer and Sound Designer Steven Cahill, who just finished his work in CTC's production of Shakespeare's "Love's Labour's Lost" on Friday. Michael Kahn, artistic director of STC, also is the founding artistic director of CTC.

McSweeny said looking back at his CTC roster as he was casting for "The Merchant of Venice" was not a difficult decision. He is familiar with the actors' talent from seeing them perform in CTC shows

and said the list of Chautauqua alumni is a reliable one.

"Working with these top actors this early in their careers, I already know where they are, so instead of having to go out and audition and look for them, I can snap them up really fast," he said. "It's wonderful for me when I can bring a Chautauqua actor in to audition for something and very easily give them the job, and I feel a great sense of validation of our program here. It's actually the first list I look at, is who's a Chautauqua alum that might be a good fit for this, and if nothing else, let me get them in to be seen by this casting director and so forth. That's always a first step for me in terms of how I go about casting."

McSweeny said he also casts CTC alumni, who typically are young graduateschool students, to ensure they make their way into the "ever-expanding community of artists."

"It takes a while for that to take root, because we are typically getting people in their first or second year of graduate school," he said. "In 'Merchant,' I was also very eager to introduce some new blood to STC, which has some tremendous company members and associate artists, but I thought it was in need of some infusion, or of some people they hadn't met before."

McSweeny currently is in the process of casting for another play he is directing with STC, Shakespeare's "Much Ado About Nothing," which opens Nov. 23. While casting for this show is not yet set in stone, McSweeny said he has quite a few CTC alumni lined up to take part in it. These include two very recent and familiar faces to those who have seen "Love's Labour's Lost": scenic designer Lee Savage and lighting designer Tyler Micoleau.

"Much Ado About Nothing" will be the third Shakespeare production McSweeny has directed in less than eight months. He said he had to get back into practice after not having directed a Shakespeare production for about seven years before "The Merchant of Venice."

"Shakespeare is a muscle, and when you exercise it frequently, it becomes more adept," he said. "Your ear tunes to it more adeptly."

McSweeny also had to have a vision for each of the two productions he already has directed. This can prove difficult, as Shakespeare didn't write with intricate props or settings in the forefront of his mind.

"There are very few settings called for, so you have to invent them in ways that will hopefully amplify the text in some way. I don't only reset Shakespeare into other times and places by coincidence," McSweeny said. "My creative response was to move it to the '20s in the Lower East Side. In doing so, I didn't realize until

I'd done that that underneath was a real burning desire to essentially restore a missing balance to the play, and that by doing it, it actually allowed it to be a story that was more about warring immigrant groups contesting over little crumbs of the American pie."

In setting "Love's Labour's Lost" on the Chautauqua grounds, McSweeny said his intent was to give people an accessible point of contact so the satiric elements within the play would shine through.

Prior to directing "The Merchant of Venice" for STC, McSweeny had a long history with the company.

"That was where I got my start," he said.

He began with STC as an intern the summer between his sophomore and junior years of college. He then was hired on as resident assistant director at the age of 22. While working with STC out of college, Mc-Sweeny said he assisted with 25 Shakespeare productions directed by approximately 12 different directors.

"The Shakespeare Theatre is second only to Chautauqua as my home theater," he said.

## Carnegie Science Center visit blends education and entertainment

Patrick Hosken Staff Writer

Week Nine at Chautauqua Institution typically is when things start winding down, with campers at Boys' and Girls' Club trading in their boondoggle for books, college kids spending their hard-earned summer money on textbooks, and the like.

This year, Chautauqua is bringing out the robots to entice people to stav.

Beginning Sunday, staff members from Pittsburgh's Carnegie Science Center will host different familyoriented events around the grounds throughout the week. Some of the science events will be open to the public, while others will be specifically Club and Children's School activities.

The week kicks off with a "Science in the Streets" event at 4:30 p.m. Sunday on Bestor Plaza. Staff members will set up different science activity stations, including one focusing on the sense of touch and another where participants can create bookmarks that feature their birthdays written in binary code.

The second "Science in the Streets" event will be held at 4:30 p.m. Friday on Bestor Plaza and features stations for participants to build their own circuits and partake in a mission that requires them to follow oral commands.

Both "Science in the Streets" events are open to the public.

On Tuesday, the "Rockin' Robots World Tour" event will take the stage at 6:45 p.m. in Elizabeth S. Lenna Hall. Featuring Quasi, a small animatronic robot, the show is family-oriented and open to the public.

Throughout the week, Carnegie staffers will wow Club campers with the ProBot, a robotic car that responds to commands; dazzle them with an illu minating light show; and educate them with smaller, informative programs like "Bug Blast!" and "Animal Tracking."

Jack Voelker, director of recreation and youth services, said that though the Chautauqua audience thins out in Week Nine, the Carnegie programs provide ways for children to stay entertained and educated.

"The types of activities we work toward work better in small groups and give the kids a good firsthand experience with this very talented staff from Carnegie," Voelker said. 'It makes the week special just when we need it to be special."

The Carnegie Science Center has been visiting Chautauqua with interactive scientific events since 1993, an opportunity made possible by the Charles Edison Fund out of Newark, N.J.

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### COMMUNITY

## Thanks to video team, a new way to share Chautauqua

Emma Morehart Staff Writer

Like most Chautauquans, Matt Cole has seen a sailing race on Chautauqua Lake. John Liau has watched kids in the Children's Club chase after watermelons and play in pools of foam, and Laura Taflinger has experienced a lecture in the Amphitheater. But unlike most attendees at these events, Cole, Liau and Taflinger's perspectives were from behind a video camera lens.

Cole, Liau and Taflinger make up Chautauqua Institution's video team and can be seen at almost any event on the grounds, from lectures to games to religious services. Because of their efforts, the Institution will be able to preserve the season's events through vignettes and videos on the Chautauqua website.

In past years, the grounds cleared of visitors in September, but so did the website. Now, Chautauquans can celebrate and share their experiences at Christmas, Easter, birthdays and year-round, said George Murphy, vice president and chief marketing officer.

"When the season ends Sept. 1, I was worried that we don't have the assets to properly celebrate the season that we just had," Murphy said. "When the season ends, we kind of go silent from September to December. ... So the whole idea was to give people the tools they need to relive the prior season."

So Murphy sought out a video team and hired Taflinger as the team's producer and Liau and Cole as interns.

Much like the friendships of many Chautauquans, the members of the video team would only have met in Chautauqua.

In early June, Cole was finishing up his final year of undergraduate study at SUNY Fredonia, scrambling with the rest of his class to find a job, an internship or even just a place to live. In fact, Cole said his colleagues envied him for even having summer plans.

Cole did not realize his passion for video, specifically documentary production, until a couple of years into college. Now, his dream is to work for a mid-sized video production company where he can work on different types of projects, ranging from music videos to documentaries.

Liau has a similar dream, but his love of video grew out of his passion for photojournalism. Liau was still in his first year as a graduate video production student at



Syracuse University when he applied for a photography internship position at The Chautauquan Daily for this season and was hired by Murphy

because of his video skills. Taflinger, who grew up going to Chautauqua and worked as a reporter in 1998 for The Chautauquan Daily, also was facing uncertainty when she and her husband lost their jobs in London and were planning a move to America. Taflinger contacted the Daily editor Matt Ewalt about work for the summer, and Ewalt suggested her to

"Then I just came here with a British husband and a half-British baby," Taflinger said.

Taflinger and Cole's backgrounds are in journalism, and their responsibilities on the video team are not so different from journalism. The goal of the video team is to simply record what happens on the grounds. There is not a special message the Institution is trying to promote, Taflinger said. In that sense, there can be things missing from articles or photos that video can capture more easily.

"It's just about seeing the same people on the grounds engaged in what they're doing. ... With a photograph,

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you're not getting the sound and the commotion and the people and the crickets and

Like journalists, the video Liau said.

But often, it's not clear the story will turn out to be,

said. "In the editing process, you might discover another story (than the one you set out

For this reason, the team have told him that the ratio of footage gathered to foot-

The job of a videographer A lot of taking video is about

the birds," Taflinger said.

team is simply telling a story,

from the beginning what Cole added. "You never know how it's

going to cut together," Cole to shoot), one that's better."

ends up getting a lot of footage they will not end up using. Cole said professors age actually used can be anywhere from 40:1 to 60:1, whether those numbers be in minutes, hours or even days. Taflinger said the members of the video team probably will use a very small percentage of the footage they gather but will produce several vignettes, videos about each school, short pieces about each feature and footage of lectures and events.

is complex, though, especially in a place like Chautauqua.



Photos | Demetrius Freeman

At top, video production team member Matt Cole shoots video of Track and Field Day at Boys' and Girls' Club. Above, John Liau, Laura Taflinger and Cole interview a School of Dance student.

knowing the kind of shot to take and then setting up the camera, staying patient and waiting for the shot to unfold.

For example, Cole said one of his favorite, and most difficult, experiences was taping a sailing race from a sailboat. While the video would not have been as interesting from land, it took patience and

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some creativity to keep the camera still while also capturing good images and audio.

The biggest challenge the video team faces, however, is one they didn't quite expect.

"Right now, we're just desperately shooting. ... There's just so much going on; we're just trying to make sure we get it all," Taflinger said. "I

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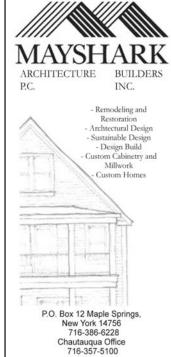
didn't realize just quite how big the job was when I got into it."

In less than a month, the members of the team will be going their separate ways again. For Liau, his next step is to return to school. But Cole and Taflinger are less sure. Taflinger will remain on the grounds through September, continuing to edit the footage and applying for jobs outside of Chautauqua.

Murphy said he expects videos to begin appearing on the website in mid-September, and that the team is beginning to tape less and edit more. Now, the team members are spending most of their time sifting through footage so that even when the grounds are empty of visitors, people can turn to the website to relive their own personal Chautauquas.









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### COMMUNITY

# Chautauqua-Opoly hits the Bookstore

Elora Tocci Staff Writer

The Chautauqua Boys' and Girls' Club is on sale for \$180. But if you want it, you'll have to try to buy it before the person who rolls the dice before you do snatches it up.

Bookstore employees Donna Dominick and Carolyn Snider teamed up to create Chautauqua-Opoly, a Chautauqua-themed board game for which the bookstore will begin taking orders this week. The game challenges players to buy more property and collect more paper money than their opponents — all in the setting of the Institution.

Dominick said she had seen "-opoly" games at other vacation resorts and brought up the possibility of a Chautauqua game to bookstore manager Earl Rothfus. He loved the idea, and this past spring, Dominick researched companies that make such games and gathered information about the creation process.

But the game got pushed to the back burner in favor of preparations that needed to be made for the coming season. So at a staff meeting during which it appeared there would not be enough time or energy to put into creating the game, Dominick and Snider looked at each other and said, "We'll do it."

So they set to work, taking three weeks to plan out the details of the game. When they weren't sure about the wording of a property card or which properties to place on the board, they consulted with the other bookstore employees. They carefully debated what to put on the front of the box (they went with an image of the Miller Bell Tower behind boats on the lake), what image to use on the actual board (they chose a photo they thought captured the spirit of the Institution — one of Chautauquans listening to the Community Band on Bestor Plaza in front of Smith Memorial Library), and what they should use as game pieces (a mini bell tower, tennis racket, music note, golf cart, sailboat and book won out).

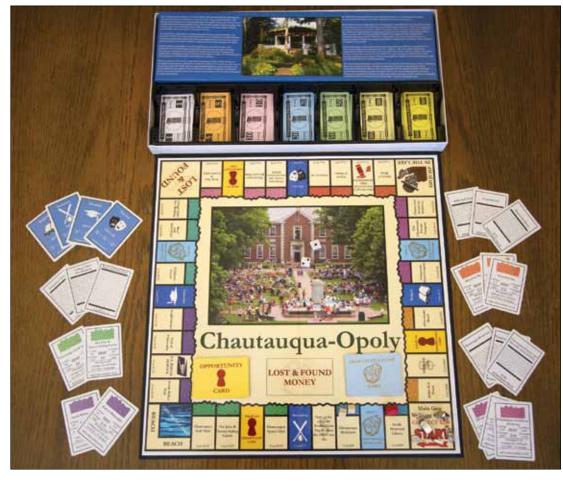
They swapped familiar staples like jail for the lake and granted the coveted \$200 prize for passing Go to players who pass through the Main Gate. They then filled the board with Chautauquan properties, including the College Club, Smith Memorial Library and Chautauqua Theater Company.

"Our biggest fear was excluding an important place or event on the grounds," Dominick said.

The Chautaugua locations









Photos I Demetrius Freeman

Chautauqua Bookstore's new Chautauqua-Opoly is the result of weeks of work by employees Carolyn Snider and Donna Dominick.

that didn't make it onto the available property list are included on the specialty game cards, the Chautauqua Fund and Opportunity cards. With these cards, players can win the Club Air Band contest and proceed to the Lost & Found, where less fortunate players have to leave some of their money or drop their Refectory ice cream cones and collect \$5 from each player. The cash comes decorated with images

of the Miller Bell Tower and the letters "CHQ" printed in the corners.

Snider said she and Dominick wanted to use the game to help children and people who are new to Chautauqua learn about the Institution, so each property card players get when they purchase land has a description of the actual place on the back.

"The cards give a lot of details, so the game is great for

people who are visiting for the first time or want to learn more about Chautauqua," Snider said.

Dominick has been working at the bookstore for 21 years and is a native of Jamestown, N.Y. Snider, a native of Springville, N.Y., has been employed at the bookstore for four years. Both women said they had fun putting the game together and are excited to see Chautauquans' reaction to it.

"Each time we opened an email notifying us that another phase was complete was like Christmas," Dominick said.

She and Snider coordinated with each other throughout the entire project, making lists and checking them with each other and using their combined knowledge of Chautauqua to make sure the game was as inclusive and relevant as possible.

"We worked well together and had a lot of fun," Snider said. "We probably had as much fun putting the game together as we will playing it."

The games will not be delivered until mid-September, but a sample display is set up in the Bookstore. Interested Chautauqua-opolians place orders at the Bookstore, which will ship the games when they come in. The game will sell for \$34.95.



### CONGRATULATIONS **BEATRICE MTETWA**

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Above, chief sound technician Chris Dahlie talks with Manager Keith Schmitt. At right, lighting technicians prepare to raise heavy, specially ordered trusses to the Amp rafters for the the Aug. 12 Clint Black show.



# THE HOUSE IS IN ORDER

Manager Schmitt and a dedicated crew keep the Amphitheater, Chautauqua's hub, running smoothly

Story by John Ford | Photos by Megan Tan

t's Thursday night in the Amphitheater, the evening wearing on now, another popular Chautauqua Symphony Orchestra concert in the books. The audience files out, satisfied, anticipating a good rest in the cooling night air. A nearly full moon illuminates the scene. Quiet replaces hubbub in Chautauqua's concert center.

Out of sight on the Amp's busy back porch, Keith Schmitt is thinking about Clint Black, the country superstar who will perform on his stage the following evening. Schmitt, the Amp manager, knows several critical hours lie ahead for him and his stage crew. Final preparations now are in full swing.

"We're clearing the stage for the special light displays that were requested by Black's people," Schmitt explains. He points to the front of the "house," theater talk for the main Amp arena.

There, CSO stage manager Marisa Caruso leads several members of Schmitt's stage crew in carefully packing the larger instruments and easing them off the stage to the back porch where, by midnight at the latest, they will be stowed in the CSO truck and moved back to their regular home at Elizabeth S. Lenna Hall. The stage is clear in 20 minutes.

A rising junior theater major at SUNY Fredonia who hails from the upper Hudson River Valley, Caruso heard about Chautauqua from a professor who works here in

"I wanted a well-rounded idea of theater management," Caruso says, "and this turned out to be the perfect place.

"I have some experience elsewhere in theater, both backstage and onstage as an actress," Caruso continues, "and Chautauqua is unique. At other places, people seem to stay in the box their skill or position defines for them. Here, there is a refreshing spirit of sharing ideas and collaboration."

In that spirit, Caruso helps the crew wrestle the CSO harp into a safe place in the truck. She'll be back the following day to offer assistance

in the final Black setup. Meantime, off the back

porch, a 28-foot truck rolls silently into place. Contractors from Advanced Production Group out of Dunkirk, N.Y., disembark and begin hefting large cases up the back porch ramp and onto the main stage. Most of the house lights are now dim, highlighting the delicate activity onstage.

Lighting support and installations at all Institution venues are performed by members of the Jamestown, N.Y., Local 266 of the International Alliance of Theater and Stage Employees. The union's president, Mel Swanson, describes his crew as "virtually full-time summer Chautauqua employees."

"We even get our checks on Institution stock," he added.

Schmitt, keeping a watchful eye on the proceedings, explains, "For the higherprofile shows, we often get complex lighting requests."

He waves an arm at the massive metal trusses now lying on the stage.

"This isn't unusual," he said. "For the Black concert, we will idle our regular light racks. They'll stay in place high above the stage, but we'll only use the lights the Black crew requested."

'See those square cuts in the roof above the stage?" Schmitt continues. "Watch."

Contractors and crew use one-ton rated motors to hook truss support chains from the stage to shackles suspended from rigging points formed from steel slings and basketshaped loops hung over the

massive structural iron and steel beams in the Amp attic.

"They'll need two motors for each light truss," Schmitt explains,  $\tilde{\ }$  because the light displays weigh over 1,500 lbs. each."

Slowly, carefully, the metal light trusses ascend to their prescribed location, supported through the small square holes.

Later, Schmitt leads the way into the Amp's attic. It looks somewhat like the attic in a regular house, except it's about 50 times as large. And its massive girders are somewhat reminiscent of the interior hull section of an ocean-going vessel, except the keel rises high over the stud structure and plywood flooring. The steel cables supporting the light racks below hang silent and motionless. A few bats flit about in the afternoon heat.

Once the lights are fixed in place and thoroughly tested, Schmitt is satisfied and calls it a night. It's around 1 a.m. A man with few wasted movements whose surface impassivity belies a burning passion for skill and thoroughness, he looks things over one last time.

"I don't get mad very often," he says thoughtfully. "As a roadie for the group Alabama once said to me, 'There's way too much work to make this hard."

This is Schmitt's 28th summer season at Chautauqua. He grew up in Northern Virginia and got involved with 1976 bicentennial preparations at Wolf Trap Farm Park, the U.S. Department of the Interior's showpiece outdoor venue near Washington, D.C. One thing led to another. He joined the park's renowned 'woods crew." He managed to fit in a theater degree from George Washington University after two years at Virginia Tech University.

Schmitt's professional path led through the Washington Ballet to the Tulsa Ballet and later on to Jamestown's Reg Lenna Civic Center.

"It's mostly connections

in my business," he says. "Someone likes your work, they recommend you, and off you go to the next stop."

In 1984, that next stop for the summer — was Chau-

In 2005, the next winter stop was Proctors Theatre in Schenectady, N.Y., taking over a 2,600-seat venue just after a \$31-million renovation.

"At Proctors, productions are generally on a larger scale, with lots of specialists around," he said. "Here at Chautauqua, I can often fix a problem myself. That can be

very satisfying."
Serving as Schmitt's assistant is Art Breitenbach of Cleveland, a long-time Chautauquan in his first year as an Amp employee.

In the face of all this activity, conversation turns to vacations. Schmitt's face lights up.

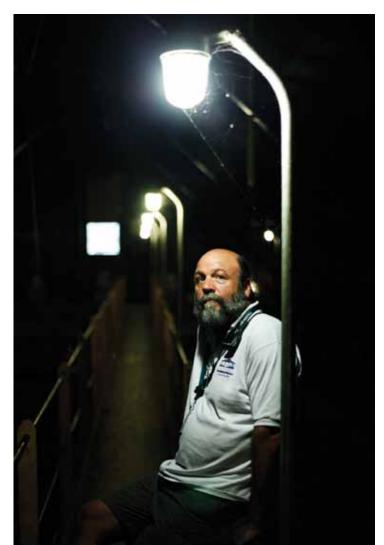
"I thought it would be neat to visit all 50 states before I turned 50," he says. "I did it, trip by trip."

His all-time favorite trips, mostly shoehorned into rare free time in September and October, are: sailing off Papua New Guinea, the Trans-Siberian Railway, Australia's Great Barrier Reef, the Norwegian fjords, Utah's Zion Canyon and taking his mom to see the family homestead in Ireland.

Around 3 a.m. Friday, the Amp is dark and silent. Clint Black's bus eases into position on South Lake Drive in

front of the Sports Club. "Lots of bigger acts favor that spot," Schmitt explains, "because they can hook up easily to power and because the sheer bulk of the Amp and the Athenaeum Hotel doesn't interfere with their satellite reception."

Much later, timed specifically not to disturb the morning Amphitheater lecture, an 18-wheel tractor-trailer parks at the rear of the Amp. The second Black bus, this one carrying the traveling crew who, in this case, didn't mind being called roadies, pulls under the wooden footbridge behind the Amp. After the lecture ends



Very little at Chautauqua's concert center escapes Amp manager Keith Schmitt's watchful eye. Schmitt is the man behind the stage who plays a dominant, though quiet, role in making the Amphitheater function.

and the house is cleared, unhis crew attend and assist.

The crew chief is 27-yearold Matt Snyder of Jamestown. Now in his seventh Chautaugua season, Snyder is an off-season Frewsburg music teacher who played the tuba for three years in the Western New York Chamber Orchestra. Reflecting on his time at the Institution, Snyder says being part of the Amp crew has dramatically broadened his perspective.

"I used to take for granted all the work that makes possible an orchestra performance," he says. "Not anymore."

Crew stalwart Mike Lee, 20, of Fredonia, N.Y., passes by. A four-year Institution veteran, Lee is a jazz and classical guitarist majoring in neuroscience at Hiram College in Ohio who aspires

to a career in the FBI. Adam Wancha, a Michigan State University student from Lansing, Mich., who also is in his fourth year here, came on the recommendation of a family friend who is a 20-year member of the CSO. He was drawn in part to his physical therapy major, he says, by a strong interest in extreme sports and his own occasional back pains.

Three first-year members round out the stage crew. They are 17-year old Tyler LeBarron of Sinclairville, N.Y., heading in the fall to Southern Illinois University to major in dairy production management; Anthony Amoroso, 21, of Jamestown, who is transferring to Lyndon State College of Vermont for a graphic design major this fall; and rising SUNY Fredonia sophomore Wes Wright, of Fredonia, who is fascinated by all aspects of video production.

Through the afternoon on Friday, Black's roadies and Schmitt's crew work harmoniously to set up the evening's show.

"This is not a huge burden loading begins. Schmitt and for us," Schmitt says. "Two buses and one truck is closer to average for a big-name act. Alison Krauss, for instance, had three buses and two trucks."

> Black is using a new guitar technician for this trip — "I usually work with Billy Ray Cyrus, but he's not traveling right now," he says — and this results in more extensive sound checks than usual.

> These stretch into the afternoon, overseen from the Amp's perspective by Schmitt and 33-year old Chris Dahlie, who has worked at the Institution for 12 years and confesses, "I might just become a lifer. I do love it here. Chautauqua has everything I want."

> For Dahlie, a Jamestown native, Chautauqua has been a source of continuity in a career in sound technology and recording that has taken him to New York City, Los Angeles, London and Auckland, New Zealand. In the off-season, he is pursuing a doctorate in master media technology and labor communications study at the University of North Carolina at Chapel Hill. Assisting Dahlie with sound are Josh Senick from Philadelphia and Josh Hayman from Syracuse, N.Y.

> Around 5:30 p.m. Friday, Clint Black himself appears onstage. Sound checks are completed. It is nearly showtime. From the smiles and contented conversation afterward, the show was a great

Clint Black and company departs for their next gig at Belleayre Conservatory in the Catskills. Dates in Chicago, Atlanta and Biloxi dot the schedule in coming weeks.

Schmitt and his crew get ready to install the dance floor for Saturday's performance of the North Carolina Dance Theatre in residence, accompanied by the CSO. It might be a late night.



Anthony Amoroso and stage crew members assemble microphone stands in preparation for the next event.



Chef Ross Warhol demonstrates how Xanthan gum can be used to thicken liquids as he mixes up the ingredients for a Mojito sorbet.

Photos | Ellie Haugsby

# FOOD SCIENCE:

### Molecular cooking demonstration highlights creativity in culinary arts

**Catherine Pomiecko** Staff Writer

Ross Warhol, executive chef of the President's Cottage, and sous chef Alex Gray led guests through a six-course sampling of dishes that explored how a dash of science can flavor, texture and otherwise manipulate food.

About 30 people attended "Molecular Gastronomy: A Demonstration of Molecular Cooking" Tuesday in the ballroom of the Athenaeum Hotel. Molecular gastronomy studies the chemistry behind cooking and is an exciting development for haute cuisine, Warhol said.

"This type of cuisine is on the rise," he said. "It is the cutting edge for culinary arts."

Warhol began the casual afternoon by preparing a white chocolate pea soup. The dish demonstrated spherification, a chemical process that uses sodium alginate, a seaweed-based chemical, to shape liquid into spheres resembling caviar. Warhol dipped the sodium alginate and pea soup mixture in calcium chloride until it set in the shape of a sphere. The spheres then were rinsed in a water bath and plated before being garnished with grated white chocolate. The final product was a delicate sphere that burst easily if dropped or when placed on the tongue.

Meanwhile, a New York strip steak cooked in a sous vide temperature regulator, a device used to cook vacuum-sealed meats to a precise, even finish. The sous vide prepares meat at a low temperature for hours to days, depending on thickness of the meat. The process yields an exceptionally juicy, tender product, because the vacuum seal breaks the food's cell structure, allowing it to better absorb flavors, and the device eliminates exposure to high heat.

The steak was paired with sweet tomato marmalade, cooked down with sugar and red wine vinegar to taste and small, flavor-packed honey mustard pearls. Warhol used a gelling technique involving agar solution, also a seaweed derivative, and cold olive oil to prepare the honey mustard pearls. As soon as the agar solution hits the cold oil, it sets as a gel and shapes to a pea-sized sphere.

"You have to be precise, demanding and patient in this type of cooking," Warhol said. "If one thing is off, you have to start all over."

The importance of accuracy was exemplified in Warhol's next recipe, when an attempted Mojito sorbet became more of a cocktail after the canister released too little liquid nitrogen. Warhol added some of the chemical to a base mixture of rum, spearmint, sugar, lime juice and a little Xanthan gum to thicken the base, but it wasn't enough to freeze the alcohol. Guests ended up spooning the minty liquid from their plates or, as one particular guest suggested, adding it to the glass of iced tea included with admission.

Attendees were served breakfast in



Warhol, right, spoons aerated chocolate onto the blackberry risotto with cardamom-seasoned yogurt that sous chef Alex Gray, left, plates.



Aerated scrambled eggs over bacon

Warhol uses a whipper filled with nitrogen oxide to aerate eggs, seen here dispensing atop bacon slices.



Chocolate
air over
blackberry
risotto and
cardamom
yogurt

Blackberry risotto sets in a mixing bowl before being plated with cardamom yogurt and chocolate air.



Frozen
Parmesan air,
strawberries
and Nutella
powder

Parmesan air is added to the final dish. The cheese was steamed in water with soy lecithin, frothed and frozen.

Warhol's next dish — aerated scrambled eggs over bacon. Warhol used a whipper, an airtight canister holding nitrogen oxide, to aerate a mixture of softboiled eggs and cream. A whipper also can be filled with carbon dioxide used to carbonate fruit or liquids, Warhol said.

"These will be the lightest scrambled



White chocolate pea soup

Gray grates white chocolate over pea spheres, which were mixed with sodium alginate in a process called spherification.



Steak and tomato marmalade with honey mustard pearls

By mixing agar solution and cold olive oil, honey mustard set as a gelled pearls to garnish plated steak slices.



Mojito sorbet

Liquid nitrogen vaporizes in the electric mixer while combining with Mojito ingredients.

eggs you've ever had," he said.

The truffle-whipped eggs were placed on top of curry-cured, pork belly bacon. Warhol used the last parts of a locally raised hog for the dish, an application of the farm-to-table movement with which Warhol is heavily involved.

In the next dish, Warhol created a

sweeter aerated product. He topped cardamom-seasoned yogurt and black-berry risotto with aerated chocolate. By combining soy lecithin, an emulsifier with the texture of tofu, to a chocolate base of milk and cocoa powder, Warhol created a bubbly substance that held a rich accent of flavor. Warhol tilted his mixing bowl so that the electric mixer would only hit the surface, creating air bubbles that remained stable when plated due to the soy lecithin.

In a similar dish and a crowd favorite, Warhol paired unexpected flavors and textures in the last sample of the day — frozen Parmesan aerated over strawberries and Nutella powder. To prepare this dessert, Warhol steamed grated Parmesan cheese in water, adding soy lecithin to maintain the frothy state. He created a Nutella powder by mixing the Nutella with tapioca maltodextrin, a modified food starch that absorbs the high fat content of the hazelnut spread, in a food processor. The resulting dish had layers of surprise: once placed on the tongue, the Nutella powder turned back into a creamy substance, and the airy Parmesan dissolved with intense flavor, all combined with the tartness of the strawberries.

The possibilities of this type of cooking are seemingly endless and open the doors for creative and innovative culinary art, said Jason Toczydlowski, director of sales and marketing for the Athenaeum Hotel.

"Molecular cooking is at the forefront of creativity in culinary arts," Toczydlowski said. "We hope to create opportunities for (the discipline) with events like this."

While the technique is still relatively new, Warhol anticipates that demonstrations like this one can revive the art in culinary arts.

"This technique has never been seen in this area before, and it's fun to do for an audience that is interested in it," Warhol said.

In fact, the subjects of horticulture and culinary art were taught to parishioners in Chautauqua Institution's early years, and this event was designed to mirror that, Toczydlowski said.

"(The event) was a great fit for the week's theme and fulfilled the pillars of education and arts that the Institution has always been about," he said. "We wanted to highlight this modern technique and also the expertise of our chefs. It's a chance to demonstrate the behind-the-scenes work to guests."

Warhol, 23, graduated from the Culinary Institute of America with a degree in culinary arts in 2008 and a degree in baking and pastry in 2009. He has worked at the El Bulli restaurant in Spain, said to be the No. 1 restaurant in the world, and Le Fleur Restaurant in Chautauqua. He will host several farm-to-table events at the Athenaeum next week.

## INSTILLING FAMILY TRADITIONS Photos and Story by Megan Tan

Vilenkins practice 'do as I do' approach in raising 6 children in Brooklyn and Chautauqua

very morning, 11-year old Mendel Vilenkin wakes up with a *kippah* on his head. He climbs down from his top bunk, sits next to his bed and pours water over his hands, alternating three times in a ritual washing — known as negel vasser or "nail water" — to begin the day of service to God. Eight-yearold Shmuel also knows the morning rhythm.

"The first thing an observant Jew does when they wake up in the morning is open their eyes and thank God for being alive," said their father, Rabbi Zalman Vilenkin, a representative — along with his wife, Esther Vilenkin — of the Chabad-Lubavitch movement.

For the six Vilenkin children — Mendel, 11; Chaya, 9; Shmuel, 8; Dovber, 5; Miriam, 3; and Shaina, 18 months — mornings consist of ritual purification, prayers and Life cereal.

After breakfast, the Vilengreeting the community as they sell homemade lemonade and hand-stitched bookmarks and bike around as children of Chautauqua.

The Vilenkin children absorb a broad balance of communities, annually traveling from Crown Heights, Brooklyn, N.Y., to Chautauqua.

Mendel was 6 months old when Zalman and Esther first came to Chautauqua 11 seasons ago, and now, their children know nothing less than summers at Chautauqua.

Zalman and Esther have educated their children about why they have chosen to live an observant life and why other families do not.

"Some people look at it as restrictive, but it's a privilege," Zalman said. "In every single thing, I'm connecting with God, because I have to find God in every single thing that

With the eldest child two years away from becoming a teenager, it is natural for parents to acknowledge the future possibility of rebellion. It's universal.

According to Zalman, temptations that conflict with observant values are the dominant challenge for religious

To preserve the traditions of their six children, Zalman and Esther promote the positive aspects of observant Judaism and provide an environment have developed an intellecof exposure, empowerment,

education and examples. Throughout their time at

Chautauqua, the Vilenkins kin children often are seen have welcomed a variety of nonobservant people into their home, including numerous babysitters who have brought exposure to their children. Some have had piercings and tattoos — actions that are discouraged in Jewish law — and spark the kids' curiosity about why that person made that choice.

with people," Esther said.

The children also make challah every Friday, engage in blessings with grape juice instead of wine, light Shabbat candles and help set up activi-

"To them, it's actually excit-

In the Vilenkin household, Judaism is reinforced through a "do-as-I-do" parental approach and an emphasis on

house, but every time we went out to a restaurant, we would eat non-kosher, I would really create a conflict in the kids'

power the Vilenkin children

scared of questions," Zalman their family's history through said. "So if there's a question, ask. If I don't know the answer,

tual appreciation through

"They are just fascinated

Simultaneously, her children also know their individual boundaries.

ties, contributing to traditions with purpose.

ing," Zalman said.

consistency.

"If we kept kosher in the

minds," Zalman said. The Judaism laws also emto argue with tradition.

"In general, we're not we'll look for the answer."

studying the written and oral traditions.

In the sixth grade, Mendel studies Hebrew and Yiddish, the Jewish aspects of Scripture, law and philosophy and engages in Judaism debates and discussions.

Intellectual application takes place both in and out of the home.

Esther commonly witnesses debates about divine providence versus free choice among her children as they decide, for example, whether or not to buy an electric scooter at Walmart.

Whether the children are The Vilenkin children also in school, at home or at the store, "this is how they argue," Esther said. "I'm really happy to see that they absorb what they are taught, internalize it and are able to relate to it. The fact that this is what they are bantering about shows me how much it (Judaism) means to them."

"It's not something you have to impose on them," Zalman added. "They see that it's a priority, that it's real; it's not just in the books."

As of right now, Zalman said, their six children are too young to show any signs of rebelling against their traditions. But as most parents know, children don't stay children forever.

The Vilenkins said they are confident in their children's willpower, strong sense of self and pride in who they are, and Zalman and Esther recognize their fortune and count their blessings.

"Thank God we have good children," Rabbi Vilenkin said. "That's also an important factor."



ABOVE: During Tisha B'av, a day of mourning that commemorates the destruction of two holy temples in Jerusalem and numerous Jewish calamities, Mendel, 11, and Rabbi Zahman Vilenkin light memorial candles after reciting "Lamentations," at the Everett Jewish Life Center at Chautauqua with other attendees. BOTTOM LEFT: Before eating breakfast, Mendel recites his morning prayers. Beside Mendel is a portion of Chaya's breakfast. BOTTOM RIGHT: Before sitting down for Shabbat dinner, Shmuely and a guest hop from one foot to the other to see if they can each maintain their balance.

# Abstraction in America: 1940s to 1960s



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## Chautauquans to board the 'gospel train' at Sacred Song service

**Emma Morehart** 

Staff Writer

Although every Sacred Song service is an opportunity for the congregation to sing with the Chautauqua Choir, this week, the choir members will take their seats out in the audience instead of in the choir loft.

At 8 p.m. Sunday in the Amphitheater, the congregation can join the choir and Martha Jane Weaver, a mezzo-soprano from California and a good friend of Jared Jacobsen, Chautauqua's organist and coordinator of worship and sacred music. Weaver also will sing a solo at the Sunday morning worship service.

"We're betting that this combination of Martha Jane cutting loose and me cutting loose and the congregation cutting loose is going to be terrific."

> —Jared Jacobsen Organist and coordinator of worship and sacred music

In a program called "The Weaver said. "When there's Gospel Train," Weaver will do most of the singing with Jacobsen accompanying her on the piano, she said.

"The thing about having just piano and voice is that, especially with Jared, because he's such a wonderful, consummate musician ... it's just a really intimate relationship between the accompanist and the singer,"

just two of you, you have to be in sync."

Weaver has been singing in church since she was 4 years old and took an instant liking to gospel music. Now, as a teacher and a soloist in her church and with various operas and symphonies, she said gospel is her favorite.

Gospel music covers a

its storytelling, and it allows Weaver to share her faith and her soul through her singing, she said.

Jacobsen said he chose this gospel music program because of its ability to engage emotion and to tell a story in a unique way.

"That music is so infectious that you just can't help but jump on the train," Jacobsen said. "We're betting that this combination of Martha Jane cutting loose and me cutting loose and the congregation cutting loose is going to be terrific.

Although the Chautauqua Choir, Jacobsen and Weaver have fewer resources than many gospel choirs, this will

gamut of emotions through allow the congregation to focus on the stories behind the songs, Jacobsen said.

Weaver will sing many gospel classics, like "Amaz-ing Grace," "Give Me Jesus," "Steal Away" and "He's Got the Whole World In His Hands." The service will include the traditional first and last hymns, "Day Is Dying in the West" and "Now the Day Is Over," and will end with "Largo" on the organ.

The choir, joined by Weaver, will sing a version of "This Little Light of Mine" that Jacobsen called electrifying.

"What I've learned about Chautauqua congregations is you can't stop them, and that's fine with me tonight," Jacobsen said. "It's freewheeling, kind of frolicking, and I want us to have a good time. I'll get people clapping on the off-beat, and the music will just sing itself."

Jacobsen likes to dedicate a service to the congregation every season, but this one will be dedicated to some of Chautauqua's fallen legends. Chautauquan Eleanor McKnight Haupt sponsored the service in memory of Elizabeth Lenna, Florence Norton and Andrew Sorensen.

"It's fitting that as we talk about ... this whole notion of tradition here at Chautauqua, where tradition reigns so strongly, that we will in the back of our heads be thinking about these three figures," Jacobsen said.

# Contemplative Christian prayer to focus on wholeness

**Emily Perper** Staff Writer

As an adolescent, George Welch thought he would become a monk. Throughout his youth, he spent many hours at the local Carmelite monastery.

"I was in high school, and I would spend my days with them, painting and doing odd jobs around the monastery," Welch said. "But then the other thing was that we would spend an hour in silence every day when I was with them."

He said he didn't understand the importance of silence when he was a young teenager.

"But it grew on me, in terms of these were my friends, and this is the way they prayed, and this is the way it started to change me," Welch said.

George and his wife, Paula Welch, will lead the Mystic Heart Program during Week Nine, focusing on the tradition of contemplative Christianity and centering prayer. The Mystic Heart Program, now in its 11th season, facilitates the exploration and practice of

diverse spiritual traditions After more than four decades as a school administrator, Welch now serves as a hospital chaplain.

"You're with people at that time in their life when the human condition is very real," Welch said.

He also is presenter of Centering Prayer and Lectio Divina for Contemplative Outreach.

Mainline Christianity and contemplative Christianity come from the same roots, Welch explained, which is why contemplative Christianity often is re-

**CADWELL'S** CHEESE HOUSE R GIFT SHOP (Since 1927) Celebrating 84 years! halfway between Bemus Point and Mayville, NY 753-7280

"I find that when I pray in silence with somebody else — you can call it energy; I call it the Holy Spirit — there's a real, positive connection."

-George Welch

ferred to as the contemplative tradition of the Gospel.

"It's the way we believe Jesus prayed," Welch said. Matthew 6:6 instructs followers of Jesus to "go into your room, close the door and pray to your Father, who is unseen. Then your Father, who sees what is done in secret, will reward you."

It's an organic process in the most basic sense of the word.

"This living, breathing organ that we have is God in us," Welch said.

Contemplative Christianity isn't only about the individual's relationship with God. It's also a community relationship. Hermits who sought spiritual and physical solitude in the desert returned to community settings. George and Paula Welch began to pray together nine years ago.

"I find that when I pray in silence with somebody else — you can call it energy; I call it the Holy Spirit there's a real, positive connection," Welch said.

Each morning, Welch briefly introduces the contemplative Christian tradition to make it more accessible to those present who practice differently. Welch then rings a bell, and the group prays silently for 20 minutes. Welch also shares a short passage from the biblical Gospel or the book of Psalms. He rings the bell again to conclude the session of silent prayer and says, "Let us bring the prayer together." He then recites the Lord's Prayer.

"I ask people not to say the 'Our Father' with me, but just to listen, just to come back to the present moment," he said.

After the session, Welch provides a short rationale for the centering prayer practice, but he also cares about the busy schedules many Chautauquans have and makes sure to give Mystic Heart participants ample time to go to their 8 a.m. classes. He does stay after the session for any questions they might have.

While planning his Tuesday and Thursday afternoon meditation seminars, Welch considered the theme of Week Nine, "The Path to the Civil War."

"To me, it's all those ... self-things that we have in ourselves — the need for control ... the need for security — which brought us to the brink," he said, including the belief that some

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human beings are better than others. To identify the "heartfulness" in every human being, Welch said he plans to use two different practices in his afternoon sessions. On Tuesday, Welch and other Mystic Heart participants will explore the first of these practices: active prayer sentence.

"I love the image of Buddha smiling in prayer," Welch said. "It's a smile of compassion, and it's a smile of pushing back all the hurt and pain and letting the presence of goodness and kindness be there. On the other side of this is the suffering face of Jesus on the cross. In the midst of all that, he still is there in absolute hope for us. That's reality, and I don't see those two as contradictory in the silence. In silence, they become one."

On Thursday, the seminar will explore welcoming prayer. Welch described welcoming prayer, developed by Mary Mrozowski, as "a simple prayer dealing with the human condition."

"The true self, in the Christian tradition, is God's child," Welch said

power-hungry and wants control, he said.

"This welcoming prayer is a practice where you simply sink into the feeling or thought or emotion that you have, and you accept it for what it is, and you say, 'I let go of my need for power and control," Welch said.

He said the practice resembles other interfaith "healing prayer practices that help us deal with our brokenness and our human condition."

He believes the Civil War manifested this brokenness on a macrocosmic scale.

Rather than lecture, Welch said, he prefers the ease of seminar format in order to encourage conversation amongst those of different traditions. He teaches the class members an idea, and they immediately put it into action.

"The people of Chautauqua are not there to be in a class," he said. "They want to interact with the information ... and they really want to know what these practices are about."

Mystic Heart offers morning meditation from 7:15 a.m. to 8 a.m. Monday through

The human condition is Friday at the Main Gate Welcome Center. The meditation seminars are from 12:30 p.m. to 1:55 pm. Tuesdays and Thursdays in the Hall of Missions. Wednesday-night sessions are from 7:15 p.m. to 7:45 p.m. in the Main Gate Welcome Center Conference Room, led by Carol McKiernan. There is no charge, but donations are accepted. Gate passes are required for events held in the Main Gate Welcome Center. Chautauquans of all ages, traditions and levels of experience are welcome.

### Boating

Boat owners must register their boats at the Central Dock office, located on the lake in front of the Athenaeum Hotel. You may moor your boat at a private or Institution dock, ramp or buoy, but not on shore. Use of Institution-operated moorage may be reserved on a space-available basis at the Central Dock office. If you are arriving at Chautaugua by boat, please utilize the Central Dock (716-357-6288).

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The Chautauquan Daily

### **Baptist House**

The Rev. Carrol Williams is giving a sermon titled "Help for the Journey: The Value of a Christian Community," based on Acts 28:15, at 9:30 a.m. Sunday in the Baptist House at 35 Clark Ave. Williams recently retired from the First Baptist Church in Huntsville, Texas, where he served as minister of education for 26 years. Debbie Grohman, clarinetist, and Willie LaFavor, pianist, bring special music.

### Blessing and Healing Daily Service

The Blessing and Healing service, sponsored by the Department of Religion, takes place at 10:15 a.m. weekdays 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**

Mass is at 5 p.m. Saturday in the Hall of Philosophy. Sunday Masses are at 9:15 a.m. in the Hall of Christ and at 12:15 p.m. in the Hall of Philosophy.

Daily Mass is celebrated at 8:45 a.m. and 12:10 p.m. week-days and at 8:45 a.m. Saturday in the Episcopal Chapel of the Good Shepherd.

Chaplain Andrew Sioletti, chief of chaplains of the Veterans Administration and the Rev. Marius Joseph Walter, OSB, pastor of St. Dominic Church and St. James Church, Westfield, N.Y., are priests-inresidence this week.

The Rev. Todd Remick

is spiritual adviser of the Chautauqua Catholic Community and pastor of St. Mary of Lourdes in Mayville and Bemus Point, N.Y.

Deacon Ray and Pat
Defendorf of All Saints Parish in Corning, N.Y., and
Deanna Bliss of Mayville
are host and hostesses at the
Catholic House on the corner
of Palestine Avenue and the
brick walk.

#### **Chabad Lubavitch**

Rabbi Zalman Vilenkin presides at the 9:30 a.m. Shabbat service in the library of the Everett Jewish Life Center at Chautauqua. The Torah reading is Eikev, Deuteronomy 7:12. A Kiddush sponsored by Marcia Epstein in celebration of Iris Rosenberg's 80th birthday and also in memory of Rabbi Levik Schneerson follows services. For more information on sponsoring a Kiddush, please contact Barry Perlis at 716-357-9020.

Shabbat ends at 8:57 p.m. Rabbi Vilenkin presents "Kabbalah: The Meaning and Purpose of Prayer" at 9:15 a.m. Monday in the Library Room of Alumni Hall. Join us for an in-depth study of prayer and its structure, meaning and purpose.

### **Christian Science House**

"Mind," a lesson composed of readings from the Bible and *Science and Health with Key to the Scriptures* by Mary Baker Eddy, is the subject of the 9:30 a.m. Sunday service in the Christian Science Chapel at 10 Center Avo

ence Chapel at 10 Center Ave. All are welcome to use the study room, which is open 24 hours every day, to study,

# Interfaith News

COMPILED BY MEG VIEHE

borrow or purchase the Bible and Christian Science books and literature. *The Christian Science Monitor* also is available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.

### **Disciples of Christ**

"History Is Not Was, But Is: Alexander Campbell and Slavery," is the title of the communion meditation at 9:30 a.m. Sunday at the Disciples of Christ Headquarters House at 32 Clark Ave. The Rev. Fred M. Harris, chaplain for the Disciples houses, uses 1 Timothy 6:1-3 to explore the way Alexander Campbell, a Disciples of Christ founder, wrote about slavery. All are welcome at the service.

### **ECOC**

The Ecumenical Community of Chautauqua holds a reception and dedication of the remodeled kitchen and newly added elevator in the Bird-Werner House at 25 Roberts Ave. at 1:15 p.m. Sunday.

ECOC continues to celebrate the exciting physical changes. Phase 2 of remodeling is completed with an addition of an elevator that permits access to two of the three buildings. Eventually, the third building will be connected. The kitchen in

the Bird-Werner building has been completely redesigned and remodeled to provide more dining space for guests. Two additional bathrooms have been completed in the Shaw House.

Lois and Nels Sandberg are interim managers for the last four weeks of the season. The ECOC provides low-cost accommodations in a community setting.

"Communities in Conversation" meets from 3:30 p.m. to 5 p.m. weekdays at the Methodist House. The presentation will outline ways to strengthen communities through interfaith discussion.

### Episcopal Chapel of the Good Shepherd

The Rev. David Meyers, from Holy Spirit Episcopal Church in Belmont, Mich., is the Episcopal chaplain this week. He leads Episcopal worship and Holy Communion at 7:45 a.m. and 9 a.m. Sunday in the Episcopal Chapel of the Good Shepherd.

A service of Compline is held at 9:30 p.m. Sunday in the Chapel.

Holy Communion is celebrated at 7:45 a.m. weekdays. A special Vespers Service

A special Vespers Service of Healing is offered at 4:30 p.m. Thursday in the Chapel. All are welcome.

The chapel is handicapaccessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at www.chautauquaepiscopalchapel.org. Information about the Episcopal Cottage is at www.episcopalcottage.com.

### **Food Bank Donation**

Hurlbut Memorial Community United Methodist Church supports the Ashville Food Pantry yearround, as it is always in need. Please consider a gift of either nonperishable food or money. Nonperishable food donations may be dropped off at any time at the Scott Avenue entrance of Hurlbut Church. If you would like to make a cash donation, please drop it off at the church office.

### **Hebrew Congregation**

The Hebrew Congregation holds a Sabbath-morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Church. Rabbi Frank Muller conducts the service, and Julie Newman accompanies as song leader. Following services, a light Kiddush lunch is served, sponsored by Judy and Len Katz in memory of their parents, Miriam and Bill Horwitz and Minnie and Sam Katz, and in honor of their three children and eight grandchildren. All are

welcome to attend.

Marty Merkley, vice president and director of programming, is the featured speaker at the Shirley Lazarus Speaker's Series at 8 p.m. Sunday in the Hurlbut Church sanctuary. He discusses "Chau-

tauqua Experiences." Light refreshments are served, and bus transportation on the grounds is provided at the conclusion of the evening.

### Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone is invited. The church serves lunch from 11:45 a.m. to 1 p.m. weekdays, and dinner from 5 p.m. to 7 p.m. each Thursday evening during the season. The church is located on the corner of Scott and Pratt avenues.

The weekday lunches offer a choice of homemade soup and sandwich; turkey salad plate; fresh fruit plate; or a special-of-the-week quiche, taco salad or crab salad. All lunches are served with a beverage and a freshly baked cookie for \$6. All meals are for eat-in or takeout. All proceeds from the meals benefit the mission and ministries of the Hurlbut Church.

### Hurlbut Lemonade Stand

The stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers and Italian sausages from 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Church. Come and enjoy.

### Hurlbut Memorial Community Church

A service of meditation, Scriptures, songs, prayers and communion is from 8:30 a.m. to 9:15 a.m. Sunday. Everyone is welcome to attend.

### Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the Labyrinth during the 2011 Season. Sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history and uses of the Labyrinth.

The Chautauqua Labyrinth, located next to Turner Community Center, is accessible though the Turner building or through the parking lot, if arriving via Route 394.

There is bus and tram service to Turner. Remember your gate pass. The orientation session concludes in time to attend the evening program in the Amphitheater.

### Lutheran House

All are invited to attend a service of Holy Communion at 9:30 a.m. Sunday in the Lutheran House at the corner of Peck and Clark avenues. The Rev. Allan Sager, a retired Lutheran pastor and a member of Christ Lutheran Church in Columbus, Ohio, presides. Douglas and Elsa Felton of Evanston, Ill., who are residing in the Lutheran House this week, provide the music.

Sager received a bachelor of arts from Texas Lutheran University in Seguin, Texas and a Master of Divinity from Wartburg Theological Seminary in Dubuque, Iowa. He served as senior pastor of Trinity Lutheran Church in Fort Worth, Texas and on the faculty and administrative team of Trinity Lutheran Semi-

nary, where he was named emeritus professor in 2002. In his retirement, Sager still does special event preaching and honors requests for lectures and workshops. He is residing at the Lutheran House this week with his wife, Erline.

#### Metropolitan Community Church

MCC originally was founded some 40 years ago for gays and lesbians, who felt, at that time, unwelcome at some mainline churches. The church, now an international denomination, welcomes all.

Vespers service are held every Thursday evening under the leadership of Pat Collins, who is a recognized United Church of Christ minister who has served two churches in central New York. Presbyterian House

The Rev. William W. Clinkenbeard, chaplain of the week at the Presbyterian House, preaches on "Bread, Leaven and Inferior Spam" at the 9:30 a.m. Sunday worship in the house chapel. His sermon is taken from Mark 8:1-21.

Clinkenbeard received a Bachelor of Science in electrical engineering from the University of Nebraska and then worked for a year for Convair Astronautics. He then earned a Bachelor of Divinity from McCormick Theological Seminary, attended the University of Glasgow and received a master's degree in systematic theology from Yale Divinity School.

Before retiring, he served as minister at the Carrick Knowe Parish Church (Church of Scotland) in Edinburgh, Scotland, for 29 years.

He and his wife, Janette, live in Edinburgh.

Presbyterian House welcomes everyone to the porch for coffee and lemonade each morning after worship and before the morning lecture. The porch overlooks the Amphitheater.

The Religion Department sponsors a reception for Renate Lytle, widow of the Rev. William Lytle, who died in May. It will be held from 5 p.m. to 6 p.m. Monday at the Hall of Missions. All are invited to attend.

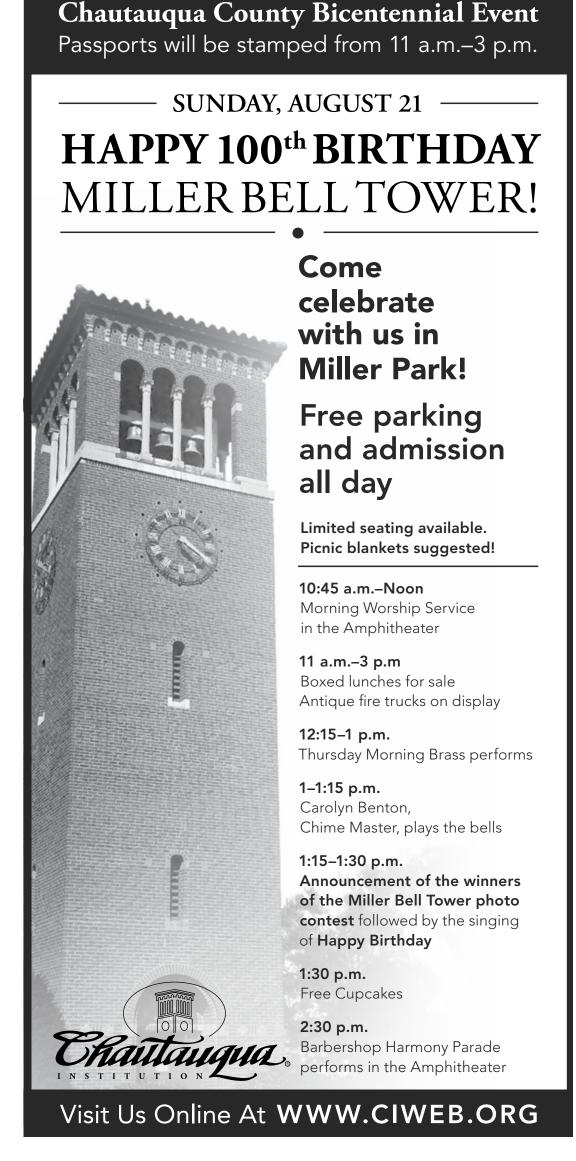
### Religious Society of Friends (Quakers)

The Religious Society of Friends, Quakers, meets for worship at 9:30 a.m. Sunday in the Octagon Building on the corner of Cookman and Wythe avenues. All are welcome.

### **Unitarian Universalist**

The Rev. Terry Sims from Surprise, Ariz., returns for his second visit to Chautauqua presenting "The Art of Being" at the 9:30 a.m. Sunday service in the Hall of Philosophy. Sims recently retired from the legal profession to become a full-time Unitarian Universalist minister. Chaim Zemach, principal cellist with the Chautauqua Symphony Orchestra, presents special music. Ann Weber coordinates the music.

See **INTERFAITH**, Page C5





### INTERFAITH

Coffee and conversation follow the service.

Religious education for children ages 4 to 12 is provided during the service each Sunday at the Unitarian Universalist House at 6 Bliss Ave. Call Diana Bower at 716-357-3197 for details.

#### **United Church of Christ**

The Chautauqua United Church of Christ Society Inc. welcomes the Rev. Melinda Contreras-Byrd, an ordained minister and practicing clinical psychologist, to preach at the 8:45 a.m. Sunday UCC worship service in Randell Chapel inside the UCC Headquarters House at 6 Bowman Ave. Choir practice, to which all are invited, is at 8:20 a.m. Fellowship time follows the service.

#### **United Methodist**

The Rev. Beth A. McKee, who serves three United Methodist ministries all

within the East Ohio Conference of the United Methodist Church, leads the 9:30 a.m. Sunday worship in the United Methodist Chapel. Her sermon is titled "Disappointment or Divine Appointment?" Everyone is invited and welcome.

Please stop by the house or call 716-357-2055 to preorder your lunch for Tuesday's chaplain chat.

There will be coffee on the porch between morning worship and the 10:45 a.m. lecture weekdays.

### **Unity of Chautauqua**

Unity of Chautauqua welcomes the Rev. Linda Dominik to lead the 9:30 a.m. Sunday service in the Hall of Missions. Her message is titled "Can You Take Chautauqua Home with You?"

There will be lunch and fellowship at noon following the Amphitheater service of worship at the Hall of Missions. All are welcome.

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

#### 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.

8-20

#### **CRYPTOQUOTE**

BFO KHIX COSOHCJYIO IJU

OROAXBFWHZ IWMO: W N

UKANO BFJHJIUJXN X K E

BFKEZFB WB UJN ZKWHZ BK

YO. — CKAKBFX SJAGOA Yesterday's Cryptoquote: LEARN HOW TO REFUSE FAVORS. THIS IS A GREAT AND VERY USEFUL ART. — THOMAS FULLER

### **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 Conceptis Sudoku increases from Monday to Sunday.

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5	7	3	9	2	8	6	1	4	©2011 C

Difficulty Level ★★★★

8/19



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18 Janes - 5 bdr, 3.5 ba Completely renovated, central, Incl. 2bdr garden apt. Granite, hw \$1,100,000 Roy Richardson



Arts & Crafts home, entrl loc. Lake views, large porches, private dock \$899,000 Karen Goodell



1 North - 5 bdr, 3.5 ba private setting, walls of windows \$749,000 Karen Goodell



5 North Terrace - 4 bdr, 3 ba Built in '08 to resemble original structure. Bamboo floors, AC \$699,000

Karen Goodel



88 Stoessel - 5 bdr, 4.5 ba ustom home w/3 suite, 2 sep LRs large outdoor spaces \$695,000

Karen Goodell



30 Ramble - 4 bdr, 2.5 ba Year round, central location. Large open, covered porches, parking \$675,000



85 Stoessel - 4 bdr, 4.5 ba entertaining! Open flr plan. HW flr \$655,000 Jane Grice



houses on this large lot. Yr round angalow, slight lake view. Prking \$649,900 Lou Wineman



25 Whitfield - 3 bdr, 3 ba Perfect setting: lakeside & central. Charming yr round cottage. \$622,000

Karen Goodell



39 South - 3 bdr, 2.5 bath Well maintained, year round hom Many special features! \$599,000 Lou Wineman



48 Forest Lane - 4 bdr. 2 ba Its all about the porch! Incl. prkng Guest house avail. at 45 Hurst \$570,000 Jan Friend-Davis



29 Miller - 5 bdr, 3 ba Just 2 houses from Bestor Plaza. Lovingly updated. 2 porches \$549,000 Jan Friend-Davis



Turn of the 19th century w/ true HQ charm! Deep porch. Wood flr \$545,000 Jane Grice & Dale Sandberg



available (162.5x105 total),parking \$539,000 Karen Goodell & Lou Wineman



Centrally located w/ partial views of the lake. New roof in 2009 \$499,000 Jane Gric



Cute house w/ lockout & AC, oper floor plan, fin. bsmnt, porches \$475,000 Becky Colburn



Large deep porch facing the Lake & Miller Park, many windows! \$465,000 Jane Grice



27 Miller - 5 bdr, 2 ba The charming Swan Cottage off of Yr round, central corner lot. FlexiestorPlaza. Many recent upgrades \$450,000



ble floor plan, 3bdr suites, sleep 10 \$449,000 Karen Goodell



Central location on quiet ravine, yr \$440,000 Karen Goodell



Recently updated ranch on North end. Corner lot, 1 block from lake \$415,000





22 Bowman - 4 bdr, 2 ba Central location, great porches. newly painted & new carpet \$400,000 Jane Grice

67 Cook - 3 bdr, 2 ba

Light & cheery cottage in peacefu

setting. 2 extra building lots avail.

\$339,000

Mary Beth Holt

30 Elm Lane - 3 bdr, 2 ba

Updated condo. Part of the Packard

\$289,000

Karen Goodell



30 Scott - 3 bdr, 2 ba Great location! Many updates including kit & baths. On site prkg \$375,000 Jan Friend-Davis

Northshore D5 - 3 bdr, 2.5 ba

End unit w/ parking directly behind

unit. Open floor plan. Loft

\$330,000

Jane Grice

45 Hurst Ave. - 1 bdr. 1 ba

Vaulted kitchen ceiling, spacious

living room, private patio, parking

\$280,000

Jan Friend-Davis



Delightful end unit townhouse at The Pines. Fully furnished

Northshore E4 - 3 bdr, 3.5 ba

Year round townhome, lake view

from porch. Good rental history.

\$309,000

Lou Wineman

20 Simpson 2B - 2 bdr, 1 ba

Immaculate condo in the Aldine

Historic district, porch facing lake

\$250,000



Prime 1st floor condo. Large, long, deep porches with lake view Jane Grice



One side of a duplex, entrl Chaut

Very private street, covered porch

\$349,000

Becky Colburn



12 Morris #6 - 2 bdr, 2 ba Superbly located condo w/ A/C overlooking the plaza. Sleep 6



\$298,888 Lou Wineman & Jane Grice

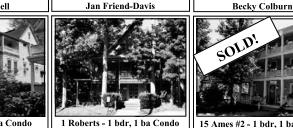


Townhome w/ 3rd loft bedroom FP, lake views from back deck \$298,500 Karen Goodell

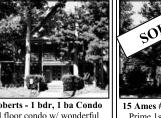


12 North Terrace D - 1 hdr. 1 ha

44 Ramble - 2 bdr, 1 ba Recently updated 1st floor condo. on 2 levels. Completely furnished Central location, porch & balcony \$232,000 \$249,900 Lou Wineman Rita Corbin



9 Root - 1 bdr, 1 ba Condo exceptionally renovated, decorated 2nd floor condo w/ wonderful w/ artistic style! Covered porch porch, almost on Bestor Plaza \$230,000 \$229,000 **Becky Colburn** 



15 Ames #2 - 1 bdr, 1 ba Condo Prime 1st floor condo. Lovely Porch, large new windows, laundry \$215,000

Karen Goodell



Centrl location. LR w/ bay window facing the porch. Light & bright!

\$199,900

Jane Grice



Karen Goodell



7 Thompson

v/ lake views & dock access

\$799,900

Karen Goodel

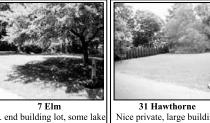
Move right in! Freshly paint ed, decorated. Loft, porch \$190,000 Wayne Weaver Becky Colbur



3rd floor furnished condo w lake view from porch \$170,000 Neil Karl

7 Elm

\$300,000



Nice private, large building views. Across from Packard lot on quiet street in S. end \$299,000

7-9 Morris #5 & #4

2 first floor, neighboring

efficiency units available

\$160,000 - \$170,000

Lou Wineman



Jane Grice



Karen Goodell

2 central building lots. Feel 2 building lots in excellent entrl yet private location old Chaut, in a new home \$200,000 - \$262,500



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The Chautauquan Daily



COLUMN BY MARY LEE TALBOT

'e have had 'O Mys,' 'Opining Minorities,' an 'Open Ministry,' and we are sad to hear you only 'Once More,'" said the Rev. Ed McCarthy in introducing the Rev. Otis Moss III at the 9:15 a.m. Friday service. Moss concluded his week preaching at Chautauqua with the sermon "Blue Note Gospel." His text was Ezra 3:8-13.

In the OMIII version of Ezra 3:10, he said, "Many of the seasoned saints who had seen the former temple wept aloud. The crowd could not distinguish between the gospel shout and the blues moan."

Moss led the congregation in another 'neighbor' litany. "Neighbor, O neighbor, there must be blues in order to have gospel. Neighbor, O neighbor, blues and gospel go hand in hand."

Moss gave a brief history of the Tremé section of New Orleans that sits a few blocks from the French Quarter and is the setting for an HBO series of the same name.

"It is rich, underrated scene of African-American history," Moss said. "It sits within earshot of Congo Square, which gave birth to the cultural legacy of jazz, the first democratic music. The rhythms of African-Americans, Haitians, French and Creole blended there. It has a blue note that comes from a people ripped from the womb of their birth (in Africa), nursed at the nipple of chattel slavery ... who have seen the horror of humanity gone awry. You can't distinguish between a gospel shout and a blues moan.

"The blue note is heard in the songs, the speech, the sermons — even the food. Gumbo is more than scraps of food put together. It is more than a meal; it is a sermon of resistance. You now pay \$20 a bowl for the spicy smell that was birthed by the blue note.

"The blue note is a major artery, the spiritual heartbeat of a people who lived on the B-side of life. W.E.B. DuBois said you can't distinguish between the gospel shout and the blue note. The Fisk Jubilee Singers, Leontyne Price, Kathleen Battle all have it."

He continued, "But you don't have to be trained in opera to sing it. Most people don't remember Blind Tom, Thomas Wiggins, born in 1849 in Columbus, Ga. At the age of 7, he heard the sound of a piano in the big house and went in and played it flawlessly. He knew 8,000 compositions. Every critic who heard him on tour said that they had never heard such power; there was something extra in every note. He would bring audiences to tears."

Moss said that in comedy, there is a blue note that deals with the pain as we laugh; it enables us to "see the insanity in the xenophobic narrative of our country," he said.

When you look at life through the lens of the blue note, you see tragedy and triumph together; praise and pain are first cousins. Zora Neale Hurston said, "I have been in sorrow's kitchen and licked out all the pots."

"From the balcony of the blue note gospel, we can ask, 'How does one celebrate recovery from drugs and alcohol when the memory of choking on your own vomit is still in your mind?" Moss said. "How can we look at a son who served two tours in Iraq and was a Christian who is gunned down by thugs? How can we elect the first African-American president, give him a Nobel Prize and have him keep



Photo | Megan Tan The Rev. Joan Brown Campbell presides over Sunday's morning worship service in the Amphitheater.

us from going into an economic depression and still question his birth and citizenship? They could not distinguish between the gospel shout and the blue note.

"The blues are rooted in your testimony, and you can never edit your testimony to remove them. If you did, you wouldn't understand the totality of how God is moving in your life. The blue note roots you in reality, so that you can't forget the pain, but it won't keep you from going forward. The seasoned saints at the temple reminded the younger priests that they don't know what the sacrifices are that have been made. They reminded them that you have to have a healthy dose of blues in your life."

He continued, "There should be times of weeping and shouting in your life. People who tell you to be strong and not cry are having difficulty dealing with your tears. If Jesus can weep, why can't we? God gave us tear ducts; we should use them once in a while. If you don't cry, you are just showing foolishness. We have to be willing to cry, to remember where we have been, where God has taken us and how far we must go.

"There is no gospel unless there are blues. Before he was a gospel musician, Thomas Dorsey was a juke joint player. The music there got people moving and enjoying. In Chicago, he met Mahalia Jackson, and she sang 'Precious Lord, Take my Hand.' When B.B. King plays 'The Thrill is Gone,' the chords stay the same; you just change the lyrics to 'Precious Lord.'"

Moss continued, "Blues are our existential situation, and the gospel is our eschatological destination. When they merge, you have the perspective of yesterday and tomorrow. You can't have a resurrection without Calvary. You can't deal with the pain of Friday without Sunday. You can't divorce Sunday from the rest of the week. Never forget the blues.

"The good news is that as we shout and weep, a foundation is being built. Who throws a party with just the base of the house built? I call it premature praise. We have to weep when we remember the former house of slavery, but we know that God is still on the move.

"We are seeing something new; we are seeing God doing something powerful. This is a Chautauqua moment. Here in America, we weep and shout as the house is made. We still have work to do. I am a realist and an optimist, and we can shout because we see the base; but we are not finished. Not everyone has been invited to build this unfinished cathedral."

He concluded, "I can see the base in children who can roam free, on Thunder Bridge or playing Capture the Flag. But will you build a brick to end poverty? Will you build a brick to change our schools? Will you build a brick to those living without homes? Will you build a brick for health care? Build a brick for those who are struggling? Keep the blues and the gospel together."

The conclusion of his sermon was swallowed up in the

applause and ovation of the congregation. The Rev. Ed McCarthy presided. Allison Marthinsen read the Scripture. She is a long time Chautauqua and is part of a six-generation Chautauqua family. She sings in the Chautauqua Choir and is a Chautauqua Fund volunteer. She resides in Toronto and has three sons and a black dog named Cody. The Motet Choir, under the direction of Jared Jacobsen, organist and coordinator of worship and sacred music, sang "Let Everything" by André J. Thomas from Psalm 150. The Alison and Craig Marthinsen Endowment for the Department of Religion and The John William Tyrrell Endowment

for Religion provided support for this week's services.

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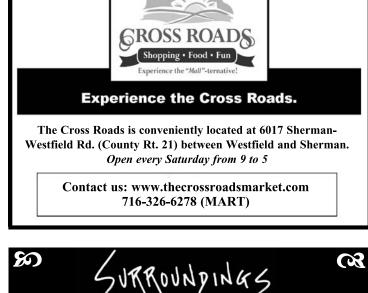
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### Chautauqua Institution—Special Studies

### Class Listings For Week Nine, August 21 - August 28

Register at any Ticket Window or by calling 716-357-6250

#### **FULLY ENROLLED:** 1301 Gentle Yoga;

#### **CANCELLED:**

1416 How To Finish Writing Your Non-Fiction Book; 1723 Mindfulness In Everyday Life; 1724 Utilizing Conflict Resolution Techniques To Create A More Moral World

CONSULT CATALOG FOR COMPLETE **COURSE DESCRIPTIONS AND FEE.** 

CATALOGS ARE AVAILABLE AT THE MAIN GATE, COLONNADE, AND OTHER LOCATIONS.

If you attend a class in Turner Community Center, bring your gate pass.

#### DAVID ZINMAN'S **CHAUTAUQUA CLASSIC FILM SERIES:**

WEEK 9: Wednesday, Aug. 24

Kings Row (1942)

5:30 p.m. Chautauqua Cinema at Hurst and Wythe

202 Working Women Artists Of The 20th Century (ages 14 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 103. **220 Drawing Everyday** (ages 12 & up): M-F, 4:00-5:15 p.m., Turner, Rm. 106. 234 Instant Watercolor Pro (ages 16 & up): M-F, 8:30-10:30 a.m., Turner, Rm. 106.

**CHILD DEVELOPMENT & YOUTH SKILLS** 300 Music Babies (ages 3-18 mos. w/caregiver present): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. 301 Music Toddlers (ages 18 mos.-3 yrs. w/ caregiver present): M, W, F, 10:15-10:45 a.m., Hall of Education (Sheldon), Rm. 201. 330 Not Your Parents' Video Game (ages 10-16): M-W, 3:30-5:00 p.m., Hall of Education (Sheldon), Rm. 202. 331 Rocket University (ages 8-12): M-F, 4:15-5:30 p.m., Beeson Cntr. Rm 1.

### **COMPUTER**

500 Organizing, Securing, and Backing Up Your Computer With Windows 7 (ages 17 & up): M-F, 9:10-10:25 a.m., Hurlbut Church, Rm. 3. 501 Editing Digital Photographs with Photoshop Elements 9 (Level I) (ages 17 & up): M-F, 9:10-10:25 a.m., Turner, Rm. 101. 502 Creating Multimedia **Presentations Using Microsoft Powerpoint 2010** (ages 17 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 3. 503 New! Getting Started with Your IPad (ages 17 & up): M-F, 12:30-1:45 p.m., Turner, Rm. 101. 504 Using Facebook for Connecting With Family and Friends (ages 17 & up): M & Tu, 2:00-3:15 p.m., Turner, Rm. 101. 505 **Organizing and Sharing Your Digital Photos** and Movies with Windows Live Photo Gallery/ Movie Maker (ages 17 & up): W-F 2:00-3:15 p.m., Turner, Rm. 101. 506 Going Beyond the Basics with Photoshop Element 9 (Level II) (ages 17 & up): M-F 3:30-4:45 p.m., Turner, Rm. 101. 507 **Introduction to Robotics for Young Inventors** (ages 7-10): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 1. 508 Discover 3D Animation with **Carnegie Mellon University's Alice** (ages 10-16): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 3. **509 The Games Factory 2** (ages 10-16): M-F 10:45 a.m.-12:00 p.m., Turner, Rm.101. 510 Ro**botics I & II** (ages 10-16): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 1. 511 All About Me (ages 7-10): M-F, 2:00-3:15 p.m., Hurlbut Church, Rm. 1.

### **SPECIAL OFFER!**

Take Course #508 & #510 together in the same week and receive a **FREE LUNCH** at Hurlbut in between classes!

### **DANCE/OTHER**

712 Dancing As One: Ballroom, Latin and Night **Club Dancing** (ages 12 & up): M-F, 9:00-10:30 a.m., Turner Gymnasium.

### **GAMES & RECREATION**

2104 Optimist Sailing Beginning/Intermediate (ages 8-12): M-F, 9:00a.m.-12:00 p.m., Turney Sailing Center. 2105 Guided Sailing Experience (all ages, 12 & under must be accompanied by registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center.

**2106 Guided Sailing Experience** (all ages, 12 & under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. **2107** Advanced Youth Sailing (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. 2109 Adult Sailing Beginner/Intermediate (ages 18 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center. 1100 N.Y.S. Safe Boating Course for Youth (Free, Preregistered students only, ages 10-17, M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. **1101** Bridge For Absolute Beginners (ages 14 & up): M -Th, 3:30-5:00 p.m., Hall of Education, Rm. 201. 1115 Geocaching For Beginners (ages 10 & up): M-Th, 12:30-2:00 p.m., Pier Bldg. Lounge. 1116 Mah Jong Camp (ages 18 & up): M-F, 9:15-10:30 a.m., Sports Club.

### **HANDCRAFTS & HOBBIES**

1250 Handmade Bookbinding (ages 10 & up): W-F, 9:00-10:15 a.m., Turner, Rm. 107. 1251 All Mixed Up- Exploring Alternative Art Media (ages 16 & up): M-F, 1:00-4:00 p.m., Pier Bldg Classroom. 1252 Lacy Airy Felted Scarf (ages 12 & up): M, 3:30-5:30 p.m., Turner, Rm. 102. <u>1253</u> Lacy Airy Felted Scarf (ages 12 & up): Tu, 3:30-5:30 p.m., Turner, Rm. 102. 1254 Quiltmakers During The Civil War (ages 16 & up): W-F, 3:00-5:00 p.m., Turner, Rm. 103. <u>1255 From Useless To</u> **Fabulous** (ages 14 & up): W-F, 3:30-5:30 p.m., Turner, Rm. 102. 1256 Cables And Lace Hat (Beads, Too!) (ages 14 & up): W-F, 3:30-5:30 p.m., Turner, Rm. 107.

### **HEALTH & FITNESS**

**1301 Gentle Yoga** (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrance Rm.. 1305 Yoga and You-Advanced Beginning (ages 15 & up): M-F, 9:15-10:15 a.m., Hurlbut Church, M. Lawrence Rm. 1311 Water Exercise for Your Good Health (ages 10 & up): M,W,F, 3:00-4:00 p.m., Turner Pool. 1312 Feeling Better Exercises (all ages): M-F, 4:00-5:00 p.m., Hurlbut Church, M. Lawrance Rm. 1316 Learning Better Balance (ages 12 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, M. Lawrance Rm.

### **THE WRITERS' CENTER**

2217 Action, Not Perfection (ages 18 & up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. 2218 **AUDITOR: Action, Not Perfection** (ages 18 & up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. 2216 ADVANCED POETRY WORKSHOP: The Family Around The Table (ages 18 & up): M,W,F, 1:15-3:15 p.m., Literary Arts Poetry Rm. 2239 How To Craft A Civil War Novel (ages 18 & up): M-F, 1:15-3:15 p.m., Literary Arts Prose Rm. 2240 AUDITOR: How To Craft A Civil War Novel (ages 18 & up): M-F, 1:15-3:15 p.m., Literary Arts Prose Rm.

### WRITING OTHER

1415 How To Profit At Writing And Marketing Your Nonfiction Books And Magazine (ages 18 & up): M-W, 9:00-10:30 a.m., Octagon.

### **LITERATURE COURSES**

1417 The Saturday Morning Short Story Discussion Group: Cisneros, Mango Street (ages 16 & up): Sat., 9:15-10:30 a.m., Library Classroom. 1433 Jungian Studies (ages 18 & up): M-F, 12:30-1:30 p.m., Hultquist 101. 1434 Abraham Lincoln-A **Shakespearean** (ages 16 & up): M-F, 12:30-1:45 p.m., Hultquist 201A.

### **MUSIC/OTHER**

**1622 Hand Drumming For Beginners** (ages 10 & up): W-F, 9:00-10:15 a.m., Turner, Rm. 203.

### PERSONAL/PROFESSIONAL **DEVELOPMENT**

1722 Seven Steps To A Happy Face (ages 16 & up): M-F, 8:30-10:00 a.m., Hall of Education, Rm. 202.

### **RELIGION AND PHILOSOPHY**

1814 Nietzche, Vital Philosopher (ages 18 & up): M-F, 9:15-10:30 a.m., Library Classroom. 1815 Religious Leaders Who Fueled The Civil War: Abolitionist & Pro-Slave (ages 16 & up): M-F, 4:00-5:00 p.m., Hultquist 201A.

#### SPECIAL INTEREST

1920 Civil War Fare With A Modern Flair (ages 15 & up): Tu, W, & Th, 3:30-5:30 p.m., Turner, Rm. 205. 1980 Chautauqua Architecture (ages 13 & up): M-F, 9:00-10:15 a.m., Hultquist 201A. 1981 The Legacy Of New York State's Black Soldiers of 1861-1865 (ages 13 & up): M-W, 9:00-10:30 a.m., Hultquist 101. 1982 Road To Seneca Falls (ages 16 & up): M-Th, 9:00-10:30 a.m., Turner, Rm. 105. 1983 The Constitution And The Civil War: Before, During, And After (ages 14 & up): M-F, 12:15-1:45 p.m., Turner Conference Rm. 1984 The Civil War- 1861 (ages 16 & up): M-F, 3:30-5:00 p.m., Hultquist 101.

### Register at the Following Locations

### **COLONADE TICKET WINDOWS**

1 Ames Ave 8:00 a.m.- 4:00 p.m. Monday-Friday 11:00 a.m.- 4:00 p.m. Saturday-Sunday

### MAIN GATE TICKET WINDOWS

Main Gate Welcome Center

7:00 a.m.- 11:00p.m. Monday-Sunday

### SPECIAL STUDIES OFFICE

(2nd Floor Hultquist) 716-357-6348 Monday-Friday 8:00 a.m. - 3:00 p.m. Saturday Closed Sunday 11:00 a.m. - 3:00 p.m.

*Note:* Registration is no longer available at **Turner Community Center** 

### Special Studies Meet and Greet

Every Sunday from 12-3 p.m. in front of the porch at Hultquist.

Come and meet Week 9 Faculty, who are all eager to discuss their courses with you!

### **2012 SEASON**

A charming 2 bedroom apartment near Bestor, Amp. 3rd floor, pet friendly, AC, WiFi 602-206-8528

A CHARMING GUEST cottage. Sleeps two. Newly remodeled, park-like setting, patio, on-site parking, on tram & bus route. W/D, A/C, cable, wireless internet, D/W, pet friendly. Weeks 6, 7, 8 & 9. 716-357-2499

A Luxury condo near plaza. 3 bdr., 3 baths, Central Air, beautiful porch, wifi, great for multiple couples or multigenerational family. Available weeks 1,7. Call 716-357-2614(Chautauqua)or 716-510-8993(cell)

AIRY 2 bedroom for season or 1/2 season. 53 Palestine @ Ramble, first floor. This condo has everything you need: large private porch, central a/c, wifi, w/d. Sleeps 4 with additional pullout for overnight guests. One pre/post season week included. \$1800/wk call 617-697-3353

AMES AVE townhouse (29). Luxury, all amenities, central location on busline. Two porches, granite kitchen, central air conditioning, W/D, HDTV-DVD, 5 bedroom- 3 kings, 2 twins, 3.5 baths, Wi-Fi, patio, grill, 2 parking passes, available weeks, 8-9. \$4000/wk. 727-512-3890

AMPHITHEATER; 2 doors away, completely modern, furnished, amenities, 1st floor bedroom, bath, W/D, porches, A/C, 4 bedrooms up 2 baths. Weeks 3, 4, 5 and 6. 440-781-4309, 357-8377

AVAILABLE WEEKS 8-9. Entire third floor 1-bedroom apartment 1 block from Bestor Plaza, 2 blocks from Farmers Market, 3 blocks from Amp. On tram route. Sleeps up to 4. Kids and pets welcome. Large livingroom, eat-in kitchen, shower bath, A/C, ceiling fans, washer/ dryer access. \$900/wk +tax. 357-3413 or 303-915-4156

BRIGHT IMMACULATE wellbuilt owner occupied house. Four 2nd and 3rd fl. apartments 1-4 people; living room, full kitchen, new appliances, showers, bedrooms: one single, two twin, one queen bed, one king sized bed; large private or shared eating/entertaining porches with panoramic lake views, A/C, cable/internet access. Easy steps to Amphitheater/Plaza; bus at door to everywhere. 716-357-5961.

Condo for rent. 3 BR, 3.5 Bath, Modern Corner Unit #29. Parking, Pool, WiFi. Backyard, Near bus route. Call Deanna at 214-681-2121 or local 357-3527, deechar@ gmail.com. \$2500. Available weeks 1,7,8,9.

FOR RENT 1,2,9. First floor, one bedroom apartment. Free parking at door, WiFi, quiet North end of institution. Near bus and tram. \$800/Wk. 716-753-2473, text cell 716-969-4744, normankarp@yahoo.com

Great Centrally Located One and Two Bedroom Apartments available. Weekly, monthly, or seasonal. Off-season rentals also available. Call 716-397-7631

Looking for rent week 3! 2 bedroom, first floor, south side near Hall of Philosophy. 440-572-2879 MODERN CONDO, 2 Bedrooms, Kitchen, Porch, A/C, W/D, Cable TV & Internet. Close to Bestor Plaza, Amphitheatre, Lake. Weeks 1,2,3. H: 440-543-

NEW CONDO, 2BR/2 bath, first floor, spacious and bright kitchen, large porch, WIFI/cable, central A/C, W/D, patio w/ grill, driveway parking space. Great location: 46 Peck. \$2500/WK. Available Week 9. 814-440-

6427 or C: 216-410-5677.

SAINT ELMO 211 open house Sunday August 14th 12-2. Studio, queen Bed, A/C, WiFi, cable, balcony, elevator building. Available weeks 6,7,8,9.

Call anytime, 203-246-6011

ST. ELMO: WEEK 9. Beautifully appointed first floor a/c studio apartment with queen bed, street access, and all amenities. \$1,450 per week. 716-357-3890 or 919-621-5837.

SUDDENLY AVAILABLE for season rental 2nd floor- 2 1 br. apt., kit, ba, bd, lr, 1/2 proch. Quiet street close to amp. Season \$4500 each or entire 2nd floor season\$8775 585-

381-9908 or spmyo@aol.com TALL HOUSE 1 bedroom, close to AMP, just remodeled, weeks 8 & 9. Reasonably priced.

(716)485-8315 WEEKS 1-9 3B OAK. Between Pratt North Lake. 2B-2B. Parking and A/C. Call 440-759-

WEEKS 1-9, 3 Oak. 2B-1B. Parking, patio, between Pratt and North Lake. Call 440-759-0069

### **2012 SEASON**

14 FOREST (Modern Circa 1991) 1 Bd/1 Bath, Queen Bed or 2 Bd/2 Bath, King/Queen Beds, W/D, A/C, Flatscreen TVs, Cable/Wifi, \$1,250 and \$2,300 309-287-2367, janellac@aol.com

1883 ONE room schoolhouse, sleeps 2, furnished, 1.5 baths, WiFi, DW, W&D, Cable, 1.5 acre country setting, 16 miles from Institution. \$1200/wk. Open House 8/21 2-4pm, wgol@ fairpoint.net or 716-326-7666 for directions.

19 Ramble, Central location, 1st floor. 1 bedroom, central air, full kitchen, W/D, WiFi, patio & porch. Weeks 3,7-9 716-357-2194

24 Vincent. Some weeks open. 6Br, 4.5Ba, A/C, WD, WiFi, porch. \$4500. No pets, no smoking. 704-564-2408

28 Whittier. Weeks 7-9. 4 bedroom, 3 bath, sleeps 8. Parks two cars, on bus route, HVAC, ceiling fan, WD, porch, deck, gas grill, no pets, no smoking. \$3600/WK. Call 404-897-1381 or 404-312-3664.

3 Bedroom, 2 Bath, 2nd floor, parking, huge sleeping and dining porch, modern, wellfurnished, fully equipped, AC, Heat, W&D, cable, WiFi, Weeks 1-9, Pre and Post-season possible. 42 Foster, jimorris@ morristrust.net (716) 490-1659

3 BEDROOM, 2 bath, modern, well furnished, fully equipped, huge sleeping and dining porch, A/C, HEAT, DW, W&D, cable, WiFi, Parking, 42 Foster. jimorris@morristrust.net, (716)490-1659.

40 HURST STUNNINGLY renovated first floor 3 Bedroom, 2 Bath apartment. Large living room, dining room, and fully equipped granite kitchen. Huge private deck. Hardwood floors throughout. On-site parking. W/D, DW, A/C units, cable, WiFi, tram route, no pets. Call (917)881-6064.

44 South Ave, near Hall of Philosphy. 2 bedrooms (1 double, 2 twins), on the bus and tram line, WD, DW, AC. \$1200/ wk, discount for season. Please call Karla 704-907-9663

5 BEDROOM, Sleeps 8, 2.5 Baths, A/C, Parking. Easy Access to AMP. 410-804-8272

51 FOSTER, newly renovated garden apartment, historic district close to Amphitheater, Hall of Philosophy, 2 bedrooms, 1 bath, cable, Wi-Fi, TV, heat/AC. Week four rental for \$1700. Second half season rental for 5 weeks at \$8,500 including 2 post-season weeks for free. Call Sherry at 301-737-4230 or sherry@stanley.com

9 Ames. Some weeks open. 3Br, 2Ba, A/C, WD, WiFi, porch. \$3450/wk. No pets, no smoking. 704-564-2408



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### 2012 Season Efficiencies and 1 Bedroom

Apartments on Roberts

1 Block from Bestor and the Amp.

Modern, A/C, Tiled Baths, Full Kitchen, WIFI, Cable TV, Large Shared Porch

Available Weeks 1-9 (Discounted Season Rentals include Weeks 9 & 10)

561-445-7238

### A Wonderful NEW floor One Bedroom Apartment FOR RENT 2012

A/C Central, Tiled Bathroom, Hardwood Floors, Granite Kitchen. Walk by 4 Vincent 410-371-2228

### **2011 SEASON**

AVAILABLE ROOMS Weeks 7,8,9 Ashland Guest House, 10 Vincent. Now excepting Daily. With kitchen and porches, near Amp and Bestor Plaza. Please Call 716-570-1025 www. chautauquaguesthouse.com

NEW one bedroom apartment near Bestor Plaza, week 9, discounted rates. W/D, Wifi. 716-983-2162

TALL HOUSE 1 bedroom, close to amp, just remodeled, weeks 8, 9. Reasonably priced. 716-485-8315

Week 9. Charming Victorian. 5 br. Sleeps 10-13. 4 full baths. 2 kit. 2 LR. 2 DR. 2 W/D. 6 porches. patio. grill. Cable. Dvd. High-speed wireless internet. A/C. Parking. Excellent location. Near Amp. \$2500 412-818-7711

WEEKS 7-9. 3 Oak. Between Pratt North Lake. 2B-2B. Parking and A/C. Call 440-759-

3B Oak. WEEKS 7-9. 2B-1B. Parking, patio, between Pratt and North Lake. Call 440-759-

#### **ANNOUNCEMENTS**

AA and Alanon. Sunday @ 12:30 pm, Wednesday @ noon at Hurlbut church in parlor.

Susan's Pouthier's Popular Miniatures of Chautauqua Landmarks are back! Now showcased at

**GRETCHEN'S GALLERY** Colonnade Building - 716-969-1268

#### **ANTIQUES &** COLLECTIBLES

Civil War Swords and scabbards. One Ames 1860 Calvary saber, One 1850 Klingenthal sealed and staff officer sword, may be confederate. Owned for 50 yrs. \$800 each or \$1500 for both. 716-662-3748

#### **APARTMENTS** FOR RENT

BARGAIN RATES \$7500 season, 1 bdrm apt, A/C, 1 block Bestor plaza 357-8129

BRIGHT IMMACULATE wellbuilt owner occupied house. Four 2nd and 3rd fl. apartments 1-4 people; living room, full kitchen, new appliances, showers, bedrooms: one single, two twin, one queen bed, one king sized bed, large private or shared eating/entertaining porches with panoramic lake views, A/C, cable/internet access. Easy steps to Amphitheatre/Plaza; bus at door to everywhere. 2012 season. 716-357-5961

One bedroom, 33 Scott, AC, porch, kitchen, Wifi, All weeks 2012, 504-913-6729

TALL HOUSE 1 bedroom, close to AMP, just remodeled. Weeks 8 & 9 2012. Reasonably priced. (716)485-8315

1-2 BEDROOM APARTMENTS. Fernwood 29 Miller. A/C. Porch. All weeks in 2012. 602-206-8528

### **BOAT & JET-SKI** RENTALS

POWER AND Pontoon boat rentals. Chautauqua Marina 716-753-3913. www. ChautauquaMarina.com. 3 miles from Chautauqua Institution.

### **BOATS FOR SALE**

'74 PENNYAN 20' Fiberglass utility inboard. \$3200 obo Contact Jamie at Holiday Harbor 716-484-7175

### CONDOS FOR RENT

GULF FRONT Beach front paradise on Longboat Key Florida available for monthly lease. 3000 square foot townhouse tranquil setting with dolphins, dunes, and the gulf at your door. Private beachfront pool, 5 star resturants, St. Armand circle world class shopping, sarasota opera, ballet, symphony, Van Weisal nightly world class entertainment minutes away. Call Nancy for booking (917-470-9943)

### **CONDO FOR SALE**

FOR SALE BY OWNER 11B Fletcher - Move in condition 2 Bedrooms(Sleeps 10) Faces Hall of Philosophy. Partially Furnished. **MUST SEE!** 

716-357-4410 or 716-941-5321

**EVENTS** 

BEYOND GNOSTICISM (Knowledge)-Bridging the Gap: The Secret Teachings of Christ. Saturday Aug. 20 1pm-4pm. American Legion 144 S. Erie St. Mayville, NY. \$68 (seating limited) per ticket to L. Whitcome Boy 173 Brocton NY 14716. ?-Émail 4sharingwisdom@ gmail.com. Preregister, registration required.

### FOOD/PRODUCE

100% Grass-fed Beef by the cut, Cerfified Organic Whole & Half Chickens & Shiitake Mushrooms for sale. 2361 Wait Corners Rd, Sherman, NY, 15 minutes from Institute. Farm Store open daily, daylight hours. Call your first visit, self serve after that. 716-753-0371, greenherongrowers.com

#### FOR SALE

Antiques + Yard Sale. Friday 10am-5pm and Saturday 8am-1pm. 4566 Canterbury Drive. 3 minute walk outside South Gate, left.

HISTORIC QUILT for sale. Appraised by experts. 248-884-9290. Excellent condition, Circa

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Contact gcfischers@yahoo.com

### **HOUSES FOR SALE**

DON'T MISS out on this totally re-done, professionally decorated 4 bed, 2 bath Mayville ranch home. Perfect for Chautauquans, 7 minutes from South Gate. For "year-arounders" enjoy this low maintenance home, easy commute, and access to snowmobiling, skiing, hiking and fishing. \$150,000's. Call Kathie at REA 716-410-1851

MOVE RIGHT into this Mayville country home. Panoramic setting just minutes from Chautauqua. 3-4 bedrooms, 2 bath, 3 car garage all on 2.7 acres. \$140,000's. Call Kathie at REA 716-410-1851

THREE MINUTE walk/bike/ motorized via paved path from Institution South Gate. 4 bedroom/2 bath jewel for sale by owner. Laundry room, extra bedroom/den, great room. 2912 sq. ft. Beautiful lake view and dock rights. Oversized 2 car or car/boat garage, 2 wood/gas fireplaces, covered deck and porch. Gas-electric. City water & sewer. Move-in ready. Priced to sell, \$360,000. 517-449-

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Walk/bike/motor chair via the paved path THREE MINUTES **Outside South Gate** 

See "THREE MINUTE" ad under HOUSES FOR SALE

### 517-449-3607

### **MISCELLANEOUS**

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43 Some bills

44 Shore flier

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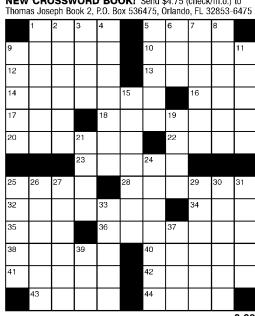
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Sudoku & Cryptoquote can be found on page C5

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### **VACATION RENTALS**

### BIRD, TREE & GARDEN CLUB

## BTG announces Chautauqua in Bloom results



Shade Garden of the Year at 44 Cookman, Jeff and Lynda Acker

Beverly Hazen Staff Writer

"Chautauqua in Bloom" is an event that the Bird, Tree & Garden Club sponsors every other year to give recognition to flower gardens on the grounds. All property denominational owners, houses and inns are invited to participate in this event.

"The BTG 'Chautauqua in Bloom' project, spearheaded by Barbara Zuegel, continues to bring awareness to everyone about the importance of continuing the ef-

forts of Mina Miller Edison to beautify the Chautauqua grounds," BTG President Norman Karp said.

This year, judges independent of Chautauqua evaluated the gardens on July 20, and the award ceremony was held July 29. The three categories of gardens were Garden of the Year, Shade Garden of the Year and Container Garden of the Year, with a special award presented this season for a Buffer Garden.

Following are the participants who received top honors, as well as all who submitted gardens for consideration. Participants are listed alphabetically.

### **GARDEN OF THE YEAR:** Kathy and Jim Pender: 9 North Lake **Outstanding Gardens:**

-Jeff and Lynda Acker: 44 Cookman

—Gena and Gary Bedrosian: 98 Stoessel

—Andrew and Susan Krembs: 39 Janes —Louanne and Skip Lind: 18 Cookman Ave.

—Anne and Steve Odland: 82 North Lake —Tom and Penny Small and Caroline Young: 20 Emerson

—Subagh Winkelstern: 37 Root —Debra Wood and Jeanna French: 15 North Lake

**Beautiful Gardens:** 

-Linda and John Creech: 58 Crescent

—Steve Davies: 22 Ames

—Roger and Judy Doebke: 31 Wythe

—Susie Follansbee: 14 Peck

—Judy and Al Goldman: 57 Crescent

—Cheryl Gorelich: 58 Scott

—Mary Henderson: 25 Longfellow

—The Ithaca (Clementi, Hirsh, Nobel, Fuller): 19 Waugh —Betty Lyons and Elona Hoffman: Overlook Condo

-Sal and Kay Marranca: 23 Hazlett

—Sharon and Alan McClymonds: 8 Cookman

—Av and Janet Posner: 43 Root

—Lois Raynow: 35 Vincent -Martha Reed: 7 Foster

—Bob and Carol Reeder: 90 Harper

—Rachel and Phil Rogers: 41 Root

—Jane Stirniman: 22 Lowell —Ann Winkelstein: 24 Center

—Christine Wipasuramonton: 27 Longfellow 2E

—Leslie Zemsky: 2 Simpson

### SHADE GARDEN OF THE YEAR: Jeff and Lynda Acker: 44 Cookman

**Outstanding Shade Garden:** 

—Karen and Dan Gottovi: 6 Evergreen

**Beautiful Shade Gardens:** 

-Gayle and Andrew Camden, Susan and Craig Scott, Bonnye and Larry Roose: 23 Janes

—Anna and David Scherb: 12 Bliss

—Susan Wood: 15 Morris

### CONTAINER GARDEN OF THE YEAR: Linda and Neal Rhoads: 4 Warren

**Outstanding Container Gardens:** 

-Debbie and Bill Currin: 5 Vincent

-Sally and Bob McClure: 22 South Terrace —Sylvia Weiss: 5 South Terrace

**Beautiful Container Gardens:** 

-Gena and Gary Bedrosian: 98 Stoessel —Episcopal Cottage: 24 Peck

—Lutheran Chautauqua Association: 25 Peck —Maureen Rovegno: 29 Peck

—Joan Smith: 9 Bryant

### Special Award of Distinction for First Lake Buffer

**Garden:** Tom and Penny Small: Buffer Garden off South Lake near Foster





At left, Garden of the Year at 9 North Lake Drive, Kathy and Jim Pender. At right, Container Garden of the Year at 4 Warren, Linda and Neal Rhoads

## Judges bring wealth of experience to 'In Bloom'

**Beverly Hazen** Staff Writer

The judges for the "Chautauqua in Bloom" event, sponsored by the Bird, Tree & Garden Club, viewed all the submitted gardens for consideration on the grounds on July 20. The BTG appreciates the contribution of the judges who participated this season.

"Dookie" Broussard, Warren, Pa., is a past presi-Club and has been active in clubs at the local, district and state levels. She is an accredited master in three categories: flower show judge, landscape design consultant

and garden consultant. Teresa Buchanan, Hamburg, N.Y., has certification in ornamental horticulture and is a certified nursery and landscape professional. She currently is the garden center manager for Lockwood's Greenhouses, a position she



dent of the Warren Garden BTG members and judges for Chautauqua in Bloom Event: BTG chair, Barbara Zuegel; Judge Cindy Jarzab; BTG advisor Ann Winkelstein; judge Dorthy Yard; judge Teresa Buchanan; judge Dookie Broussard; judge Maria Walczak; judge Jane Milliman.

has held since 1996.

Cindy Jarzab, Warren, Pa., is an accredited life flower show judge and a nationally accredited landscape design consultant. She is past president of the Warren Garden Club and longtime editor of the club's newsletter. Her home garden includes ponds and numerous shade and

sun/shade gardens.

Jane Milliman, Caledonia, N.Y., is the publisher of the Upstate Gardeners' Journal, a regional gardening publication she and her husband founded in 1995. She studied ornamental horticulture at Ontario County's Finger Maria Walczak, Benning-

crat and Chronicle.

Lakes Community College.

Milliman is a garden colum-

nist for the Rochester Demo-

ton, N.Y., is a western New York representative for the Upstate Gardeners' Journal, working with nurseries, garden centers, landscapers, regional manufacturers and numerous garden walk committees. She has served on the planning committee of the Western New York Garden & Landscape Spring Show.

Dorothy Yard, from Wa terford, Pa., is a horticulture instructor for National Garden Clubs, Inc., a landscape design consultant and a master in their gardening study and environmental study program. She serves on the National Garden Club Board, the Central Atlantic Board and is past president of the Garden Club Federation of Pennsylvania.







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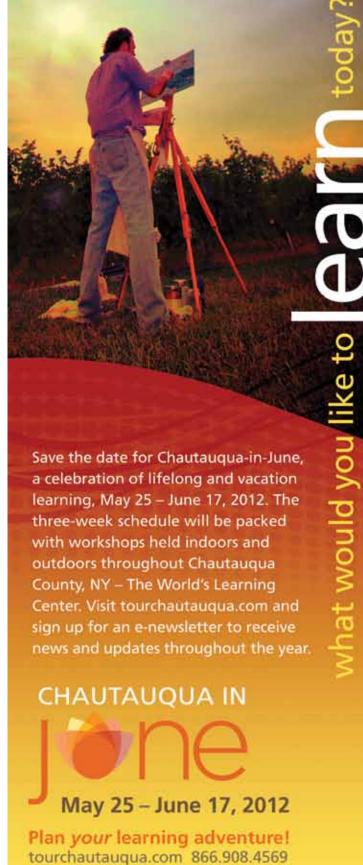
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### PROGRAM

The Chautauquan Daily

# SATURDAY, **AUGUST 20**

- (7-11) Farmers Market
- Catholic Mass. Chapel of the Good Shepherd
- **Annual Meeting of Chautauqua** Foundation. McKnight Hall
- **Hebrew Congregation Sabbath** Service. Rabbi Frank Miller; Julie Newman, soloist. Hurlbut Church Sanctuary
- 9:30 **Chabad Lubavitch Community** Shabbat Service. Rabbi Zalman Vilenkin, Kiddush will follow. **Everett Jewish Life Center Library**
- 11:30 Bryant Day Bell Ringing. (Programmed by the CLSC Alumni Association.) CLSC graduates ring bell. Public welcome. Miller **Bell Tower**
- 12:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 12:00 Bryant Day Brown Bag Lunch & Annual Meeting of the CLSC Alumni Association. Alumni Hall
- 12:00 2011 14th Annual Chautaugua **Band Camp Special Performance.** Elizabeth S. Lenna Hall
- 12:30 (12:30-2:30) Social Bridge (Programmed by the Chautaugua Women's Club.) For men and women. Women's Clubhouse
- Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.
- 3:00 LECTURE. (Programmed by Chautauqua Women's Club.) **Contemporary Issues Forum:** "Mindful Health and the Power of Possibility." Ellen Langer, professor, Psychology department, Harvard University; author Counterclockwise. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 5:00 Catholic Mass. Hall of Philosophy
- 6:00 (6-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 8:15 CHAUTAUQUA SYMPHONY **ORCHESTRA**. **Grant Cooper,** guest conductor; Julie Albers, cello. Amphitheater
  - Capriccio Concertante (1991) Byron Adams
  - Cello Concerto in E Minor, Op. 85 Edward Elgar
  - Symphony No. 4 in E Minor, Op. 98 Johannes Brahms



- **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- Songs, Prayers, Communion & 8:30 Meditation, Hurlbut Church
- 8:45 **United Church of Christ Worship** Service, UCC Randell Chanel
- **Episcopal Holy Eucharist.** Chapel 9:00 of the Good Shepherd
- **OUR FAMOUS**

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1:15 3:15 Sunday Winnie

5:15 8:15

### BLOWIN' IN THE WIND



Students at the John R. Turney Sailing Center work on perfecting their sailing skills.

Photos | Greg Funka

- 9:15 Catholic Mass. Hall of Christ
- 9:30 Services in Denominational
- Unitarian Universalist Service. Hall of Philosophy
- 9:30 Unity Service. Hall of Missions
- 9:30 Religious Society of Friends (Quakers) Service. Octagon Building
- 9:30 Christian Science Service. Christian Science Chapel
- 10:15 Sunday School. Through Grade 6. Child care for infants. Children's
- 10:45 SERVICE OF WORSHIP AND **SERMON**. The Revs. William and Matthew Watley. Amphitheater
- 11:00 Chautauqua County 200th Anniversary/Miller Bell Tower 100th Anniversary Celebrations.
- 11:30 (11:30 until sold out) Chicken Barbecue Dinner. (Programmed by the Chautaugua Fire Department Auxiliary.) Fee. Chautaugua Fire Hall
- 12:00 (12-2) Flea Boutique Close-Out Sale. (Sponsored by Chautauqua Women's Club.) Behind Colonnade
- 12:00 (12-4) CWC Artists at the Market. Farmers Market
- 12:00 (12-3) Special Studies Meet and Greet. Hultquist Porch
- 12:15 Catholic Mass. Hall of Philosophy
- 2:30 CONCERT. Barbershop Harmony Parade. Amphitheater
- Poetry and Prose Reading. (Programmed by Chautauqua Writers' Center.) Nancy Krygowski, poetry; Pat Carr, prose. Alumni Hall Porch
- (3:30-5) Jewish Film Festival. (Programmed by the Everett Jewish Life Center.) "Jewish Soldiers in Blue and Gray." **Everett Jewish Life Center**
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- Literary Arts Center. Announcement of Chautauqua **Literary Arts Contest winners** Alumni Hall Porch
- "Science in the Streets." Carnegie Science Center stations for children. Bestor Plaza
- VESPER SERVICE. (Chaplains' Journey of Faith.) The Revs. William and Matthew Watley. Hall of Philosophy
- 5:00 Open Mic. (Programmed by Chautauqua Literary Arts Friends.) Literary Arts Center at Alumni Hall Ballroom
- Massey Memorial Organ Tour. Amphitheater choir loft

**HEATRES** 

Advance tickets available online at www.DipsonTheatres

KEWOOD CINEMA 8 71-173 W Fairmount Ave. Movie Information 763<sub>2</sub>3531

·\*3D Final Destination 5 (R)\*\*

Real D 3D/NO PASS

\*\* 3D Glee (PG) \*\* REAL D 3D/NO PASS

Daily (1:15) 7:15

\*\*3D FRIGHT NIGHT (R)\*\* **Real D 3D/NO PASS**Daily (1:40, 4:10) 6:45, 9:30

\*3D CONAN THE BARBARIAN (R)\*\*

Real D 3D/NO PASS Daily (1:50, 4:20) 6:55, 9:30

\*\*3D SPY KIDS 4:

All the Time in the World (R)\*\*

Real D 3D/NO PASS

Daily (1:10, 3:10, 5:10) 7:10, 9:10

ONE DAY (PG-13)

Daily (1:45, 4:30) 7:10, 9:40

COWBOYS AND ALIENS (PG-13)

Daily (1:15, 3:55) 6:40, 9:10

The Help (PG-13) Daily (1:05, 3:45) 6:35, 9:20

Candy Land (G)

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

\* 30 Minutes or Less (R) NO PASS

Daily (4:15) 7:00; Fri-Sun (4:15) 7:00, 9:15

I & II Chautauqua Mall

**⊉i<u>pson</u>.** 

- Orientation Session for first-time Chautauguans. Hultguist Center
- Duplicate Bridge. Herb Leopold,
- director. Fee. Sports Club 7:00 Palestine Park Program. "A Journey Through Biblical
- Times." Palestine Park 8:00 SACRED SONG SERVICE. "The Gospel Train." A Night of Hymn-Singing with Martha Jane Weaver and Jared Jacobsen.

**Amphitheater** 

- **Hebrew Congregation Shirley** Lazarus Speaker Series. "Chautaugua Experiences." Marty Merkley. Hurlbut Church sanctuary
- Service of Compline. Chapel of the Good Shepherd



- Abstraction in America: 1940s to 1960s closes. Strohl Art Center
- Bilateral Trace closes. Strohl Art Center
- 7:00 (7-11) Farmers Market
- (7:15-8) Mystic Heart Meditation. Leaders: Paula and George Walsh (Centering Prayer.) 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 Missions
- 4 p.m. Logan Chamber Music Concert. Line forms on the red

- brick walk in front of Colonnade. In case of rain, tickets will be distributed at 8:00 a.m.
- 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 Revs. William and Matthew Watley **Amphitheater**
- 9:15 Kabbalah. (Programmed by Chabad Lubavitch of Chautaugua ) Rahhi Zalman Vilenkin. Alumni Hall Library Room
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. "The Revolutionary Origins of the Civil War." Gordon S. Wood, Pulitizer Prize-winning author, historian. Amphitheater
- 10:45 (10:45-11:15) Story Time at the Library. For ages 5 to 6. Smith Memorial Library
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:10 Art of Investing. Discussion group. Smith Memorial Library
- 12:15 Chautauqua Literary and **Scientific Circle Mini-Reviews** and Book Discussions. The Warmth of Other Suns by Isabel Wilkerson. Reviewed by Linda Barber. Alumni Hall porch
- 12:15 Knitting. (Sponsored by the Dept. of Religion.) "Women4Women-Knitting4Peace." Hall of Missions
- 11:00 Professional Women's Network. (Programmed by Chautauqua Women's Club.) "Storying by the Dying: From Gilgamesh to Tolstoy." Carol Rizzolo, psychologist and pediatric physician assistant. Women's Clubhouse
- Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.
- 1:15 Chautauqua Literary and Scientific Circle Book



- Leave from Main Gate Welcome Center. Fee. 3:30 (3:30-5) Jewish Film Festival.
- (Programmed by the Everett Jewish Life Center.) "Jewish Soldiers in Blue and Gray." **Everett Jewish Life Center**
- **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

4:00 CHAMBER MUSIC.\* Linden

- String Quartet. Elizabeth S. Lenna Hall \*Free tickets — two per person — for today's concert will be distributed, first-come, first-served, on the red brick walk in front of
- the Colonnade at 8:30 a.m. (8 a.m. if rain.) The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats

- Review of information gathered
- Conservancy.) "Chautauqua's Buffer Gardens." Ryan Kiblin, garden and landscaping supervisor, Chautauqua Institution. Meet in front of the Gleason Hotel at 12 North Lake Drive
- Recital. (Programmed by the Chautauqua Christian Fellowship; co-sponsored by the Dept. of Religion.) "Honoring the Legacy." Juanita Wallace Jackson, singer, performer, interpreter of the Negro Spiritual. Hall of Philosophy
- 7:00 Introduction to the Labyrinth. (Sponsored by the Dept. of Religion.) Bring gate pass. Located adjacent to Turner **Community Center**
- 7:00 Palestine Park Program. "A Journey Through Biblical Times." Palestine Park
- 8:15 SPECIAL. The DePue Brothers Band. (Community Appreciation Night.) Amphitheater

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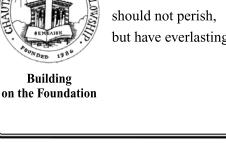
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John 3: 16





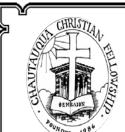
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Recital:

"Honoring The Legacy" of the Spiritual Monday, August 22

Hall of Philosophy 7 to 8 p.m.

Sponsored by Chautauqua Christian Fellowship Co-sponsored by the Chautauqua Department of Religion

All Are Welcome